INSIDE THE BOX

COVER STORY

Tanya Tucker: Stirring Up “Some Kind Of Trouble”

LAUDED FEMALE VOCALIST OF THE YEAR by the Country Music Association in the fall of last year, Tanya Tucker had finally received the recognition that was coming to her. After 20 years of performing, cutting records and continuing to top the charts, Tucker deserved to be the leading lady of country. Passed over for a Grammy in the same category just a few weeks ago, Tucker is currently a contender for Top Female Vocalist at the Academy of Country Music Awards in April.

“Some Kind Of Trouble,” is Tanya’s latest single. Her first two releases, “Down To My Last TearDrop” and “(Without You) What Do I Do With Me” from her first ever certified gold album both hit #1. “Some Kind Of Trouble,” which seems to be following their lead, is now at #10 on the Cash Box Top 100 Country Singles chart.

—see page 16

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GIANT SCREEN: In the wake of his huge success with the soundtrack of New Jack City, Irving Azoff, CEO and founder of Giant Records, has announced the formation of a new subsidiary label, Big Screen Music. The new company, which will be dedicated to creating new markets for top quality film scores, is headed by film music supervisor Tim Sexton, Azoff and attorneys Ken Hertz and Fred Goldring.

Among the albums set for release are scores to Radio Flyer, Hear My Song and a compilation of soundtracks from the HBO TV series Tales From The Crypt.

GONNA HAVE SOME FUN TONIGHT: Little Richard's "Rock and Roll Reunion," a musical event to benefit the Lummus Foundation of America, has been set for Saturday, May 30. The legendary rocker will also receive the first-ever Platinum Star Award, which is presented by the foundation to "a celebrity for his or her outstanding performance on behalf of the cause to support research and awareness in the fight against this disease."

Performances by the hitmakers of the 1950s will highlight the dinner, which will be held in the International Ballroom of the Beverly Hilton Hotel. Allen Swiridoff is producing the event under the Production Central banner. For information about tickets and sponsorship opportunities, contact Levy, Faczanti & Associates, (213) 386-8014.

RUN FOR THE BORDER: Taco Bell Presents The USA Music Challenge, airing June 2 on ABC-TV, will focus a network spotlight on some of America's hottest "undiscovered" professional musicians. The event will be taped June 1 before a live audience at the Universal Amphitheatre in Hollywood.

The hour-long program (10-11 p.m. ET) will feature three male vocalists, three female vocalists and three groups, to be chosen at auditions this spring in L.A., New York, Chicago and Atlanta. Only pros are eligible. Among the planned prizes are a demo session in L.A. and a recording contract. Losers will bite "the big burrito." The show is a production of dick clark productions and will produced by Al Schwartz and Arthur Smith.

A REAL CRISIS: Wayne Rooks, a partner in the New York law firm of Serling, Rooks and Ungar, has started a management company. Named Crisis Management, the company's first client is Pearls At Swan, a rock-blues band originally from Germany, now based in Boston. Crisis is located at 10 Columbus Circle, Suite 2210. The phone number is (212) 582-6810.

MUZE NEWS: Metromedia Company partners John Kluge and Stuart Subotnick have purchased a majority interest in MUZE Inc., an interactive music information company that serves music retailers, consumers and the recording industry.

Accessed through touch screen computer kiosks in record stores, MUZE provides info on over 100,000 CDs, cassettes and music videos currently available for sale. MUZE also has licensed Warner New Media to develop and market CD-ROM software products for home consumer use.

During Garth Brooks' recent performance at NARM he was presented with a plaque to commemorate sales totalling more than 15 million units. Pictured (l-r) are: Russ Bach, president, CEMA Distribution; Joe Fadden, vp sales and marketing, CEMA; Brooks; Joe Smith, president and CEO, Capitol-EMI Music; and Joe Mansfield, vp sales, Liberty Records.

Vince Faraci has been named executive vice president of Third Stone/Atlantic Records, based in New York City. In this newly-created post, Faraci will be responsible for overseeing all activities in support of Third Stone releases, including artist imaging, advertising, marketing, promotion, publicity and distribution. Most recently, he served as vice president of A&R for A&M Records, a post he had held since September 1991. Richard Sweret has been promoted to the position of vice president, East Coast A&R at Arista Records. Most recently, he was Arista's director, East Coast A&R. Sheila Shipley has been promoted to senior vice president of national promotion for MCA Nashville. She previously served as vice president and executive vice president at MCA Music Publishing. (Please see Music Publishing column for details). EMI Records Group North America has pegged Jess Auerbach, formerly the label's director of production, for the position of vice president, production. Andy Yarmark moves from vice president, human resources and administration at Capitol-EMI Music to vice president, human resources at EMI Records. PolyGram Holding, Inc. has promoted Tess Arevalo, formerly in Mercury Records media and artist relations department, to manager, corporate communications. Mercury, meanwhile, has named Rod Gunther southeast/southwest regional manager. Craig Melone has been named senior vice president of the music division at Public Image, Inc., a Los Angeles-based public relations and marketing firm. Melone was formerly director of music for the company. At Virgin Records, Tiffany Darr has been promoted to director, financial planning/royalties; John Wallace was promoted to manager of financial accounting; and Andy Hackman was named controller. The three were based in the company's Los Angeles headquarters. Dr. Stephen Schuster has been appointed senior director of human resources, CEMA Distribution. He will oversee administration and personnel matters for the distribution company throughout the U.S. And Chuck Beardsley has joined Great Southern/Great Entertainment Merchandise as a talent acquisition and client relations representative. John Pattinosh has been promoted to creative manager at Warner Chappell Music. Sony Kids' Music and Video has named Lois Lerner associate director, marketing, children's programming. Betsy Brown has been promoted to director, contract administration for Warner Special Products. Brown joined the company in 1990. Warner Music International has formed Warner Music Chile and Wieland Kafka named as its managing director. Account executive Kevin Paradis has been named western regional manager, sales, for the Unistar Radio Networks. And WWRL Radio has promoted Errol Williams to director of religious sales and marketing.
### CASH BOX CHARTS

**TOP 100 POP SINGLES**

#### #1 SINGLE: Vanessa Williams

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<tr>
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#### Def Leppard

**HIGH DEBUT: Def Leppard #76**

**TO WATCH: Queen #52**

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**NO SON OF MINE | Atlantic | 13 | 27             |

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Scottish rock artist Vincent Rocho has signed a publishing agree-
mint with Emerald Forest Entertainment. His debut album on
Elektra, Hell Or Highwater, has just been released, with "Rescue Me"
the first single. Pictured at EFE's L.A. office are [L-R]: The beautiful
Linda Blum-Huntington of EFE; Rocco; and the gorgeous Marla
McNally of EFE.

By Fred L. Goodsoan

A NEW "LEED"-ER: After months of
speculation, MCA Music Publishing
has named a new president. John Mc-
Kellen, a 30-year, MCA veteran, was
chosen by MCA chairman Al Teller over several "cut-of-house" can-
idates to succeed Leeds Levy who resigned last November.
McKellen, previously executive vice president at the pub-
bly, will run the company from his New York base. Taking McKellen's
former spot will be Lance Grode who, prior to this appointment,
is senior vice president, business & legal affairs, MCA Music
Entertainment Group. He will be based in Universal City and
report to McKellen.

Meanwhile, according to reports, Leeds Levy is about to start
his own music publishing company. Stay tuned.

FLAX MAKES TRAX: Music industry attorney Bob Flax
reportedly will leave his partnership with the prominent law
firm of Grubman, Insursky, Schindler, Goldstein and Flax to
The move will take place in one or two months. Flax will be in charge
of all business operations and assist EMI chairman Martin Ban-
dier in the growth and development of the publishing group on
a worldwide basis.

In the wake of EMI's recent acquisition of Virgin Music's catalogue,
making EMI the leading publisher in the universe, Flax will
sure have his hands full. And to think Flax was once my
lawyer.Hey, ya gotta start somewhere!

MORE PRESTON HONORS: BMI president and CEO Fran-
ces W. Preston, who also this year's recipient of the T.J. Martell
Foundation's Humanitarian Award, is going to have a medical
facility named after her. Cash Box has learned that the third site
(New York's Mt. Sinai and L.A.'s Children's Hospital being the
other two) of the foundation's research lab will be located at
Nashville's Vanderbilt University Medical Center. Named the
Frances Williams Preston Laboratory in honor of Preston,
a Nashville native who has worked with the foundation since its
beginnings in 1975, the new lab will research cancer, leukemia
and AIDS.

"The music industry in Nashville participates in the T.J. Mar-
tell fundraising every year," Preston remarked. "It will be
great to have the research done right here on our own home
ground."

THE KATT'S MEOW: Recently signed to an artist development
deal at Peermusic, Jeannette Katt has completed recording
her first album for A&M Records. Peer writer Matt Winegar
has co-produced with Brian Malouf. The record should be
released this summer. In addition, Wayne's World superstar,
Frank DiLeo, has signed Katt to an exclusive management
agreement.
**SINGLES**

- **MR. BIG:** "Just Take My Heart" (Atlantic PRCD 4445-2) Following up on the amazing success of the group's first hit, "To Be With You," these normally hard rockers are enjoying such notoriety on their more melodic tunes, they've released another. This song is a bit harder, but it's more a power ballad with some acoustic sections that the LP version (included on the CD single) contains, though the single for radio has some of the intro cut out. From the album Like It and produced by Kevin Elson.

- **RIGHT SAID FRED:** "Don't Talk Just Kiss" (Charisma/Warner Bros. PRO-CD-5290) Who would have ever figured a couple of body builders would cause such a ruckus in the music business? Right Said Fred's brother record company, Island, and Fred Fairbrass have released their debut album, up after the phenomenal success of "I'm Too Sexy." This follow-up single is actually more of a real song than its predecessor, but still manages to contain enough of a repetitious beat to keep this act in the public eye. Tommy D. produces.

- **DAVID BYRNE:** "She's Mad" (Luaka Bop/Warner Bros. PRO-CD-5290) The head that once talked is now flying alone with his new album, UB or which is jumping up the charts after three weeks. New single, "She's Mad," is full of more Byrne'-out unpredictable yet familiar style, bouncing from heavy and angry to high-side, catchy to full-fledged and just about everything else you could imagine. This CD-single contains the longer album version and the radio edit, and is produced by Nick Launay.

- **EN VOGUE:** "My Lovin' (You're Never Gonna Get It)" (East West Records America PRCD 4464-2) En Vogue has returned with its first single taken off their upcoming second album titled Funky Divas. If you were into their debut album Born To Sing, this single will definitely float your ear. It's needless to say that the vocal arrangements are outstanding, because you should already know that. The musical production is also above average and featured is a catchy James Brown sample.

- **DAS EFX:** "They Want EFX" (East West Records America PRCD 4464-2) DAS EFX, the hiphop best to hit the music industry in a long time, is here with their debut single off their upcoming album titled Dead Serious. Featured on this single is a super hype remix version of "They Want EFX." What stands out on this single is its skillfully put toghether lyrics that are incomparable to any other rap artist(s) around. Rap radio programmers should be sure to check this one out.

- **SGH MOCCA SOUL:** "Losing You" (Savvy SAPV-210) To start off, this single is pretty much aimed towards the club scene with its uptempo, techno style. SGH Moca Soul have also added different versions that would help the singlelean more towards radio play. The production is quite impressive, and the vocals are basic, but fit well with the music. For those who are into club music, this single would most likely be catchy to you. Written and produced by Ron St. Louis.

**ALBUMS**

- **ROXY BLUE:** Want Some? (Geffen GEPF 24644) Sure she did. From Memphis, Tennessee, this hard rock party band has hopes of the big arena tour that the rockers that have dominated the scene now for almost 20 years. The roots are new, but the plant grows in the same direction. The band developed a following in Memphis and even named themselves after a group that allegedly had sex with the boys (we hope they didn't all share the same condom). The 12-cut debut CD is produced by Mike Clink.

- **LEON RUSSELL:** Anything Can Happen (Virgin 91214-2) Leon has had an amazing career as one of the most sought after piano players in the business. Teaming up with producer Bruce Hornsby, these two have written six of the 10 cuts on Russell's first release in 10 years. Other songs are by Leon, and there's a rendition of Chuck Berry's "Johnny B. Goode." hornsby Winter on sax, and some of Leon's children make their recording debuts on this album as well. Produced by Hornsby and Russell.

- **GHOST OF AN AMERICAN AIRMAN:** Life Under Giants (Hollywood HR-61523-2) If Hollywood wanted U2 why didn't they just get them? Instead they've recently managed to sign two soundalikes—the Pleasure Thieves, and now (from Ireland, getting closer) Ghost Of An American Airman. Okay. This band has some tender and emotional songs down. The band's debut album is a 12-cut debut along with some upbeat alternative stuff, and it's clear that if you are a U2 fan, this band might be for you, too. The album is produced by Mark Opitz.

- **SNAP!:** The Madman's Return (Arista 1899-2) After a good year of silence, the uptempo, club-oriented sounds of Snap have returned with The Madman's Return. For those with bad memories, Snap blew up on the charts last year with the megahit "I've Got The Power." The sounds that are offered on this album have a little more depth and variety than their last release. Cuts that stand out are "Colour Of Love" and "Don't Be Shy."

- **VARIOUS ARTISTS:** Music From The Motion Picture Soundtrack Mississippi Burning (Elektra 55859) The first thing about this soundtrack that should be pointed out is that there is a wide variety of music throughout this 22-song CD. Being that the movie is basically about different cultures, the soundtrack offers multi-cultural tracks. Featured on the album are Billie Holiday, Sarah Vaughan, Nancy Wilson, Ella Fitzgerald, Mongo Lee, Dion Winter, Helen Morgan, Carmen McRae, and others. Produced by Andre Fisher.

- **DIANE SCHUUR:** In Tribute (GRP GRD-2004) This lady of song has long been a well-respected vocalist in the music industry, but on this project, she and exec producer, Dave Crusin have really done themselves. In tribute is a collection of all classical and jazz tunes, featuring Schuur's remarkable renditions of songs by Billie Holiday, Sarah Vaughan, Nancy Wilson, Ella Fitzgerald, Mongo Lee, Dion Winter, Helen Morgan, Carmen McRae, and others. Produced by Andre Fisher.

**POP SINGLES LOOKING AHEAD**

**CASH BOX • APRIL 4, 1992**

1. **HAVEN'T GOT A CLUE** (Charisma/Elektra) . Dramarama
2. **LOW SELF OPINION** (Island) . Tesla
3. **WHAT YOU GIVE** (Sony) . MSG
4. **WHEN I'M GONE** (Impact) . L'Amos
5. **SILENT ALL THESE YEARS** (Atlantic) . Toff Amos
6. **MURDER TONIGHT IN TRAILER PARK (RCA) Cowboy Junkies
7. **SHE'S MAD** (Lula Bop/Warner Bros.) ... David Byrne
8. **PERFECT PLACE** (London) ... Voice of the Beehive
9. **PLEASE DON'T GO** (Motown) ... Boyz II Men
10. **SOMETIMES IT'S ONLY LOVE** (Epic) ... Luther Vandross
11. **HEAVY FUELS** (Warner Brothers) ... DIRE STRAITS
12. **BABY GOT BACK** (A&M/Reprise) ... Sir Mix-A-Lot
13. **LOVE IS REALITY** (Totally Sheiks) ... Al Green
14. **HOT & BOTHERED** (RCA) ... Cinderella
15. **MOUTH FOR WAR** (MCA) ... Pantera

**PICK OF THE WEEK**

- **EL DEBARGE:** In The Storm (Warner Bros. 26260-2) For years, El Debarge and the rest of his musical family have been creating hit after hit. Now the ever-popular sibling has returned with his most recent album titled In The Storm. On this release, he explores many new R&B sounds, giving a complete different flavor to his music. On his uptempo songs, there is a distinct crossover flavor that lends potential for Top 40 radio, but on his slows cuts you will find the classic El Debarge sound that has established him as the artist he is today. Featured on "FastLane" there is an interesting appearance by none other than Kool Moe Dee. Also making guest appearances on the album are Patti Labelle and others.
WASHINGTON "Lyric" Law Not Death Blow To Rights
By M.R. Martinez

PASSAGE OF A WASHINGTON state law making it a crime to sell prerecorded music containing "erotic" or "explicit" lyrics to minors is not the death blow it might seem to be, according to a legislative advocate for the National Assn. of Recording Merchandisers (NARM).

"First of all, it's not a new law," Micki Granberg, legislative advocate for NARM, recently told Cash Box. "The law has been alive for 20 years and it has applied to films, books, photographs. All the recent bill did was extend the law to sound recordings."

"If book dealers have survived with the law, how could (the recording industry) fight it?" Granberg asked rhetorically. "What's our rationale for fighting a law aimed at preventing minors from buying sexually explicit music?"

Granberg also said that she does not forsee record retailers curtailing the purchase of titles they suspect could make them candidates for criminal prosecution.

Washington governor Booth Gardner signed the legislative measure, H. 2554, into law March 20 which will now make record store owners subject to criminal charges if they sell recordings with sexually explicit lyrics to customers under 18 years old. Booth signed the measure despite a furious fax campaign opposing the measure and opposition from the American Civil Liberties Union and Seattle arts community.

Penalties under the new law include fines of up to $500 and jail time up to six months for a first offense and $5,000 and at least one year in jail for a third offense.

Granberg explained that the law requires a prosecutor wishing to file such charges to first seek a court ruling that the recording in question can be considered sexually explicit under the Miller Standard, the federal law statute that has been in effect since the 1920s. The three basic criteria under the Miller test are whether the material violates prevailing standards of arts, the prurient interests of the community at large and offers no social, political or educationaly redeemable merit.

"I don't know of many recordings that offer no redeemable value," Granberg said.

The NARM representative said H.2554 was the desired alternative to another measure that would have permitted the local constabulary to adjudicate a sound recording pornographic and to bring charges to the prosecutor. She said that NARM, along with representatives from Tower Records, Musicland and other grassroots organizations, helped defeat that measure.

Granberg said that record companies that are members in the Recording Industry Assn. of America (RIAA) would be forced to market titles that contain material that may be deemed sexually explicit, and that artists as a whole have to be more conscientious.

She added that there has been no indication, thus far that record dealers would "arbitrarily not carry a record by an Ice Cube or some other group" based on the new law. "But, let's face it, they do make a determination about what to stock on how well a title is selling," Granberg said.
By Lee Jeske

This scene, from Abbe Wool’s newly opened film, Roadside Prophets, features Beastie Boy Adam Horovitz, ex-X-man John Doe, and former Kung Fu fighter David Carradine. What brings them all together? Cough up your seven bucks and go find out.

THIS IS CBGB’S: David Byrne didn’t really look 15 years older and neither did the club. Byrne looked great and the club looked like hell. David Byrne returned to the Talking Heads’ launching pad last week, CBGB’s, to spin a tantalizing solo set in support of his exceptional new album, uh-oh. It was a private affair, but it was also a warm-up for a solo benefit performance in Brooklyn several nights later.

Byrne, looking more like the workingman’s troubadour than the punk rock kook, began things aptly with “Hey Lookit Me Now,” and aptly ended them 80 minutes later with “Life During Wartime,” with its famous “This ain’t no disco, this ain’t no Mudd Club, this ain’t no CBGB’s” line. Byrne worked through material from the new album, tossed in a few Talking Heads songs, did one or two things from Rei Momo, played some new unrecorded material, and even found time for a fistful of covers, from Richard Thompson’s “Wall of Death” to Neil Young’s “Rockin’ in the Free World” to the folkie standard “Greenback Dollar.”

Although strumming an acoustic guitar, Byrne came with a keyboard full of samples, so the songs were fleshed-out with absent bassists and drummers and rhythm guitarists. It all sounded quite neat, really, and it made the point that Byrne seemed to be striving to make: He’s still one of our great pop singer-songwriters and, Heads or no, an engaging performer.

Byrne seems to have been stung by the reception for Rei Momo, a swell album that was mistakenly written off as some lame gringo’s misguided attempt to steal the music of Latin America. Hogwash, I said then—Rei Momo used Latin rhythms in the same way the Talking Heads used African rhythms—but Byrne is nervous about being painted into an ethnomusicalological corner. Many people who ignored Rei Momo never heard it, although Byrne compounded the problem with a tour that basically ignored his Talking Heads career for a song-by-song rehash of Rei Momo.

With different musicians, uh-oh could be a new Talking Heads album, and that’s what Byrne wants the world to know, before he begins his next, critical tour. Basically, David Byrne looked at his career after Rei Momo and said, “uh-oh.”

SUNNY BONO: U2 is also doing some image fine-tuning. Bono, like David Byrne, wants the world to know that he’s a fun rock and roll kind of guy, not a self-serious pain-in-the-ass, so, during last week’s Madison Square Garden stop on U2’s Zoo TV Tour, he rolled around the stage, made jokes about what a wonderful job he had, and, in general, conveyed a sense of cheer missing from the band’s last American tour. What wasn’t missing, however, was U2’s rivet-tight musicianship; this is one killer rock and roll band. Playing all of Achtung Baby (most of it consecutively during the first hour), plenty of The Joshua Tree, some of Rattle and Hum, and little else, fronting a smashing sound system and stunning, if underused, video set-up, U2 rocked hard. Real hard.

The two-hour set went by in a whoosh.

By Randy Clark

Swedish popsters, Roxette

IT GOES TO SHOW YA... I go to shows, yeah. Just last weekend, Los Angelinos were treated to some superstar entertainment from both sides of the Atlantic—Swedish supergroup, Roxette in the midst of their North American “Joyride” tour (at the Universal Amphitheatre, Friday, March 20), and home-grown hero, Neil Diamond finished his eighth sold-out performances of his “Love In The Round” tour (at the Great Western Forum, on Monday, March 23).

Like their Swedish predecessors, ABBA, Roxette is much bigger worldwide than they are here in the States, but the duo have a strong following locally, and the band’s multi-platinum album is proof, with pop hits like title track, “Joyride” and “The Look” plus the ballad, “It Must Have Been Love,” featured in the hit film, Pretty Woman.

Marie Fredriksson, lead singer, prances about in tights, as co-frontman and principal writer Per Gessle backs his partner on guitar and by sharing vocal responsibilities. In addition to their trademark pop style and rockers like “Hotblooded” and “Dangerous,” the show contains an acoustic segment, featuring the eight-piece band. Even though the crowd was enthusiastic (by L.A. standards) it was obvious the band is used to wilder audiences—by way of their dramatized posturing and animated gestures (like standing center stage with their arms in the air, just a bit longer than necessary). They do, however, work for their fans, offering a two-hour-plus show, complete with weather balloons bouncing throughout the house, and a four-song encore (although some fans were trying to beat the rush out to the parking lot, thinking the show was over). And you thought all Sweden had to offer was meatballs and massage...

American troubadour, Neil Diamond

Now talk about a fan base... Neil Diamond just last week during his recent eight-night stint at the Forum (which, when fitted with his new “in the round” stage has a seating capacity of 19,000), not only received a proclamation from Mayor Tom Bradley declaring the week of March 11, Neil Diamond Week, but Neil was also given the honor of being the first inductee into the Forum’s “Wall Of Fame” commemorating his unprecedented, all-time record of 10 sold-out shows (89 tour) at the venue (bringing his total number of sellout dates to 23). Being of a charitable nature, Neil also took the opportunity to present former Laker star Magic Johnson a check for $25,000, raised from the sale of souvenir programs from the tour, to benefit Johnson’s AIDS Foundation.

The closing-night crowd was thrilled with Diamond’s new revolving set (complete with lasers and massive computer-operated lighting effects) which lends the opportunity to see the man in a setting much closer than he has allowed himself to be seen in large arenas. Like a lion prowling around his den, Neil growled out his many hits from over 25 years of songwriting and performing, keeping the huge audience on their feet for most of his over-two-hour performance. Neil included songs from his latest fall release, Leesocapes, which his fans graciously accepted, but it was his rousing versions of Diamond classics like “Cracklin’ Rosie,” “Forever In Blue Jeans” and “America” that left the crowd begging for more long after the lights were on... "If you know what I mean, babe, you know what I mean...” next week...
Ready To Wynn

By John Carmen

REMEMBER BOBO NEWSOM? Bobo was the ultimate journeyman, having pitched in the '30s and '40s for almost every team in the major leagues.

Bobo would've been proud of L.A.'s Steve Wynn. Wynn has recorded for five indie labels in the last 10 years, the most recent being re-issue kings, Rhino Records. Wynn isn't at all sad about being the indie traveler. "Independents are fine for me," he says. "They never seem to interfere with the process of making records, or artistic decisions. I've been making albums for 10 years, and I think I know what I'm doing by now."

Wynn didn't mind his brief stint at A&M with his old band, the Dream Syndicate, either. "They (A&M) didn't really but in too much themselves," he recalls. "Although when it came time to record a follow-up to Medicine Show, they made us demo and demo and demo, until we said, 'Look, we make records, not demos. Let us go.' And they did!"

Wynn's first forays with the Dream Syndicate, the van tours, and self-promotion, are his modus operandi even today. "I don't mind the endless tours," he relates. "I've done 10 of America, and 10 of Europe since '82. I feel that getting out in front of people, taking that chance is the most important thing one can do. Sitting in a studio or a rehearsal hall doesn't make it. The great jazz artists like Miles and Ornette went out and did their thing live, I've got to, also."

Wynn's newest release, Dazzling Display, on Rhino, is a continuation of last year's superb lp, Kerosene Man. Clean and pristine, Wynn has never sung with more clarity or conviction, and his cast of fine supporting players underscore the effort. Guests like The Bangles' Vicki Peterson, Mary's Danish guitarist Louis "The Guru" Guilletier, and R.E.M.'s Pete Buck all pitch in to round out a great album. "I've grown to like using real session men along with the more underground-ish players," says Wynn. "On Dazzling Display, we've got a combination of L.A. pro player types, and the more garage-oriented people. You'd be surprised how much the real pros like working with the rougher, bar-type musicians. They really seem amazed. Also, the garage rockers tend to work harder with the perfectionist ethic, and that's totally cool, too." The dichotomy makes the album come alive, with tunes like "Drag" having both the upbeat frenzy of the early Syndicate, and the slickness of later Wynn.

Wynn's plans include the inevitable tours, but this time with a twist. "I've concentrated on Europe because that's where I sell most of my records," he says. "This time around, I'm going to work the States a lot harder than just the obligatory six weeks—and home."

Wynn sees that radio may be opening up to his kind of music. "With Nirvana selling so many albums, guitars must be coming back. In the mid-'80s, it was hopeless, all that sequencing bullshit. I've never recorded to a click track, and I never will, because it's got no feel, and feel is part of feeling."
By Lee Jeske

Benny Goodman and Jack Teagarden from the Decca days.

**DECCA DANCE:** Every once in a while I fantasize about cutting my record collection down to some bare minimum: 1,000 pieces, say, or 100 pieces, or whatever. To get rid of the good stuff and just keep the great stuff—keep only the very best of each artist rather than maintain the critic's general archival approach, trying to have every record by every player.

No matter how many years I've been fantasizing about this, one set of music has always made the cut: Count Basie's complete Decca recordings from the late '30s. I've owned this stuff for years in a boxed set of LPs from French MCA and, although it comprises some 60 tracks, there's not a bad cut in the bunch. The smoothest, most swinging big band in big band history purring through classic after classic after classic with Jimmy Rushing and Helen Humes knocking back a few vocals and some of the best work on record by Basie's great two-tenor tandem, Lester Young and Herschel Evans. Basie's Decca sides, along with the Columbia Records work of the same period, comprise some of the greatest jazz music ever recorded. Period.

Until recently, MCA had an odd and unreliable Decca reissue program. Even before CDs came out, MCA was reissuing its old Decca material in funny MCA/France-generated LPs with weird $3.98 list prices: 25-minute LPs of Armstrong or Lunceford or whoever, selling in some stores for two or three bucks. But during the past few years things have changed for the better, with veteran producer Orrin Keepnews now producing the reissues under the aegis of GRP. Last year's Grammy-winning Billie Holiday: The Complete Decca Recordings had a big enough level of success for GRP to now take those delicious Basie sides and similarly box them up. Count Basie: The Complete Decca Recordings has it all in one neat, clean-sounding, three-CD package. For jazz fans, it's a must-have set.

Along with the big Basie package comes four worthy single-volume CDs: Here To Stay, which brings together a pair of obscure mid-'50s Carmen McRae albums (By Special Request and Something To Swing About); Stomp It Off, tickety-split '30s swing from the Jimmy Lunceford Orchestra; Off with Drop Me Off In Harlem, a stack of modernist big band sides from the mid-'40s Charlie Barnet band; and B.C. & Big Tea In NYC, early meetings of Benny Goodman and Jack Teagarden in bands led by Red Nichols, Joe Venuti and Eddie Lang, Adrian Rollini and Irving Mills.

With these kinds of high quality jazz reissues, I'll continue to fantasize about shrinking my collection as I convert to squarish CDs into every square corner of my apartment.

**JVCds:** JVC, which has made itself a force in the American jazz business through its sponsorship of jazz festivals (April 7th, by the way, is the date for the next JVC/New York announcement), has a jazz label in Japan, a label that has seen some light of day stateside through imports (GRP imported a heap of them a few years ago). Now JVC is launching itself as a Los Angeles-based domestic label, and it's doing it by reissuing three hard-to-find Lee Ritenour direct-to-disc albums (remember direct-to-disc?): Gentle Thoughts, Sugar Loaf Express and Friendship. The albums, all recorded during 1977 and '78 (the golden age of direct-to-disc), feature some of fusion's usual suspects: David Grusin, Don Grusin, Ernie Watts, Steve Gadd, Patrice Rushen, Abraham Laboriel, Anthony Jackson and Steve Forman.

**A WHALE OF A BAND:**

One of the finest jazz bands on the New York scene over the past two years has been Taylor's Walriers, a quintet of young players led by veteran bebopper Art Taylor. Taylor's band—which takes its name from a classic Taylor Prestige album that featured John Coltrane and Jackie McLean—had been playing at Condon's, but they recently did their first stint at the Village Vanguard. What separates Taylor's Walriers from the large hard bop pack is the right combination of players and spirit: the band conveys a sense of fun, a sense of entertainment. When they're playing, they look like they're playing, not working. At the Vanguard last month, Taylor's Walliers conveyed the esprit de corps of vintage Art Blakey & the Jazz Messengers. The same band—Willie Williams on tenor, Abraham Burton (a Jackie McLean protege) on alto, Marc Cary and piano and Tyler Mitchell on bass—has just put out its first album, Mr. A.T. (Enja), which nicely captures the band's live sound and spirit. Taylor's Walliers play hard bop with fizzle.
ARTIST PROFILE: In this industry, for artists, longevity is the hardest thing to achieve. For most artists after a couple of albums, they are just a memory of the past and are never heard from again. For many years, Atlantic Starr has proven that they are going to stay around and that longevity is definitely on their side. Recently, they have released Love Crazy under Warner Bros. and are steadily moving up the R&B charts with no problems.

To put all of the other achievements that Atlantic Starr has accomplished to the side and talk about the group today and the sound of their album, group member Jonathan Lewis says, “We’re known for the music we make, but there’s an attitude, a vibe, behind the sound, and that’s what comes out on this album. This time around we want our audience to meet the men behind the music. This is our portfolio… our resume.”

The title track was the first single to be released off the album and made its mark on the charts. As of this writing, the second single “Masterpiece,” which is a beautiful ballad, has already entered the Top 10 and is still rising at a quick pace.

In addition, the group’s David Lewis will make his acting debut on NBC-TV’s daytime drama, Another World, on Friday, April 3. Along with his role as a club entertainer, Lewis will team with British vocalist Alicia Warren to perform Sam and Amanda’s (Brian Green, Sandra Reinhardt) love theme, “My Love For You.”

Here’s looking at ya’. Various celebs and members of the radio and music industry joined Westwood One at L.A.’s Roxbury to celebrate 10 years of The Countdown with Walt “Baby” Love, radio’s first and longest-running Urban Contemporary national radio program. Pictures with Love (right) is RCA recording artist Tyler Collins.

Capitol recording artist Gary Brown recently celebrated the release of his Capitol Records debut, Rhythm And Romance at a party thrown by his honor by manager Vy Higgins at her New York home. The celebration was highlighted by Brown’s premiere live performance of “Don’t Make Me Beg Tonight.” Picture (l-r): Keith Thompson, associate director, artist development, Capitol; Capitol recording artist Little Shawn; Scott Folks, v_p, black music A&R, Capitol; Bruce Lundvall, East Coast general manager, Capitol/president, Blue Note Records; and Brown.
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<th>#</th>
<th>Song Title</th>
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<td>Save the Best for Last (Mercury 856136-4)</td>
<td>Vanessa Williams</td>
<td>Mercury</td>
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<td>Patti Labelle</td>
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<td>Everchanging Times (Arista 1-2994)</td>
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<td>I'm the One You Need (MCA 64276)</td>
<td>Jody Watley</td>
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<td>So Intense (Elektra 64617)</td>
<td>Lisa Fischer</td>
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**Cash Box Charts - Top 100 R&B Singles - April 4, 1982**
By Bryan (B-Style) DeVaney

**DAS EFX**

**DAS EFX, STRAIGHT FROM DA’ SEWER:** With all of the different styles and types of rap music that’s available to the public now, what kind of product can you create that will stand out from everyone else’s creations? East West Records has an answer, and to that end they’ve provided one in the form of DAS EFX. One of the strong points about this group is that you can’t compare the product they record to anyone else’s, because their music has a complete ‘flava’ of its own. The clever combinations of tongue-twister’, yet flowin’ lyrics fit perfectly with the dope, hip-hop-oriented production. Recently, Dray (a.k.a. Krazy Drayz) and Skoo 2 put in some hard work and brought out a new EPMD, which is now available at local record stores. The music is straight from da’ sewer.

**C.B.:** How did you two develop such an original style of rap?

**Dray:** Well, we were both going to college in Virginia, and there wasn’t much rap music around. The only stuff we would hear would be your real popular artists like Latifah and so on. Anyway, since there wasn’t much around, we were forced to create our own thing. That’s probably why our music doesn’t sound like anyone else’s, we just didn’t have a large selection of rap to listen to so we created our own and called it ‘straight from da’ sewer.’

**C.B.:** I understand that you got hooked up in the business through EPMD. How did you hook up with them?

**Dray:** While we were in college, we entered a local talent show. That’s not what we’re really into, but EPMD was in town and they were the guest judges that night. Believe it or not, we didn’t win, even though we had high scores. But when we thought it was over, Parrish from the group walked up to us and asked if we would like the prize or a record deal? What do you think we chose?

**C.B.:** Do you put any kind of political or social messages in your music?

**Skoo:** We don’t really try to come off in that direction. We just do what we feel. We like to have fun and would like other people to enjoy our music. That’s what we’re about. DAS EFX is here to strictly entertain those that want to listen to our album. Also, you’ll find that there’s very little profanity on our album. It’s not that we sat down and said, “Let’s make this album as clean as we can.” That’s just how it came out.

The first single “They Want EFX” off their debut album Dead Serious has just been released along with the video. If you’re really into some dope azz hip-hop from da’ sewer, be sure to check out the newest and hottest product out in the industry.
MTV TOP 20 VIDEOS

APRIL 4, 1982

1. TEARS IN HEAVEN (Reprise) - Eric Clapton
2. NOTHING ELSE MATTERS (Metallica)
3. MAMA, I'M COMING HOME (Epic) - Ozzy Osbourne
4. THINKIN' BACK (Giant Reprise)
5. I CAN'T DANCE (Atlantic)
6. RIGHT NOW (War)
7. DREAM ON (Columbia)
8. HUMAN TOUCH (Columbia) - Bruce Springsteen
9. COME AS YOU ARE (DGC)
10. U2
11. EVERYTHING ABOUT YOU (Starlog/Mercury)
12. ONE (Island/Polygram)
13. BOHEMIAN RHAPSODY (From Wayne's World)
14. THOUGHT I'D DIED AND GONE TO HEAVEN (A&M)
15. GOOD FOR ME (Atlantic)
16. MAKE IT HAPPEN (Columbia) - Mariah Carey
17. DO NOT PASS ME BY (Columbia)
18. ALIVE (Epic) - Pearl Jam DEBUT
19. TO BE WITH YOU (Atlantic)
20. UNDER THE BRIDGE (War)

ERIC CLAPTON - 1
METALLICA - 2
OSBOURNE - 3
COLOR ME BADD - 4
COLOR ME BADD - 5
COLUMBIA - 6
RAMONES - 7
COLUMBIA - 8
DGC - 9
U2 - 10
STARLOG/MERGENCY - 11
ISLAND/POLYGRAM - 12
BOHEMIAN RHAPSODY - 13
A&M - 14
ATLANTIC - 15
COLUMBIA - 16
COLUMBIA - 17
Epic - 18
Atlantic - 19
Atlantic - 20
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<td>1. 2 Live Crew / 144</td>
<td>Guns N' Roses / 3135</td>
<td>Pat Benatar / 115</td>
<td>Marbles King / 106</td>
<td>2nd St To Now / 82</td>
<td>2 Pac / 78</td>
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<td>Funny / 108</td>
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**NOTE:** The chart is incomplete and contains only the top 20 entries. The full chart can be found in the source material.
There’s Nothing Troubling Tanya

Tanya Tucker

FOR SOME, TANYA TUCKER may be nothing more than the child soulstress who belted out “Delta Dawn” in the ’70s and the unwed mother of two in the ’90s. However, there are a lot of current crossings between these two high-water marks that define Tanya Tucker as a woman and not just an award-winning performer.

Tanya’s music career began when she was 13 years old with the release of the 1972 smash, “Delta Dawn.” Prior to that pubescent production, the young Wilcox, Arizona native had auditioned for and received a small role in the movie Jeremiah Johnson. Her parents, certain all the time of their daughter’s talent, paid for a demo tape of her singing, a tape that eventually made its way to CBS record producer Billy Sherrill, the producer of Delta Dawn.” More than just acknowledging Tanya’s vocal ability, Sherrill noticed that the young performer also had a gift for choosing music. Sherrill had tried pitching her the song, “Happiest Girl In The Whole U.S.A.,” a future #1 for Donna Fargo, but Tanya passed it up and later that same day chose her signature single and first #1 hit, “Delta Dawn.”

Following up the success of her debut single, Tanya scored with other country hits such as James-town Ferry,” “Love’s The Answer,” “What’s Your Mama’s Name?” “Would You Lay With Me (In A Field Of Stone)” and Blood Red and Gold,” Down.” Three years go by since her recording debut, and Tanya is nominated for a Grammy and already has a greatest hits collection for release.

Call it youthful indiscretion or youthful audacity, Tanya did not stay tied down in country. Some hits under her belt and Tanya was off to pursue the pop field, the urban cowboy craze and just the joyride of a youth she had handed over to her career. Dabbling with the “other” side proved to be more than just a walk in the woods as she chalked up more credits to her name with the pop hit, “Lizzie and the Rainman” and the Texas swing tune, “San Antonio Stroll.” In 1978, Tanya released the rock and roll album, TNT, which turned out to be one of the biggest selling albums of 1979. Soon Tanya was one of the only country artists (and one of the youngest at that) to make the cover of Rolling Stone magazine.

In 1982, Tanya signed with Capitol Records (now Liberty Records), and started a succession of album releases and top 10 hits that got her recognized as a major female contender in country music. No longer the child prodigy or the rebellious teenager, Tanya was the career woman who would cut such singles as “If It Don’t Come Easy,” “It Won’t Take Less Than Your Love,” “Love Me Like You Used To” and “Strong Enough To Bend.” Though she would always have a one-sided love affair with the tabloids as the free-spirited, fun-loving, and yes, hell-raising country singer, Tanya was also talented, something the professionals could not overlook. That’s why the acknowledgement of Tanya Tucker as Top Female Vocalist by the Country Music Association garnered such positive response as much from the artist herself as fans, friends and fellow artists.

Twenty years ago, the Texas Tornado blew in. Twenty years later it’s still rolling into the top chart position single after single. Her latest album from Liberty records, has produced two #1’s and a third with “Some Kind Of Trouble” seems to be just around the corner. What Do I Do With Me capitalizes on Tucker’s sensual ballads and upbeat riffs combining all the styles of sound she has developed over the years. The first release, “Down To My Last Teardrop,” became an instant pleaser with enough sassiness to rear its head, while her next release, the title cut from the album, yielded an emotional whooper of the tear-jerking persuasion. With two hits reaching #1, What Do I Do With Me garnered gold record status at year’s end, 1991. Amazingly enough, this was Tucker’s first.

As for stirring up trouble, that’s a toss-up. As for stirring up crowds, that’s a given. Tucker packs them in. Drawing an across-the-board audience, Tucker puts on a show described as energy multiplied. Yet this sultry bombshell is also... funny. That’s about where her appeal comes in. Tanya’s talent has won her over to the hearts of all sorts of fans, women as much as men. This winter the “consumate” entertainer sold out 14 consecutive shows at the Golden Nugget. She also entertained a maximum capacity crowd of 51,000 at the San Antonio Livestock Show & Rodeo in February. This spring she will be appearing at the Las Vegas Hilton for an encore performance.

The award naming Female Vocalist of the Year was a surprise to Tanya. After years of not hearing her name called, Tanya stopped anticipating it. The win last October spoke very loudly. The symbolic applause she received (Tanya was unable to attend the awards presentation as she had just given birth to her son Beau Grayson that day) in letters and congratulations from fans and fellow artists alike warmed Tanya’s soft heart as much as anything. After 20 years in the business, Tanya was now received as an award-winning artist. Although she could break the charts and sell out crowds, this was a definite hallmark in her career.

Tanya is more content than ever. Since becoming a mother two-and-half years ago with the birth of Presley Tanita, Tanya has become the “consumate” mother as well. She does not consider herself the spokesperson for the ’90s “you can have it all” woman. Actually she appreciates more than ever the challenge many women have of raising children on their own. Thankful for her financial security and support of her family, Tanya’s latest endeavor is to help women who face the challenge of single parenting. Tanya adds this to a list of other “personal” charities she is involved with including the delivery of baby supplies throughout the Christmas season and a new desire to work for a cleaner environment.

A guest on The Oprah Winfrey Show and the featured subject of a fashion shoot in Family Circle magazine, Tanya is getting quite a different type of press. Yet for the first time, she is being acknowledged for the two things in her life that are the most important to her, her children and her career.

There’ nothing troubling Tanya—her life consists of the two things that make her the happiest, and people cannot help but notice.

Country News Box

THEY AIN’T TALKING TURKEY—Clint Black recently released a statement disassociating himself with former manager Bill Ham and his associates because of faulty business dealings. Black, who will address Ham’s lawsuit against him in court, says of the partnership, “It was shocking to discover that the financial aspects of my business relationship with Mr. Ham were grossly one-sided and served to advance Mr. Ham’s personal interest at my expense financially and personally.” Ham has purposed to sue Black.

Meanwhile, Black will be in concert at the Universal Amphitheater in Los Angeles benefitting The Waldon Woods Project. Other country performers include Trisha Yearwood, The Nitty Gritty Dirt Band, Mark Chesnutt and Billy Dean.

STARWALK-PART TWO—Starwalk which recently relocated to Opryland U.S.A. (as announced in last week’s issue), will induct eight Grammy winners into its walk of fame tribute. Among those being honored are legendary country performers Roy Acuff, Porter Wagoner and Hank Williams, Sr. Those stepping out for the March 31 ceremony are contemporary country recording stars Garth Brooks, Mary-Chapin Carpenter, Kothy Mattea and Hank Williams, Jr. and songwriting duet, Jon Vezner, co-writer of Mattesa’s hit “Where’ve You Been.” The public is invited to attend free of charge.

BRANSON WITH ANOTHER BOOM—Stan Hitchcock and Joseph E. Sullivan have joined forces to form the Hitchcock/Sullivan Entertainment Group. The company has located its offices in Branson, Missouri and will direct its main focus on the development of national concert tours and live network. The foundation of the network will be musical with a variety of originally produced programs including regular live performances from one of the new theatres being built in Branson. Other Hitchcock/Sullivan Entertainment endeavors include cable pay-per-view specials, a weekly syndicated TV variety show, a travel video of the Ozark Mountain region and development and consulting services.
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<td>Cub(Capricorn 10020)(CD)</td>
<td>38</td>
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<td>28</td>
<td>The Rock</td>
<td>Lee Roy Parnell</td>
<td>Arista (24006)(CD)</td>
<td>31</td>
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<td>29</td>
<td>I Could Love You (With My Eyes Closed)</td>
<td>The Remingtons</td>
<td>BNA (61045)(CD)</td>
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<td>30</td>
<td>Familiar Pain</td>
<td>Restless Heart</td>
<td>RCA (62051)(VL)</td>
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<td>31</td>
<td>Lovin' All Night</td>
<td>Rodney Crowell</td>
<td>Columbia (74250)(CD)</td>
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<td>32</td>
<td>Except for Monday</td>
<td>Lorrie Morgan</td>
<td>RCA (62105)(CD)</td>
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<td>33</td>
<td>Papa Loved Mama</td>
<td>Garth Brooks</td>
<td>Liberty (79204)(CD)</td>
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<td>34</td>
<td>The More I Learn (The Less I Understand About Love)</td>
<td>Garth Brooks DEBUT</td>
<td>Mercury (560)(CD)</td>
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<td>35</td>
<td>Nothing Short of Dying</td>
<td>Travis Tritt</td>
<td>Warner Bros. (59002)(CD)</td>
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<td>Sacred Ground</td>
<td>Al Alan</td>
<td>Cub(Capricorn 10023)(CD)</td>
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<td>Dallas (Arista 2386)(CD)</td>
<td>Alan Jackson</td>
<td>Arista (2386)(CD)</td>
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<td>38</td>
<td>I'm Gonna Get Over You Again</td>
<td>Billy Joe Royal</td>
<td>Warner Bros. (52908)(CD)</td>
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<td>Don't Take a Lot</td>
<td>Mark Collie</td>
<td>Capitol (MCA 54328)(CD)</td>
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<td>Norma Jean Riley</td>
<td>Diamond Rio</td>
<td>Arista (24070)(CD)</td>
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<td>Billy Can't Read</td>
<td>Paul Overstreet</td>
<td>RCA (62019)(CD)</td>
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<td>42</td>
<td>All Is Fair in Love and War</td>
<td>Ronnie Milsap</td>
<td>RCA (79117)(VL)</td>
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<td>Faster Gun</td>
<td>Great Plains</td>
<td>Columbia (38714)(CD)</td>
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<td>Come in Out of the Pain</td>
<td>Doug Stone</td>
<td>Epic (74259)(CD)</td>
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<td>Take It Like a Man</td>
<td>Michelle Wright</td>
<td>Arista (3486)(CD)</td>
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<td>The Woman Before Me</td>
<td>Trisha Yearwood</td>
<td>MCA (54362)(CD)</td>
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<td>47</td>
<td>Walking Down a Country Road</td>
<td>Ricky Van Shelton</td>
<td>Round Robin RR-294(CD)</td>
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<td>I'm Not the Man I Used to Be</td>
<td>Glen Todd</td>
<td>NLT (2000)(CD)</td>
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<td>Jukebox Moanin'</td>
<td>Redneck Band</td>
<td>Zambone (1010)(VL)</td>
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<td>Head Over Heels</td>
<td>Bo Hartson</td>
<td>Door Knob (375)(CD)</td>
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<td>Rings</td>
<td>Denise Cole</td>
<td>Stargurn SG-2917(VL)</td>
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<td>How Many Times Is One Time</td>
<td>Blake Shelton</td>
<td>Nashville Records (1101)(CD)</td>
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<td>53</td>
<td>Who Needs You</td>
<td>John Conlee</td>
<td>Aria (S-Str-Le-1)(VL)</td>
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<td>54</td>
<td>Hey You're Hunting Me</td>
<td>Alan Rich</td>
<td>Killer K-146(VL)</td>
<td>69</td>
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<td>55</td>
<td>Better Class of Losers</td>
<td>Randy Travis</td>
<td>Warner Bros. (5189)(CD)</td>
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<td>Big Women</td>
<td>Ron Howard</td>
<td>Killer K-147(VL)</td>
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<td>Don't Mess with My &quot;Toot Toot&quot;</td>
<td>Fats Domino &amp; Doug Kershaw</td>
<td>Tug Boat (TG 1028)(CD)</td>
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<td>58</td>
<td>I've Got a Broken Heart to Save</td>
<td>Bill Green</td>
<td>Arista (5218)(CD)</td>
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<td>I Know So</td>
<td>Wayne Newton</td>
<td>(Cub 068)(CD)</td>
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<td>60</td>
<td>Whoever Lost You</td>
<td>The Dalton Brothers</td>
<td>Country Pride (91346)(CD)</td>
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<td>Waiting for the Phone to Ring</td>
<td>Marion Hamm</td>
<td>Airplane (184)(CD)</td>
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<td>62</td>
<td>Streets of Downtown U.S.A.</td>
<td>Harold Harding</td>
<td>Liberator (117)(CD)</td>
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<td>63</td>
<td>For the Love of a Woman</td>
<td>Scott B Được</td>
<td>Scott B Được</td>
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<td>Electric Light Orchestra</td>
<td>Gentleman Jack Hollingsworth</td>
<td>RCA (62061)(CD)</td>
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<td>Wild in His Ways</td>
<td>Young Gun</td>
<td>Warner Bros. (52703)(CD)</td>
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<td>Up Where We Belong</td>
<td>Pierce Brosnan</td>
<td>Epic (74221)(CD)</td>
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<td>Living a Lie</td>
<td>Avalon</td>
<td>Warner Bros. (52906)(CD)</td>
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<td>68</td>
<td>Two Room Walk Up</td>
<td>Family</td>
<td>Arista (23906)(CD)</td>
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<td>69</td>
<td>Right Crack in the Middle</td>
<td>Oven Fire</td>
<td>Round Robin RR-2901(CD)</td>
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<td>Making Love Don't Make It Right</td>
<td>Family</td>
<td>Round Robin RR-2901(CD)</td>
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<td>71</td>
<td>Red Headed Left Handed Woman</td>
<td>Lonnie Mack</td>
<td>Columbia (79118)(CD)</td>
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<td>Change of Heart</td>
<td>Reba McEntire</td>
<td>RCA (62057)(CD)</td>
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<td>73</td>
<td>When I Ran Out of Money</td>
<td>Bobby Bare</td>
<td>Liberty (79207)(CD)</td>
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<td>Lover Not a Fighter</td>
<td>B.B. King</td>
<td>B.B. King</td>
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<td>I Love My Jesus</td>
<td>Johnny Paycheck</td>
<td>Reprise (6289)(CD)</td>
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<td>76</td>
<td>Walkin' and Talkin'</td>
<td>Klieber Sisters</td>
<td>(Staircase 4001)(CD)</td>
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<td>77</td>
<td>Same Old Love</td>
<td>Ricky Skaggs</td>
<td>Epic (74147)(CD)</td>
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<td>78</td>
<td>Reckless</td>
<td>Jeanine Burnam</td>
<td>(NSD 2820)(CD)</td>
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Newton Makes Video Debut

Both the song and video are unprecedented that mark Wayne Newton's debut into the world of music video.

After a recording career that spans four decades and over 90 albums, Wayne Newton has just released his first-ever music video. The song for which the video is based also tells a unique story itself.

"The Letter," one of the singles from Newton's latest album entitled Meets & Moments, is adapted from an original letter written by Newton's longtime friend, Elvis Presley. Newton and fellow collaborators Rick Goodman and Johnny Minick decided to write the song after receiving hundreds of requests for copies of the actual Presley letter Newton had purchased. "I wanted to share the contents of that letter with the fans," Newton explained, "but I felt uncomfortable with the thought of running off copies for mass consumption. Therefore, I wrote this song, which also contains a recitation of the contents of the letter which Elvis wrote to himself in the privacy of his hotel room over 15 years ago."

The video was filmed on location in the Las Vegas Hilton main showroom and in the famous "Elvis Suite" at the same hotel where Elvis wrote the letter. Footage of Newton performing the song was intercut with actual footage of Elvis to yield the final product.
HIGH DEBUTS

1. GARTH BROOKS—"Papa Loved Mama"—(Liberty 79204)—#35
2. TRAVIS TRITT—"Nothing Short Of Dying"—(Warner Bros. 18984)—#7
3. BILLY JOE ROYAL—"I'm Okay (And Gettin' Better)"—(Atlantic 4428)—#40

MOST ACTIVE

1. HAL KETCHUM—"Past The Point Of Rescue"—(Curb)—#27
2. SAWYER BROWN—"Some Girls Do"—(Curb/Liberty)—#28
3. RODNEY CROWELL—"Lovin' All Night"—(Columbia)#33
4. LITTLE TEXAS—"First Time For Everything"—(Warner Bros.)—#22

POWERFUL ON THE PLAYLIST—To arrive at the "Most Active" singles for this week, merely take a look back at which singles garnered the highest debuts last week and add Little Texas. A reliable mathematical formula it's not, but nevertheless it is true of this week's turnover on the Cash Box Top 100 Country Singles Chart.

Hal Ketchum, at #27 with "Past The Point Of Rescue," and Sawyer Brown, at #28 with "Some Girls Do" split the Most Active ticket for top gains this week, taking 10 points apiece. Both singles, which sprinted to a high debut last week, are showing good chart positioning and a lot of momentum for even higher chart placement in the weeks to come.

Rodney Crowell is charming radio listeners as well with his souped up "Lovin' All Night." With a nine-point jump, Crowell breaks into the top 40 this week coming in at #33 on this week's Top 100 Country Singles Chart.

And now to add Little Texas. "First Time For Everything," the second single and title cut from their debut release, edges closer to the top 20 this week to #22, up eight notches from #30.

INSIDE RADIO—Great Empire Broadcasting, Inc. of Wichita, Kansas has announced plans to produce a weekly radio show from Branson, Missouri, Ozark Mountain Country Showcase will originate from Silver Dollar City, one of Branson's prized tourist spots. The 90-minute show will capture the feel of live radio, with slight editing involved and will air on all GEB stations beginning in April with plans to distribute it via satellite nationwide.

Stations on which the program will be broadcast initially are KFDI-AM/FM in Wichita, KS, KTTW-AM/FM in Springfield, MO, WOW-AM/FM in Omaha, NE, KVOO-AM/FM in Tulsa, OK and KWKI-AM/FM in Shreveport, LA.

Ray Canady, vice president of marketing for Silver Dollar City, says his company has wanted to have a weekly show for some time and that plans for its introduction have been in the works for the past two years.

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. NATURALLY—Skip Ewing (Liberty)
2. NOTHIN' TO DO (AND ALL NIGHT TO DO IT)—Billy Burnette (Warner Bros.)
3. PURE & SIMPLE—Lynard Skynard (Atlantic)
4. RIDING FOR A FALL—Chris LeDoux (Liberty)
5. YOU LOOK LIKE AN ANGEL—Eddie Rabbit (Liberty)
Nashville Notes

NASHVILLE OPENS LIVE FAMILY ENTERTAINMENT VENUE—Music Valley developer John Hobbs announces the opening of the Celebrity Theater in the Ramada Inn, Music Valley in Nashville and the renovation and re-orientation of the nearby Nashville Night Life Family Theater. Both theaters are designed (or redesigned) to feature family-priced country and gospel entertainment.

"What we are trying to accomplish is provide what we consider a much needed shot in the arm to Nashville tourism," says Hobbs. "We will now have mid-sized, reasonably-priced theaters for those folks who come to town and crave to see name country and gospel entertainment."

T.G. Sheppard opens the first season of the Ramada Inn Celebrity Theater on April 2.

SHELTON HOSTS BENEFIT FOR NASHVILLE HONOREE—The American Cancer Society/Nashville will be honoring Nashville Tennessean writer Jerry Thompson at their 16th April Evening fundraiser. The April 15th event, "A Roast and Toast for Jerry Thompson," will be hosted by Thompson's old friend, country music artist, Ricky Van Shelton. Thompson, who was diagnosed with cancer three years ago, is credited with starting Shelton's recording career in 1975 after arranging an audition for him at CBS Records.

THE JAZZ IS BACK—On March 1, The W.O. Smith Community Musical School and BMI presented the first "Jazz On Music Row." Because the event attracted 350 people, 200 more than expected, another Sunday afternoon concert has been planned. The second "Jazz On Music Row" is scheduled for April 5 and will include performances by pianists Beegie Adair and Thomas Cain, saxophonist Jeff Kirk, bassist Jim Ferguson and drummer J.D. Blair.

NEW SINGLE RELEASES

OUT OF THE BOX

MIKE REID: "I Got A Life" (Columbia 74286)
Producer: Steve Buckingham
Writers: M. Reid/R.M. Bourke

You can hang on every word of a Mike Reid song. Honestly written and honestly expressed. "I Got A Life," is no exception to the lifeblood lyrics of singer/songwriter Reid. As is true for all eleven cuts on his debut album, Turning For Home, Reid co-wrote "I Got A Life," a seeming biographical portrait of a man attached emotionally to home, hard work and family. While the lyrics definitely take top billing on this single, Reid's clear yet gruff vocals and the subtle instrumentation contribute a certain sincerity to the song.

FEATURE PICKS

SHENANDOAH: "Rock My Baby" (RCA 62199)
Producers: Robert Byrne/Keith Stegall
Writers: Billy Spencer/Phil Whiteley/Curtis Wright

An engaging hit from the start, this latest Shenandoah single has all the country hoopla of a honky tonk thriller and just enough of a sweet touch to be a romantic rocker as well. "Rock My Baby" is another good hit from a great group.

MATTHEWS, WRIGHT & KING: "The Power Of Love" (Columbia 74279)
Producers: Steve Buckingham/Larry Strickland
Writer: Walt Aldridge

Don't be fooled by the song title; this is not one of those mushy, pop lovelies, but rather a wholesome country tune with catchy upbeats and everyday lyrics. "The Power Of Love" is the debut release for the new Columbia trio, Matthews, Wright & King. Combining gospel, bluegrass, and deep roots country, Matthews, Wright & King define good country music using great harmony and a simple tune.

JESSICA BOUCHER: "What A Friday Night Is For" (Mercury 480)
Producer: Harold Shedd
Writer: Aaron Barker

A new kid at Mercury, Jessica Boucher throws a few vocal punches with her debut single, "What A Friday Night Is For." This TGIF honky-tonker is actually pretty subdued yet Boucher makes a few signature marks on the single to keep her sound fresh for a new audience.

The Oak Ridge Boys and Ed "The Ace" McCulloch, (seated in car) top fuel driver for the McDonald's Racing Team, recently shot a public service announcement in Phoenix supporting the value of seatbelt use. The PSA will run on Jumbotron screens at all National Hot Rod Association drag races this year across the U.S. and Canada. The Oak are the spokesmen for the '92 National Highway Traffic Safety Administration's safety belt campaign. (Photo Credit: Chris Braden)
INDEPENDENT CHART ACTION
THIS WEEK—NLT recording artist Glen Todd is the leading independent artist this week with his second release, "I'm Not The Man I Used To Be." The song, co-written by Todd and produced by Dan Mitchell ("If You're Gonna Play In Texas"), is featured on the soundtrack of the upcoming comedy film Paradise Park starring, among others, Porter Wagoner, Johnny PayCheck, Razzy Bailey and Webb Wilder.

Todd, a native of Loris, South Carolina, began his music career playing guitar with his brother as a nightclub player playing a predominantly Top 40 format. In 1987 he took a job as bass player for The Drifters, but decided to leave the group after two years to pursue a writing and recording career in country music.

Todd’s first single release, "Why I Didn’t Love Her," a moderate tempo tune which he composed himself, garnered impressive reviews as well as good chart position for a debut effort. "I'm Not The Man I Used To Be" follows that success with eight weeks on the Cash Box Top 100 Country Singles chart and a move into the #51 slot to be this week’s highest charting independent single.

Lee Everett (left) was in Nashville recently to attend the Country Radio Seminar and promote his current release, "Who Needs You," on Stella Star Records, Nashville. The single hit #56 this week on the Top 100 Country Singles chart. Robert Metzger, president of Capitol Management in Nashville congratulates Everett on the success of the single.

INDIE FEATURE PICKS

■ DOC HOLIDAY: "Two Room Walk Up" (Tag Boat TGI1028)
Producer: Doc Holiday
 Writers: J.B. Dotterline Jr./Dan Mitchell/Joe Henderson/Don McKenna

With his deep, sassy vocals, Doc Holiday delivers the true country love song with true grit and easy-loving style. Harboring love as their most precious commodity, Holiday romanticizes the “lifestyles” of a “two-room walk-up,” in this latest single performed and produced by the “hitman.”

■ RON REEVES: "She’s Steppin’ Out" (MTE 7006)
Producer: Eddie Bodin
 Writers: M. Legnon/E. Bodin

Reeves capitalizes on plenty of country swing and piano purrs with this traditional honky-tonk single entitled “She’s Steppin’ Out.” Lyrics such as “Her dress smells of perfume, my breath smells of gin” tell the story of a man who has spent too many nights at the local tavern.

■ SCO:’TY DANGERFIELD: "Made In The U.S.A." (Royal Master RMS9203)
Producer: Alex Zanetis
 Writers: Dallas Shaw/Alex Zanetis

"Made In The U.S.A." bleeds patriotism if not just for the good ole land of the free as much as country rock and blue suede shoes. Dangerfield revs up this song of allegiance with a mention of just about every American tradition.

COUNTRY MUSIC

Country On Stage
EVERYTHING IS BIGGER IN TEXAS or at least that's what KTXA television is hoping when they introduce the first annual Country Music Fan Jam April 24-26. Billed as what may become the biggest event outside of Nashville, the Country Music Fan Jam will be held in Dallas' West End district with proceeds benefiting St. Jude's Children's Research Hospital and the West End Foundation.

This three-day, fan-centered event will welcome major and independent label artists to the stage while hosting festival-style activities such as chili cookoffs, carnival rides and arts and crafts. Artists, record companies and the International Fan Club Organization are all sponsoring concessions and fan club booths.

Among the national recording artists coming to Fan Jam to sign autographs and/or perform on stage are: Lynn Anderson, Razzy Bailey, Joe Bannhill, Toy Caldwell, Jeff Chance, Mark Chesnutt, Rob Crosby, Billy Ray Cyrus, Davis Daniel, Gail Davies, Linda Davis, Martin Delray, Dixiana, The Gibsons, Sammy Kershaw, Chris LeDoux, Eddie London, Mario Martin, The McCarters, Ronnie McDowell, Gary Morris, Marie Osmond, Keith Palmer, Johnny Paycheck, Ray Price, Collin Raye, Ronna Reeves, The Remingtons, Billy Joe Royal, Six Shooter, David Slater, Jo-El Sonnier, Karen Tobin, Donna Ulisse, J.J. White, Michelle Wright, Moore & Moore and Tom Wopat. A slate of other artists will appear as well on the independent stage during the three-day event.

“We're extremely pleased with the talent lineup so far,” said Ron Limbock, executive producer of the event. This is quickly becoming one of the largest country music showcases outside of Nashville.” Cash Box reporting stations included in the Fan Jam network are KPLX of Dallas, TX (also an event sponsor), KIJK of Houston, TX, KKYX of Paris, TX, KKJX of Ardmore, OK and KXKX of Fayetteville, AR.

Artists in Action
COUNTRY STARS MAKE “SPECIAL” VIDEO—Country music artists such as Suzy Bogguss, Lionel Cartwright, The Remingtons, Mark Collie, Dawn Sears, Pirates of the Mississippi, B.B. Watson, Tim Ryan and McBride & The Ride just to name a few, donated their time to record a single and music video to benefit Special Olympics. The project, entitled “Fair Shake,” will premiere on the syndicated television series, Special People. The song was written by songwriter Beverly Threadgill and is being donated to all Special Olympic chapters for fund raising.

GARY MORRIS GETS MORE THAN HE BARGAINED FOR—When Gary Morris recently visited the four nations of Estonia, Hungary, Slovakia and Russia, he thought it would just be another gig, a way of sharing his own musical experience with other major European artists. "I wanted to go because this is a unique time in the history of the world," said Morris. "Initially, I thought it was a chance to go and do my music, to take my music to them and develop impressions of the people. What I received was more than I bargained for. I have a new respect for the word 'freedom.' In a four-part mini-series, TNN will broadcast the musical excursion which Morris directed.

YOAKAM GETS ROLLING IN MOTION PICTURES—Dwight Yoakam will be making his motion picture acting debut in the upcoming film Red Rock West which stars Nicholas Cage and Dennis Hopper. Yoakam, who plays a truck driver in the film, describes Red Rock West as a "left-of-center thriller." Currently Yoakam can be heard in the newly released film Fallen From Grace in which he sings "Common Day Man" and harmonizes with the Buzzin' Cousins on the single "Sweet Suzanne." You can also hear Travis Tritt performing the song "Bible Belt" during the closing credits of the just released motion picture My Cousin Vinny.
Twinkie Clark-Terrell Comes Home

By Tim A. Smith

Twinkie Clark-Terrell and two of her new associates at Grace Records, William Middlebrooks, vice president/national promotions (left) and David Robinson, vice president/business affairs-A&R (right).

TWINNIE CLARK-TERRELL IS BEST KNOWN as the hub and driving force behind what is recognized as one of the top female groups in all of gospel music, the Clark Sisters. Individually aspiring, the multi-talented Clark-Terrell, has been described as one of the country’s greatest keyboard artists; having the innate ability to play anything from Bach to Ellington.

Recently, the music career of Twinkie Clark-Terrell took a different turn to that of a solo artist. She's signed a recording contract with a relatively new record company, with a release scheduled to drop in April.

Although born into a talented family, with mother, Dr. Mattie Moss Clark and uncle, Bill Moss, both renowned recording artists in their own right, it took time, sacrifice and many tiresless hours of rehearsing, to develop, in those early years, what many gospel music lovers are enjoying today from Clark and her sisters.

"It all started with my mom, Dr. Mattie Moss Clark, who’s had a long career in the record business,” explains Clark-Terrell. "She started training us in the church, singing on various programs. She wrote all the material for the group until my skills as a writer and musician started developing. At that point, she turned the group over to me. But it was through my mother’s influence, early on, that gave us the knowledge, courage and power to overcome and do what we’re doing today."

From those early days of piecing songs together around the organ and piano, the songwriting talents of Twinkie Clark-Terrell have developed to the tune of such award-winning hits as “Is My Living In Vain,” “A Praying Spirit” and the crossover smash, “You Brought The Sunshine.”

Although the Clark name has been known throughout gospel music circles for some time, “Sunshine” catapulted it to mainstream awareness.

"You Brought The Sunshine’ crossing over left me with an unusual feeling,” says Clark-Terrell. "The next thing I knew, all of my friends were calling me saying, They’re playing your record in the clubs. They’re dancing off of it. The kids are going wild over it.” I responded, ‘Well, there's something positive as well as negative in that.’ We received many personal testimonies as a result of the song crossing over. The people in the clubs that were dancing to the song were not only listening to the music and beat, but the message as well. Of course, I received a lot of negative feedback from people in the church. They said we shouldn't have gone this far. But it crossed over without us trying to go that direction. The DJ’s just happened to pick it up. They shared it with their friends, and from there it was like a chain reaction. It just split across.”

As was forecasted, the music career of Twinkie Clark-Terrell has taken a new twist, moving her from the role of group leader to that of solo artist. Why the sudden change?

"A lot of people don’t understand,” Clark-Terrell explains regarding her departure from the Clark Sisters. "So many have had to adjust to me not being with the group. Some things you can’t explain; you just have to do it. They’ll see in the long run if it was the right thing to do.”

Clark-Terrell elaborates further, "I felt the need to just come away and be to myself, to meet God on a one-to-one basis. I had to hear what he’s trying to tell me, and the only way I could do that was to separate and be alone for a while.”

Clark-Terrell has done just that. On that search for independence, she turned down numerous lucrative offers from some of the industry’s recording giants, to sign with a small, newly formed independent label called Grace Records. There is a definite reason behind Clark-Terrell's signing with Grace.

"I have a need to acquire a certain freedom as an artist,” says Clark-Terrell. "I’ve just been sitting back, taking inventory regarding what I wanted to do next. Having been away from the recording industry for a while, I’ve been enjoying peace and freedom, not having to be dictated to. That’s the main reason why I chose a small company like Grace. I wanted to enjoy the freedom and independence that I needed to launch this new phase of my career.”

The album, entitled Coming Home, shows Clark-Terrell in her new role, that of an evangelizing warrior for God. "This album has a strong Biblical and scriptural base,” says Clark-Terrell. "I look to minister to the needs of people more than just feeding their ear or quenching their thirst to hear good music. I want to reach people at home, people in the church, people of every walk of life. That’s where I’m going with this album.”

On the musical end, Clark-Terrell adds a touch of the old along with new ideas and concepts. "You’ll hear both the old Twinkie as well as the new Twinkie,” explains an exuberant Clark-Terrell. "With the new Twinkie, there’s an audience that’s never gotten a hold of but have longed to reach, those on the streets. I want to reach those that are turned off by the church setting, those on drugs and other negative vices. I know I can’t reach them singing ‘Amazing Grace.’ I have some material fitting the contemporary style, with the beats and synthesizers, incorporating the sounds of what’s happening now to try to reach those people. For those who don’t care so much for the beats, I have material that is more on the traditional side. There’s even something for those who enjoy quiet, easy listening type music. In other words, I have something for everybody on this album.”

An air of excitement over her new career, recording deal and album can be easily detected through the “revived” spirit of Twinkie Clark-Terrell.

"You Brought The Sunshine opened up many a door,” says Clark-Terrell. "I hope that this album will surpass what ‘Sunshine’ did,” says Clark-Terrell. "My prayer is that it would go further, breaking down many barriers, crossing all musical lines. We’re looking for something great to come out of this album.”

Warner Bros. Releases Special Randy Crawford CD to Gospel Radio

Tim A. Smith

Randy Crawford

WARNER BROS. RECORDS HAS RELEASED a four-song compilation CD from the new album by Randy Crawford, entitled Through The Eyes Of Love, to gospel radio.

The CD includes the songs, “Shine,” “If I Were (In Your Shoes),” “If You’d Only Believe,” and “Like The Sun Out Of Nowhere.”

Acclaimed by many as having "one of the most gorgeous and distinctive voices in contemporary music,” Crawford has gained worldwide notoriety. She has performed in packed venues at such places as Moscow, Africa, Italy, Japan, as well as the U.S. Her songs, which carry a unique blend of jazz, pop and soul, have topped the charts on many continents. She is most noted for her vocal performance on the song, "Street Life," which she recorded for the jazz ensemble, the Crusaders.

Through the release of this special four-song CD, gospel music enthusiasts will be able to experience the extraordinary talents of Randy Crawford; something that those in the R&B, pop and jazz circles have been doing for years.
GOSPEL MUSIC

Songs of Praise

REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS: My Mind Is Made Up
(Word)

After fleeing with a change of musical direction on their last album, which didn't sell well with longtime Brunsonites, Brunson and crew have returned to the hot, progressive sound that has helped make their gospel music's most recognized choir. Assisting Brunson with the production chores and this time is noted producer Jerri Peters. The two collaborate to the point of producing one of the "Tommys" most artistically sound albums.

REDEEMED: The Message Is (Tribute)

Their debut offering shows this group will be somebody to be reckoned with. Smooth, sweet vocal texture, strong material and Scott V. Smith's production guidance assist in making this an enjoyable album to experience. Keep a watch on this group. They're going to go places.

RON WINANS FAMILY & FRIENDS CHOIR: Ron Winans Family & Friends Choir III (Selah)
The 'choir boy' of the Winans clan delivers what happens to be the best of the three albums recorded in this choir series thus far. The intriguing aspects of this release are the strong arrangements along with a technical quality that is clear and crisp. As is always the case with these sessions, a number of special guests drop by to lend their talents. Debra Winans, Dorinda Clark-Cole, Donnie McClurkin, Marvin and Bebe Winans, Tina Brooks and Yolanda Harris head the list. One of the album's highlights is the beautifully arranged ballad, "A Song Of Consecration," featuring Ron and Bebe Winans.

JAY T. HAIRSTON: I'm Going Home (Sound Of Gospel)

Nice, smooth, contemporary grooves are what Hairston delivers on his debut album. He's shyly assisted by some of gospel's top musical talents, namely Timothy Carpenter, John Brincon and Jonathan Dubose, Jr. The music here would easily fit into an adult/contemporary format.

The GMA's Songwriter's Showcase Committee met in Nashville recently to discuss plans for this year's showcase. Pictured (from l-r) are: Michael Puryear, BMG; Jim Scherer, Sony Tree; chairman Debbie Atkins, Word; Mark Williams, Sparrow; Teri Short, Warner Alliance Music; co-chairman Elwyn Raymer, BMG; Pete Fisher, Warner/Elektra/Asylum Music; and (seated front) Dan Keen, Meadowgreen. Not pictured is producer Bubba Smith, Word Inc.

New Releases...

1. WHITE AS SNOW (Maranatha! 84418-8766)—America Worships
2. HUMAN SONG (Word 70169)—First Call
3. SHOULDER TO THE WIND (Reunion 7352)—Michael James
4. BREAKAWAYS (Frontline Records 9289)—Idle Cure
5. NUMBER (Benson 2808)—Commissioned

TOP BLACK GOSPEL ALBUMS

CASH BOX • APRIL 4, 1992

1. LIVE (Malaco 4450) . . . . . . . Dorothy Norwood/No. Ca. G.M.W.A./Mass Choir 1 35
2. GOD GET THE GLORY (Malaco 6008) . . . . . . . Mississippi Mass. Choir 2 11
3. WASH ME (Tyscot 1401) . . . . . . . New life Comm. (Joh. P. Kee) 3 43
4. HE LIVES (Saboy 14907) . . . . . . . Shun Pace Rhodes 6 34
5. I'LL NEVER FORGET (Malaco Mal 4440) . . . . . . . Bobby Jones 5 39
6. DIFFERENT LIFESTYLES (Capital 92578) . . . . . . . Be & Ce Winans 4 37
7. HE'S WORKING IT OUT FOR YOU (AAFM) . . . . . . . Shirley Caesar 14 11
8. I'M GLAD ABOUT IT (Malaco/Savoy 14804)

9. PHENOMENON (Belenic 71906) . . . . . . . Rance Allen 9 43
10. NUMBER 7 (Benson C09280) . . . . . . . Commissioned 7 19
11. AN INVITATION AIR (Atlantic 10170) . . . . . . . Luther Barnes & The Red Bud Gospel Choir 11 23
12. WAIT ON THE LORD (Belenic 71800) . . . . . . . Lamora Parks Young Adult 12 43
13. VICTORY IN PRAISE (Tyscot 40176) . . . . . . . Vip Music & Arts Seminar Mass Choir 26 8
15. REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103)

16. FAMILY AFFAIR (Malaco 4442) . . . . . . . Pilgrim Jubilees 16 43
17. MUSIC 2 GO (Word 90169592901) . . . . . . . Various Artists 17 21
18. HOLD BACK THE NIGHT (SGO 179) . . . . . . . Rev. Charles Nicks 18 43
19. GOD DELIVERED (Atlanta International) . . . . . . Rev. F.C. Barnes 19 11
20. THIS IS YOUR NIGHT (Black Berry 2203) . . . . . . . Williams Brothers 20 44
21. LOVE ALIVE IV (Malaco 6007) . . . . . . . Walter Hawkins 21 43
22. MAGNIFY HIM (Malaco 8011) . . . . . . . Keith Pringle 22 37
23. MY MIND IS MADE UP (Word 48784)

24. LIVE (Sparrow 1246) . . . . . . . Tramaine Hawkins 36 43
25. I AM PERSUADED (Benne 2272) . . . . . . . Fred Hammond 25 33
26. PRAY FOR ME (Word 9200) . . . . . . . Mighty Clouds Of Joy 13 43
27. THROUGH THE STORM (Tyscot/Spectra 790113) . . . . . . . Yolanda Adams 27 27
28. HIGHLY RECOMMENDED (Word 9112) . . . . . . . Helen Baylor 32 6
29. TOGETHER (Light/Spectra 73043) . . . . . . . Kurt Carr Singers 29 11
30. UNCOMMON LOVE (Benson C07281) . . . . . . . Heilroom 30 21
31. FAMILY & FRIENDS CHIOR VOL. 3 (Selah/Sparrow 15077) . . . . . . . Ron Winans 33 7
32. I'LL TELL THE WORLD (Malaco/1480) . . . . . . . Myrna Summers 31 28
33. OPEN OUR EYES (Repose 9111) . . . . . . . Milton Brunson 28 43
34. SAINTS IN PRAISE (Sparrow 1240) . . . . . . . The West Angeles Cogic. 34 33
35. LIVE & BLESSED (I am 08300) . . . . . . . Wait Whitman/Soul Children of Chicago 35 22
36. JUST ME THIS TIME (Tyscot 40197) . . . . . . . John P. Kee 24 43
37. THE EVOLUTION OF GOSPEL (Perspective/SM 28963 1200 4)

38. RAISE A NATION (Word 48594) . . . . . . . Sounds Of Blackness 37 40
40. ALIVE & SATISFIED (Benson 2841) . . . . . . . Thomas Whitlefield DEBUT

1. REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS: My Mind Is Made Up
2. RON WINANS FAMILY & FRIENDS CHOIR: Ron Winans Family & Friends Choir III (Selah)
3. JAY T. HAIRSTON: I'm Going Home (Sound Of Gospel)

DEBUT
Vernice Watson—Prestige Inc.

By Tim A. Smith

When it comes to the advent of promotions, Vernice Watson is recognized as being one of the best in the business. During her years of professional experience in the area of marketing and promotions, Watson has worked in various capacities. She has served as director of promotions for Lexicon Music; national marketing coordinator for Light Records; account executive for radio station WBGK, Baltimore, MD; assistant general manager, black gospel division, Word Records, and the list goes on.

Like countless others in the world of business, Watson was tired of being an employee and decided to turn the tables and try her hand as an entrepreneur. Thus the beginning of Prestige, Inc.

Inaugurated in 1986, the role of this Pikesville, MD-based company is to, according to Watson, "provide expertise and creative strategies for the development, implementation and maintenance of promotional and marketing campaigns." Other services the company provides include publicity, public relations and merchandising.

The concept Watson has conceived for Prestige has been successful. During the period from the company’s inception to the present, Prestige has been the home base of specialized promotional campaigns for such artists as Aretha Franklin, jazz musician Kirk Whalum, PolyGram/Lec- tion Records, Fixit Records and the cosmetic giant, Revlon, among others.

Is Vernice Watson proud of her accomplishments, especially in a business climate dominated by men? Yes. "My main objective, at the beginning of my career," Watson explains, "was to involve myself with an aggressive, growth-oriented company as a contracted consultant in the areas of advertising, marketing and promotions. After achieving some of those goals, working for other individuals and companies, I decided to do it on my own. I'm glad I took the chance and went the way I did. I have no regrets."

Frank Breeden—KEYNOTES

By Steve Giaffrda

FRANK BREEDEN, KEYNOTES PRESIDENT, recently announced the signing of StarSong Communications and Justin Peters Music each to exclusive licensing arrangements with KEYNOTES for electronic distribution of their copyright catalogs.

The signing of StarSong has introduced to the KEYNOTES "Songs In An Instant" Sheet Music system, tunes recorded by Twila Paris, Petra, Mylon LeFevre and Broken Heart, and Steve and Annie Chapman. Justin Peters’ catalogs represent compositions sung by O’Landa Draper and the Associates, Steven Curtis Chapman, and Billy and Sarah Gaines.

According to Breeden, "KEYNOTES offers several music styles with the songs that are available on the system—Adult Contemporary, Southern Gospel, Black Gospel, Classical, Inspirational and many others." Many of the songs on the system have been recorded by such well known artists like Sandi Patti, Amy Grant, First Call, Petra, The Cathedrals, Rick Cua, and many more.

HOT NEWS FROM THE SPARROW RECORDS STABLE—Sparrow Records' gospel product development manager is undoubtedly excited about what's going on at the label these days and recently informed Cash Box about some of the hot happenings. For one, the label signed Sandra Crouch to a recording contract. Crouch will be recording her debut for the label during a two-day live session, April 10 and 11 on the West Coast. One of the special guest artists appearing will be Kristle Murden (remember her?). Also on the horizon are new releases from Daryl Coley, titled When The Music Stops, Saints In Praise Vol. III, Richard Smallwood, Testimony and the self-titled debut from newly signed artist Norman Hutchins. Of special note, down the road, is a solo project coming from CeCe Winans. If that's not enough, by the time you read this, the ink will be dry on another major artist signing. To keep track, stay on the Beat.

DOWN IN ATLANTA, GA—Newly appointed label A&R director, Juandolyn Stokes alerted us to expect new releases from Troy Ramey along with the last recorded album from the O'Neal Twins before the untimely death of Edward O'Neal, one half of the duo.

PERFORMERS SLATED FOR DOVE AWARDS—The 23rd Annual Dove Awards will be telecast April 9th on TNN with scheduled performances by Michael W. Smith, BeBe & CeCe Winans, Steven Curtis Chapman, Twila Paris, Ricky Skaggs, The Nelons and Bruce Carroll. Presenting this year’s awards will be Sandi Patti, Wayne Watson, Darrell Waltrip, First Call, Kelly Nelons Thompson and Mark Lowry.

KENNY MAKES MARK’S IN RUSSIA—Kenny Marks made Christian music history when he shot the first-ever Christian music video filmed on the streets of Moscow. The video for the single “Turn My World Around,” is taken from the album Five Of Forgiveness, as part of Turn The World Around, a half-hour home video produced by Teen Mania Ministries.

AT THE HOME LAND FRONT—John Pfeifer has announced the signing of The Pfeifers with Brentwood Talent & Marketing. BT&M will handle booking for the southern gospel group. Other news: Rex Nelons has introduced Paul White of Picker, SC, as the new tenor for The Nelons. White formerly spent five years traveling with International Baptist Missions working in the Philippines and the U.S. The Nelons are recording a new project for Canaan Records to be released in June.

WARNER BROS. NEWS—Warner artist, Margaret Bell, nominated for a Dove Award in the category for Contemporary Black Gospel Song of the Year ("Any Day Any Minute Now") is awaiting the arrival of her first child with husband Keith Byars of the Philadelphia Eagles. There is also talk of a recording featuring Bell and her talented sisters Charlene and Vanessa. The label also announced the signings of Vince Ebo and the Brooklyn Tabernacle Choir. A late note: the label is currently negotiating with Donnie McClurkin of the New York Restoration Choir.

WHERE’S WALDO—In celebration of signing 200 more singers (really The Brooklyn Tabernacle Choir), Warner Alliance label representatives journeyed to New York to present choir members with Warner Alliance T-shirts. Neal Joseph, vice president/general manager; Barry LaLonde, director of marketing; and Demetrius Alexander, director of Black Gospel promotions are strategically placed throughout the picture to help Where’s Waldo fans practice searching.
By Camille Compasio

TO THE EVER LOVIN' HANK TRONICK, who celebrated his 35th anniversary with Chicago Coin on March 19, we would like to extend belated, but most sincere felicitations! Seems like only yesterday, doesn’t it, Hank? Well, here’s to 35 more, baby! We all love you!

NOTES FROM ACME ‘92—As the saying goes during an election year—early returns are coming in—ballots are still being counted—projections indicate that ACME ‘92 filled the bill with respect to the assortment of equipment that was showcased on the exhibit floor. Depending upon your vantage point, there are those exhibitors who wrote up business at the show and pegged it a “winner”; and others who did not do quite as well as they expected. But this is pretty much the norm; if you’ve got the equipment that will make it in the marketplace, you will do well and that’s the bottom line... Distributor attendance was way up there, however, from what I heard, the show could have used a lot more operator support. Operators who did not choose to attend were the real losers in that they missed a great deal in terms of the new equipment that was featured, which would give them an edge on their competition. For the most part, distributors will be holding post-ACME regional showings which the no-show ops can take advantage of. However, there are always those areas where these showings will not be taking place and that is something to think about... The Seeburg exhibit was certainly one of the most attracted to, ACME’s own corner site, certainly was spacious. As one observer noted, under these conditions, it was difficult to determine “whether or not we had a full house!” A number of showgoers we spoke with commended Bill Glassow, of the show’s management firm for CCS, Inc., T. Glassow Associates, a well-organized, well produced convention... We are long past the “hit of the show” syndrome, however, it must be said that Capron’s Street Fighter II Champion Edition made a lot of noise at ACME. Many called it the “smash hit.” This dedicated piece is scheduled for shipment in late March. ACME ’92 saw an increase in foreign attendance and a most significant participation on the part of tradestores from Mexico... Pins, most certainly made an impact at this show! We heard raves about the various models shown by the pin makers—and comments indicating that was the first “pinball show” ever! We will elaborate on individual pieces later on in this column; but, for now, let’s make note of the Data East Hook follow-up; namely Lethal Weapon III, which was revealed behind closed doors to distributors and is scheduled for production around June... When I spoke with presy Jerry Marcus at Atlas Dist. in Chicago, he singled out Konami’s X-Men, Captain America Fig II Champion Edition along with the SNK and Atari (Relief Pitcher) baseball kits as some of the outstanding pieces right now. He also told us that he saw “enough secondary equipment and some good driving games” at ACME to “sustain us” and keep the market moving. His trade packers claimed there was no more pinball showing this year... On the Sunday, Monday, Tuesday format (at ACME), he said, “and I will appreciate even less the Tuesday, Wednesday, Thursday format that will be employed next time around.” Show management take notice... Jerry also mentioned that a good number of the ops he observed on the exhibit floor were from the Chicago and Illinois areas! There was a gorgeous, very large piece from Adastra called Perfect Pitch which attracted a lot of attention at the show... Seeburg’s Bob Breither tells us the Seeburg International team (Tom Hacker, Jack Kapala, Ed Blankenberg et al) were most pleased with the traffic at the factory’s exhibit and the response to the current Seeburg SCD-1D Juke (which boasts various cosmetic changes including the tile strips at the top level); and the new Skyline model which is scheduled for production in the very near future... As expected, there was quite an abundance of redemption equipment at the show... How about the never ending crowds at the Betson exhibit, which was chock full of goodies! What happened to your clown suit, John Margold??? Couldn’t reach Alvin Gottlieb in time for deadline, but I’m so anxious to learn more about the outstanding two-player pin... So much for the historical facts. Seeburg’s unique corner booth was the factory’s first 25” configuration of its popular laser-driver interactive video system. Piece is scheduled for delivery in mid-April. The dastardly Capt. Talon, characterized in the firm’s new Space Pirates, was among the exciting new entries to call attention to the new game, of course! By the way, as far as evidence that the trend to screaming excitement and impact of its product line, the company recently moved into much larger (almost triple its previous space) facilities in Albuquerque, New Mexico. New address is 4801 Lincoln Road N.E. A big open house celebration is planned for some time in April... Keep tuned to next week’s Cash Box for additional reports on ACME.

Top Darters Compete In BullShooter Regionals

CHICAGO—Arachnid’s ongoing BullShooter Tour has brought some of the nation’s top dart players, who have been competing for trophies, prize money and qualifying certificates to play in the Chicago Challenge of Champions, to be held over Memorial Day weekend in Chicago.

Among the most recent regionals was a match at the Syracuse Marriott in Syracuse, New York, co-sponsored by Betson Advance Dist. The English Mark Darts Galaxy and Super Six were the official games of the tournament. The husband and wife team of Linda and Wayne Spratley took money home in seven of the eight main events; including Women’s Doubles, Men’s Doubles, Mixed Triples, Women’s Singles, Pro Singles and Mixed Doubles Cricket.

The tour’s next stop was the Sheraton Inn Northeast in Indianapolis, Indiana (2/28-3/2) for a regional co-sponsored by J & D Distributors and Just Darts, with the English Mark Darts Galaxy and Super Six again serving as the official tournament games. The big winner here was Tom Brooks of Indianapolis, who captured three first place trophies including Open Doubles Cricket, Pro Singles and Mixed doubles Cricket.

As in previous regions, first, second and third place winners qualified for the Memorial Day weekend championships.

The three remaining qualifiers in the series will be held in Montreal, Canada; Somersport, New Jersey and Long Beach, California.

Additional information may be obtained by contacting Arachnid, Inc. at 800-433-8319.

Williams’ The Getaway: High Speed II

IT HAS BEEN SEVEN YEARS since the historic High Speed made its impact in the pinball arena and went on to gain worldwide recognition as one of the best-selling pinball games of all time... Williams has now produced a sequel, The Getaway: High Speed II, which represents the talents of the creative team responsible for the chart-topping Ter-

ator 2: Judgment Day.

The Getaway ushers in a new era of pinball entertainment with the introduction of a revolutionary, opto-magnetic game mechanism, Supercharger, a device that spins balls at dizzying speeds around an elevated track that has no moving parts—only blazing excitement. There’s a fully functional Gear Shift, replacing the conventional ball shooter that has been blended into overall game play as a way to activate scoring features as well as maneuver through a dazzling pedal-to-metal Video Game Mode Car Race which goes full throttle on Williams Electronics’ exclusive full-size Dot Matrix Display.

The machine employs a number of extras for attracting attention on location and these include a rotating police beacon on top of the machine cabinet, a fully operational traffic light mechanism on the playfield, a signal green, yellow and red target awards, screaming sirens, roaring engines and a brilliant musical score highlighted by the inclusion of the licensed “La Grange” from internationally acclaimed ZZ Top.

As for the storyline and game features today’s players demand, The Getaway delivers 3-ball Multi-Ball action, Jackpots and Super Jackpots that can score up to 100 Million Points, Free Ride for novice players who might lose a ball too quickly, Burn Rubber (which allows players to stretch their fingers—communicating a high speed), Hurry Up, special Helicopter Bonus and many more.

In addition, The Getaway marks the first appearance of Williams’ breakthrough Electronic Flippers System, which was developed to ensure long-term performance and reliability. Operators will appreciate the Tri-Pitch level located on the right shooter rail, which enables games to be accurately pitched on location without removing the playfield glass; and Williams’ own Pivoting Playfield, which is another first offered by the factory to facilitate maintenance.

The Getaway was among the most outstanding new pins introduced at the recently held ACME convention in San Antonio.
Night Club & Bar Show Tunes In On Coin-Op Tournaments

CHICAGO—Staged in Las Vegas at the Sahara Hotel on February 24-26, the 11th National Night Club & Bar Show drew more than 3,000 attendees to a full schedule of seminars and workshops, as well as more than 650 exhibits showcasing everything from ideas in design, lighting and sound to beverage equipment, furnishings, new products and a host of other attractions.

Of special significance this time around was the inclusion of a spectacular National Sports Marketing Conference that was highlighted by a two-hour, standing room only seminar that featured the leading game associations in the world of coin-op equipment. With moderator Joe Conway, executive director of NDA, the impressive panel included Gregg Elliot, executive director of VNEA, Dave Courington of Tornado Table Soccer, Doug Young, executive director of IFPA and Mark Robbins for Dynamo Air Hockey. Each addressed the support programs, tournaments and leagues available for almost every sector of amusement games and how these types of activities can generate revenues and build location traffic.

In addition, the coin-op industry was afforded substantial exhibit space for AAMA and the other associations which ran competitions during show hours for visitors to get hands-on experience of the inherent appeal of everything from pinball to pool, air hockey and darts.

Whether it's a full awards program and leagues or tournaments, NDA's Joe Conway had a never ending stream of individuals at the show who wanted to learn everything they could about darts.

As you can see, SNK's Neil Zook was all smiles over the response the company's highly successful NEO-GEO system received at the show.

Taking a break from an eye-opening billiard demonstration are VNEA's Gregg Elliot (r) and Valley Recreation's Dave Kristal.

NSM Names Mondial For So. America/Caribbean

CHICAGO—Mondial International Corporation has been appointed exclusive distributor for the NSM line of jukeboxes in South America and the Caribbean (with the exception of Brazil and the Netherlands Antilles).

This move serves to further solidify the relationship of the two companies. Mondial's domestic arm, Mondial Distributing, Inc. is among NSM's major American distributors and Mondial has recently expanded its export coverage of Latin America.

"I'm really excited about this opportunity," stated Mondial's export sales manager Fernando Galeh. "The potential for CD jukeboxes in the South American and Latin American markets is tremendous and NSM has by far the best CD product."

Mondial has appointed George Vasquez and Orlando Reyes, principals of Midwest Amusements, as their agents for NSM in Puerto Rico and the Caribbean Islands.
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE—Subscribers: add $40.00 to your present subscription price. Non-subscribers: $260.00 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 $3.50 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

We have the following games in stock. Each and every game beautifully refinished like new by experts. All games authentic legal factory models. We have been in business for over 55 years and have an international reputation for selling the finest used videos, flipper, and amusement games available anywhere. AM. SAMMY: DJ. Boy. ATARI: Escape; Hydra; Rampart; Thunder Jaws. BALLY: Arch Rivals; Tri Sport. CAPCOM: Magic Sword. DATA EAST: Midnight Resistance; Super Volleyball. FABTEK: Blood Bros.; Raiden. GAME MASTER: Super Spin Out. IREM: Dragon Breed; Pound For Pound; Hammerin Harry. I-VICS: Birdie Try. KONAMI: Aliens. LELAND: Ataxx; Team Quarterback; All American Football; World Soccer Final. ROMSTAR: Caliber 50; Snow Bros. SEGA: Alien Storm 3P; Eswat; Aurail; Hang On S/D. SMART IND: Jackpot. SNK: Beast Buster; Mechanized Attack. TAITO: Battle Shark; Violence Fight; Champion Wrestle; WGP S/D. NINTENDO: Dr. Mario. WILLIAMS: High Impact (in Nintendo Dual Cabinet). KIDDIE RIDES: Columbia; Night Hawk; Mean Machine; Motorcycle; Red Baron; Billy Bob; Car Z.327; Land Eagle; J. Carousel; Turbo Porsche. USED FLIPPER: DATA: The Simpsons $1595.00. USED KITS: Blood Bros. H; Cabal; Caveman Ninja H; Blooexed; Champion Wrestle; Desert Assault; Dragon Breed; V; Eswat H; Gate of Doom H; Growl H; Hydra H; Moonwalker H; T.M.N.T. H; Pig Out S; Pit Fighter H; Pound for Pound; Raiden; Robo Cop H; Super Champion Baseball; U.N. Squadron S; V Ball; World Soccer; The Simpsons; High Impact. Neo Geo Pak s slightly used (cartridges) $100.00 each: Magician Lord, Nam 1975, Top Players Golf. Paks @ $125.00 each: Ghost Pilots, Baseball Stars, Super Spy, Cyberlip, Riding Hero. USED CABINETS: HS 2 refinished ready for kits $300.00 & $400.00. USED VS DUAL CABINETS: Nintendo $300.00. Call Celce for games and kits. For parts, old and used PC boards, call Darren. New Orleans Novelty Co., 3030 N. Arnoul Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F- 14, Fire, Coldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

DIGAMART OWNERS - Is your Digamart "dome" scratched, broken, in need of replacement? Call Stone Amusement Co. for prices / quantity discounts. Kyle Copeland, 1-800-WM STONE.

FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dee & the Starlitors, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starlitors Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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With a deep understanding of the music business, blended with our razor sharp graphics, we will design and tailor make a product specifically for your promotions. From BOLO TIES to T-SHIRTS, let us put our craftsmanship to work for you. 1-800-7-COYOTE. ADOBE GRAPHICS AND DESIGN, INC.

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ISSUE DATE: MAY 2, 1992
AD CLOSE: APRIL 22, 1992
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