WHO'S WHO IN BRANSON

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MAY 30, 1992
Newspaper $3.50

THE MUSC LE TRADE MAGAZINE

THE COIN-OP TRADE MAGAZINE

ON MAY 2, BRANSON, MISSOURI ONCE AGAIN OPENED THE FLOOD GATES on its entertainment season. On that day, visiting and local press were invited to Big Cedar Lodge compliments of the Ozark Marketing Council. While waiting for the photo shoot to begin, Johnny Cash, whose highway 76 Theatre will be opening shortly, strummed “I Saw The Light” while his Branson (and some Nashville) contemporaries like Mel Tillis, BoxCar Willie, Jim Stafford, Moe Bandy, Andy Williams and Ray Stevens sang along. Framing this all-star gathering were Branson old-timers, such as The Baldknobbers and the Presley’s, whose seasonal garb kept the spirit of the day intact.

In 1992, five new shows have already opened or will be opening in Branson, including the 4,000-seat Grand Palace, the Andy Williams Moon River Theatre, Willie Nelson and Merle Haggard alternating performances at the Ozark Theatre, Bill Gaither’s Celebration Theatre and The Johnny Cash Theatre. Branson, whose entertainment industry began 30 years ago with the founding fathers, the Baldknobbers Hillbilly Jamboree and The Presley’s Mountain Music Jamboree, now seats 52,172 people in 27 theatres.

As one of the over 4.3 million visitors expected this year, I hit Branson, with recorder in hand to capture the history and current events of this much-talked about, little understood town nestled in the valley of the Ozark Mountain Country. Regardless of entertainment value available in every nook and cranny of the city, hospitality runs thick through 76, and to the residents, entertainers and business people of Branson, thanks!

—Cory Cheshire

(Photocredit:Cash Box cover and 1992 Special Edition Cover—Robert Alder, Cash Box Field Representative. Thanks to Silver Dollar City for the use of the Branson area map used on insert back cover.)

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TO THEIR HEALTH: MCA has decided to extend group health insurance coverage to its employee's same-sex partners, which Sid Sheinberg, MCA's president and chief operating officer, said "underscores MCA's ongoing commitment to creating a workplace free of discrimination by ensuring fair treatment of all employees, regardless of sexual orientation. The definition of "spousal equivalents" to be used by MCA will be based on "model forms created for the entertainment industry by an industry task force of experts and benefits administrators established by Hollywood Supports."

BIG DEALS: BMG France has acquired 100% of the shares of Disques Vogue, the French independent label established in 1948. Vogue currently has a market share of 3.3% in France and comes with a catalogue of more than 10,000 masters, including many important jazz recordings by Louis Armstrong, Django Reinhardt, Dizzy Gillespie and many others.... SRC (Sedona Recording Company), a new L.A.-based label, founded and operated by Tim O'Brien, has entered into a joint venture with BMG through Zoo Entertainment. On the SRC Roster: Cause & Effect ("You Think You Know Her"), David Clayton-Thomas, Def Dames and AFD.

GOOD DEED DOERS: BMG Distribution has donated $25,000 to the L.A. Music Relief Fund, established to aid independent music retailers rebuild stores that were damaged in the recent riots.... Paul McCartney, Paul Simon, REM, Seal and others have donated tracks to Earthrise, the official album of the U.N. Earth Summit. The album, to be released by PolyGram in June—to coincide with the Earth Summit in Rio—will benefit the Earth Love Fund. In addition, there will be an Earth Pledge Concert on Saturday, June 6 on the Great Lawn in New York's Central Park. Artists set to participate include Stevie Nicks, Skid Row, Ziggy Marley, Eddie Money and Bryan Ferry, plus a gaggle of others.... BMG chief Michael Dornemann will receive the "Spirit of Life" Award from the City of Hope's Music and Entertainment Chapter at a Sept. 17 Los Angeles dinner.... Entertainment entrepreneur, David Geffen, is at it again. In March he donated $1 million to AIDS Project Los Angeles. Now he has donated another $1 million to the Gay Men's Health Crisis. The contribution is the largest individual gift ever given for AIDS services.

REACH OUT: Touch Tunes, which enables telephone callers to sample music on the telephone, is launching a new service in the Los Angeles area, to be supported by Mastercard International. By dialing (212) 724-4837 (a regular local call to New York City), consumers can sample three one-minute excerpts from 19 newly released albums by a variety of artists on a variety of labels, coupled with the option to order the records through Tower's mail order division. Coming soon: a country line.

Diarmuid Quinn has been named vice president, marketing, West Coast, Columbia Records. Quinn, who began his career at CBS, recently spent a year-and-a-half in a similar post at MCA. Ben Nygaard has been promoted to vice president, marketing, SBK Records, where he was most recently director of marketing. John Brown has been appointed vice president of contemporary music for Third Stone/Atlantic Records, based at the company's Los Angeles headquarters. His duties include the acquisition and development of new and existing talent for the company. Prior to joining Third Stone/Atlantic, Brown served at Virgin Records for two years as director of A&R. James "Jazzy" Jordan has been upped to senior director, urban music product management, PolyGram Label Group. Def American Recordings has named Glen Boyd to its national retail promotion staff. Jodi Smith has been named manager, East Coast press and artist development at Elektra Entertainment. She has been with Elektra since 1989. MCA Records has announced five new appointments to the company's promotion staff. Jan Teifeld has been appointed West Coast promotion director, based in Los Angeles. Before coming to MCA, she had been at Impact Records since its inception in 1991. Coming to MCA from Chrysalis Records where he was Northeast regional promotion director, Clarence Barnes has been appointed Midwest regional promotion director and will be based in Chicago. Trish Merelo has been named regional promotion manager based in Philadelphia. She comes to MCA after a stint with Impact. Jeff Davis, who most recently served at Impact Records in Atlanta, has been appointed regional promotion manager based in Atlanta. And, Patt Morriss has been appointed regional promotion manager, based in Houston. Morriss also comes to MCA from Impact where he most recently held the post of Southwest regional promotion director. Paul Doian has been appointed manager, strategic information, for CEMA Distribution. Doian joins CEMA from Bain & Company in Boston, where he served as a consultant since 1989. He will be based at CEMA's headquarters in Los Angeles. Susan DuBow has joined Bragman Nyman Cafarelli public relations, following her departure from Solters/Roskin/Friedman public relations, where she had been for the past eight years in both that company's New York and most recently Los Angeles offices.
MARIAH CAREY: "I'll Be There" (Columbia CSK 1530)

This remake of the Jackson Five/Motown classic was recorded live from Mariah's MTV Unplugged show, which aired last week. Ms. Carey says this has always been one of her favorite songs, and her breathy interpretation seems to claim it for herself. Mariah is also donating a portion of the proceeds from the single and EP to AARP, the United Negro College Fund, Hale House, and the T.J. Martell Foundation. She also served as co-producer with Walter Afanasieff.

MELISSA ETHERIDGE: "2001" (Island PRCD 6717-2)

This second release from her Never Enough album follows the rockin' "Ain't It Heavy," but "2001" offers a less raunchy, but still cooing, pop version of Melissa, almost seeming like an attempt to enjoy a little dance-pop action. This cut should get a wider range of radio play, from college to rock and even CHIR formats. The song is written by Melissa and co-produced along with Kevin McCormick.

STACY EARL: "Slowly" (IRCA RJD 6277-2)

Stacy makes a turn in her pop/dance-based career by releasing a romantic ballad that unfortunately has a melody line so similar to Peaches and Herb's "Reunited" it's embarrassing. Stacy has enjoyed singles chart pop success with a duo of danceable releases from her self-titled debut, "Love Me All Up," and "Romeo And Juliet," but the LP has yet to break onto the Top 200 Albums chart. Cliff Magness was the producer on this track.

MONIE LOVE: "Full Term Love" (Giant 40045-2)

"Full Term Love" is Monie Love's contribution to the upcoming soundtrack from the Disney picture Class Act. The production on the track has a deep R&B feel with a tiny bit of hip-hop flava. As usual for Monie, the lyrical delivery is very smooth and gives the track a lot of spunky-funk appeal. Also featured are two other mixes of the song. Look for heavy rotation on R&B radio.

MILIRA: "One Man Woman" (Motown SM 74330)

Milira is no doubt, one of Motown's most talented vocalists included on their "all-star" roster. This is the first single to be released that's taken off her upcoming album properly titled Milira, Back Again. The sound and quality of the production, under the direction of Narada Michael Walden is very exceptional. Don't be shocked to see this smooth ballad reach the top of the R&B charts.

GANG STARR: "Take It Personal" (Chrysalis HKM-25485)

If you read last week's review on Gang Starr's second album titled Daily Operation, you'd know that the Guru and DJ Premier have picked up where they left off. Anyway, this hype, straight-up, Flip-Hop track is filled with all of the main ingredients that Hip-Hop should have. If the slamming' beat, dope samples, and skillful cuttin' aren't enough, the Guru comes off with some far-from-soft lyrics.

CRITIC'S CHOICE: "The Joy of Life" (Motown SM 74330)

Ringo has released 10 solo albums since 1970, but not since his self-titled, Ringo album has one of his records been so directed and straightforward. There are harmonic references in this 10-cut LP, which not only features the Starr-studded backing of musicians like Jeff Lynne on cuts, "After All These Years" and "Don't Go Where The Road Don't Go," Brian Wilson on the Diane Warren-penned, "In A Heartbeat," and Harry Nilsson on "Runaways" but the entire record is a virtual "who's who" of studio players and producers, including Don Was, Jeff Lynne, Peter Asher and Phil Ramone.

SALES CHARTS: "The Saga Continues..." (Motown 376638364)

The current wave of young groups in the industry has brought us artists like Steve Campbell, Another Bad Creation and Fugees. These groups have to stand out as being the most successful young group since New Edition. With their third album, you can easily see that the group has matured a great deal since their debut in '88. "The Saga Continues" and "You Got Me Cryin'" are the albums' rockers.
THEY CALLED THE WIN, MARIAH: As if Mariah Carey didn’t have enough awards in her trophy case, the Columbia singer/songwriter/publisher/producer added to her accolades as her song, “Love Takes Time,” co-written with Ben Margulies, took Song of the Year honors at the 40th Annual BMI Pop Awards Dinner last Tuesday. The 700-person, gala black-tie event was held at the Regent Beverly Wilshire Hotel in Los Angeles.

In addition to “Love Takes Time” being awarded as the most performed song during the eligibility period (quarter of ’90 through the second quarter of ’91), Carey received three other awards. She and Margulies were honored for “Someday” and “Vision Of Love,” the latter garnering its second award and passing the million-performance mark. She also received a citation for “I Don’t Wanna Cry.” All four tunes were included on her multi-platinum debut album, Mariah Carey.

Meanwhile, Kenneth “Babyface” Edmonds was named Songwriter of the Year as he led all writers with five citations. Four of the awarded tunes were co-written with his longtime partner, Antonio “L.A.” Reid: “Can’t Stop,” recorded by After 7, “I’m Your Baby Tonight” and “Miracle,” recorded by Whitney Houston, and “Giving You The Benefit,” recorded by Pebbles. “My, My, My,” co-written with Daryl Simmons, was recorded by Johnny Gill. Edmonds was also named the 1990 and 1991 Songwriter of the Year, an honor he shared with Reid and Janet Jackson, respectively.

Music Publisher of the Year honors went to BMI Publishing, with 15 citations among its publishing companies BMI-Blackwood, BMI-Beechwood and Screen Gems-EMI. It seemed those guys were always on stage.

BMI president and CEO Frances W. Preston hosted the ceremonies. Her amiable and easygoing manner made the whole affair seem more like a reunion of old friends rather than an awards presentation, which too often can become stuffy, pretentious and boring. The rest of the BMI crew, including Rick Riccobono, Barbara Cane and Stacy Nick from L.A., and Big Applers Robbin Arnold, Pat Baird and Howie Levitt added to the friendly ambiance.

The following evening, a lot of the same people donned their tuxes and gowns again for the Motion Picture and Television Awards. Unfortunately, due to deadline duties, I could not attend the bash. But it sounded as though it was another rousing success. Some of the night’s big winners included Michael Kamen for Robin Hood: Prince of Thieves, Jerry Goldsmith for Sleeping With The Enemy, Stanley Clarke for Boyz In The Hood, Hans Zimmer for Backdraft and Randy Edelman for Kindergarten Cop. In addition, Alan Menken received an unprecedented five awards for his work on Beauty And The Beast.

The highlight of the evening was the presentation of the Richard Kirk Lifetime Achievement Award to Charles Fox, who has many movie and TV themes to his credit including themes for The Love Boat, Happy Days, Barbarella, and Foul Play, among a host of others.

TO THE SHOW THAT NEVER ENDS. Emerson, Lake & Palmer are set to release their first album in 14 years, Black Moon, the trio’s first on Victory Music in June. The title track single will be released on May 25 with a video premiere on ABC’s In Concert on Friday, May 29. In support of this project, the group will embark on a world tour beginning in Philadelphia on July 24. Pictured at Conway in Hollywood at the album “wrap party” (l-r) are: (seated) Keith Emerson, Greg Lake and Carl Palmer. Standing (l-r): Lisa Zambrano, director, A&R, Victory Music; Stewart Young, ELP manager; Part Rock Ltd.; Mark Mancina, album producer; and Phil Carson, president, Victory Music.

JUDGE FOR YOURSELF. MCA/Curb Records artist Lyle Lovett recently showcased his new album, Joshua Judges Ruth, at 12 sold-out performances in Fort Worth, New York and Los Angeles, before embarking on his worldwide tour. Pictured at a post-concert party at Spago in L.A. (l-r): Mike Curb, chairman, Curb; Al Teller, chairman, MCA Music Entertainment Group; Lovett; Richard Palmise, president, MCA Records; and Dick Whitehouse, president, Nashville Division, Curb.

ADRIAN BELEW KNOCKED ’EM DEAD at the Ritz in New York City recently. Surrounding Belew (standing, third from right) backstage after the show are a whole bunch of Atlantic staffers and drummer Michael Hodges (standing, fifth from left), guitarist Rob Fetters (kneeling, far right), and manager Stan Hertzman, (standing, second from right).
**ROCKS AND GRAVEL**

MTV, which began its *Unplugged* series to showcase acoustic sides of electric acts, is about to present an hour of **Paul Simon**, who is really an acoustic act in the first place. This June 3 for those of you who wonder what Paul sounds like without electric guitars.


I was looking over the Jones Beach concert season for this year, and I couldn't help thinking, "What a boring sounding bunch of shows." And, "What year is this, anyway?" Crosby, Stills & Nash. Chicago with the Moody Blues. Little Feat with George Thorogood. Emerson, Lake & Palmer. The Beach Boys. The Four Tops and the Temptations and the Spinners. Santana. The New York Rock and Soul Revue with Walter Becker and Donald Fagen, Michael McDonald, Phoebe Snow and Boz Scaggs. The Allman Brothers, James Taylor, Gee. One interesting note, I thought, was that Bonnie Raitt has enlisted Lyle Lovett to open her shows. Go, Bonnie. Last year she had Chris Isaak and, at the Jones Beach concert I saw, he stole the night, knock, sock and barrel.

**Brazilian music alert**. Caetano Veloso's new Elektra album, *Circulada*, is real good: soft, yet with a prickly edge. And Ed Motta, who represents Brazilian rhythm and blues and is a big (literally and figuratively) star back home, is at S.O.B.'s Wednesday and Thursday (May 27 & 28). Brazilian artists are becoming rare birds up here, so grab this one while you can.

The Third annual Big Easy Bash will bring a little bit of Louisiana to Escoheag, Rhode Island on June 27 & 28, and i'll have nothing better to do that weekend I'd go up there and hear it. What I'd hear once I got there is C.J. Chenier & the Red Hot Louisiana Band, Charmaine Neville, Wayne Toups & Zydecajun, File, Steve Riley & the Mamou Playboys and others. Where's Escoheag, Rhode Island? Hey, it's a small state, find it. Or call (401) 351-6312 and ask them.

Speaking of good zydeco music, I love the new album by John Delafosse & the Eunice Playboys, *Pere et Garcon Zydeco* (Rounder). Of John has been listening to a lot of Boozoo lately, but different style. They'll be on tour soon, here in New York (at Tramps) on June 13.

If this is your cup of tea, Carnegie Hall will host a tribute to *Stephen Sondheim*, June 10. Sondheim has written some wonderful musicals (*A Little Night Music* and *Sweeney Todd*) are two of the best musicals I've ever seen), but they've only yielded one standard: "Send in the Clowns." It will be done at Carnegie, of course, as will a zillion other things, by Madeline Kahn, Fatti LuPone, Liza Minnelli, Mandy Patinkin and other Broadway types.

---

**EAST COAST**

**WEST COAST**

**MUQ SHOT?**

**drives license photo?**

**HOW IS IT POSSIBLE**

**to have had so many hits over**

**the last 10 years and remain**

**such a non-entity? It must take**

**work. It was a relatively**

**fair turnout, even though he**

**didn't sell out the scaled**

**down Los Angeles Forum, but**

**it seems the man with the**

**biggest selling single of last**

**year would have come off better**

**had he played, say, two**

**nights at the Amphitheater, or**

**the Greek. Instead, maybe it's**

**because he needs to play in**

**bigger stadiums in other parts**

**of the world, and couldn't**

**shrink down his show. Or**

**maybe he was being optimistic,**

**or possibly fans in riot-torn**

**L.A. didn't feel like venturing out**

**just yet. .who knows?**

**Still, Bryan Adams' career is a notable one.**

**Several strong hits in the mid-'80s, album sales in**

**the millions, and a**

**remarkable resurgence in the**

**past year, what with the Robin**

**Hood film. His current**

**Waking Up The Neighbors LP is**

**platinum and hanging tough**

**on the charts after several**

**months, spawning a couple of**

**high-ranking singles. He**

**seems to be consistently**

**near the top, but somehow**

**manages to remain out of the**

**fast lane.**

**His performance last Friday**

**night was solid, he brought**

**along a good sound system and**

**did all his hit records. He**

**sang and played his heart out**

**and even showed up in the**

**audience for an encore-jam on**

**a miniature stage set up in**

**the middle of the house. Every**

**thing was fine. Everyone was**

**happy. But for some reason, this**

**low-cab rock star left me**

**still feeling hungry. How do he**

**do that?**

**PRESS THIS!**

**Assuming you have cable, you might**

**have watched Comic Relief V**

**last weekend, or you may**

**have bought tickets and show**

**up for the show live, but unless**

**you're trying to cover the event from**

**backstage in the press area, there**

**was no way you could have**

**witnessed the same way**

**Universal employees and the**

**uncultivated humans handled**

**the press to the letter.**

**Now, I don't want to say**

**anything bad about the show. I**

**thought what I saw of it was**

**pretty good. I've got nothing**

**against the producers, the acts,**

**or even the intentions of the**

**organization. But there was a**

**lack of humanity provided by**

**the party planners and catering**

**companies. But, an event of**

**this size needs informed and**

**effective foot soldiers to handle**

**people and situations, and that**

**includes media training.**

**Hey, most of the time I'm**

**embarrassed to even admit I'm**

**part of the media, especially**

**when you put a bunch of them**

**in the same room. They can be**

**just as stupid, arrogant, annoying,**

**and classless as humans are**

**capable of being. What irks me is**

**when the tasks being assigned**

**for the convenience and**

**smooth operation of such an**

**event, are carried out by**

**employees in a manner even**

**more stupid, arrogant, annoying,**

**and classless.**

**Too many cars. Too many**

**people. Non-specific directions.**

**Uninformed, unhelpful, irresponsible employees with**

**lousy attitudes. Rules and**

**regulations being enforced with**

**prison-guard mentality. Hey, this**

**was supposed to be fun! The**

**instances of insanity were too**

**numerous for this space, trust**

**me, and only compensated by**

**the fact I'd never been to one of**

**these before.**

**Let's just say this about the**

**whole thing. Some good**

**people helped raise a lot of**

**money for a good cause, I**

**respect that. Besides, now I can**

**say, "Been there... done that,"**

**and if I feel the need to see it**

**next time, I'll stay home and**

**enjoy the show from my own**

**living room. That is, if I ever**

**decide to get cable... next**

**week...**
TALENT REVIEW

Singing Cowboys Tribute Concert:
Black/Harris/Yoakam

By Robert Adels

GENE AUTRY WESTERN HERITAGE MUSEUM, LOS ANGELES, CA—Our industry dropped the "& Western" from "Country & Western" some years ago. But singing cowboys never die, especially as celebrated by the first "Monte Hale West" Festival, co-produced by The Western Music Association and the Gene Autry Museum where it was staged.

The Festival's "Singing Cowboys Tribute" brought Gene Autry, Patsy Montana, Monte Hale, Rex Allen, Eddie Dean, Herb Jeffries and The Sons Of The Pioneers together for the first time. (Roy Rogers and Dale Evans would have rounded the circle had it not been for Dale's moderate heart attack a week earlier.) Dennis Weaver and short film clips introduced each in turn.

While Jeffries sang "I'm A Happy Cowboy" in a strong solo spot, most of the old-timers chose to limit their singing to the "Don't Fence Me In" finale and "Happy Trails To You" encore. That left the bulk of the musical chores to Clint Black, Emmylou Harris and Dwight Yoakam—who convincingly conveyed their love of Western music through individual acoustic sets.

Audience patience wore thin throughout the evening as TV taping caused long delays. But handsome glib Black had no problem lassoing us back to rapt attention with disarming ad-lib pitches for his upcoming RCA album The Hard Way (due July 14). Tested by a technical Armageddon, Black's sparseness proved as undeniably magnetic as his music.

If we didn't actually see Black's set tear the roof off the venue, it's only because this was an outdoor affair. It was just as easy to imagine Fats Waller smoking down from the heavens above during Clint's rousing, harmonica-powered "Ain't Misbehavin'" (the original inspiration for Black's second album title, "Dancing Out of My Shoes"). And no one does a more moving version of James Taylor's "Sweet Baby James." Even without a cowboy movie in his saddlebag, this Houston native fills a pair of singing-cowboy boots without half trying.

Suitably booted Reprise singer Emmylou Harris also wore the rare (at least for her) cowboy hat during her set. (When Dwight Yoakam joked she needed a license for this headgear, Harris brazenly replied, "So arrest me!")

Emmylou's version of the Eddy Arnold hit "Cattle Call" clearly certifies her a cowpoke—while "Even Cowgirls Get The Blues" shows her Western roots go back to her 79 album blue Kentucky Girl. With the Willie Nelson-associated "Pancha & Lefty," she brought an essential storytelling magic to the evening.

Willie Nelson is an honorary singing cowboy if the number of his songs sung here is any indication. Reprise artist Dwight Yoakam—amazingly accompanied by Ry Cooder—launched almost half of his set around them, including "Red Headed Stranger" and "Blue Eyes Crying In The Rain."

Roy and Dale's son, Dusty Rogers, ably filled in for his parents with his "King Of The Cowboys" (from last year's Roy Rogers Tribute album on RCA) powerfully summarizing the public's long-standing love of this all-American hero.

Dusty was backed by the current edition of The Sons Of The Pioneers, whose own earlier set provided the night's most direct link with the past. Their milestones "Tumbling Tumbleweeds" and "Cool Water" (both found on their RCA album, Tumbling Tumbleweeds, Volume 1) continue to revive the best of our own cowboy fantasies.

Country has appropriated cowboy boots and hats; now it needs to wear Western music with just as much pride. There's still gold in them there hills.

TALENT REVIEW

Wipatraction

By Sal Lapata

LIVE TONIGHT, HOBOKEN, NJ—Gadzooks! A hard rock band with no tattoos? What's this world coming to?

Wipatraction, a group of kids from the New York/New Jersey area, list as their influences U2, Def Leppard, John Mellencamp, Van Halen, Jimi Hendrix and Kate Bush. Though one hears bits and pieces of all those artists in their songs, Wipatraction stays true to themselves.

On a recent gig at Hoboken's Live Tonight club, Wipatraction performed an engaging and powerful set in which the band performed songs from their Mona Lisa album, Let The Stars Talk (Epic). The band comprised of Michael Ziccone on bass, P.J. Ciccone on drums, Chris LoDonne on guitar, and Will Harrington, vocals, pleased the crowd with standouts like "Cryin' For Peace," "What Is Love," "Happy Murder." It seems during "Murder" drummer Ciccone performed a homage on his drum pedal. While he searched for a replacement, tromper Harrington did a solo acoustic version of the Beatles' "I'll Fix Skelter" that brought down the house.

On the verge of the "big time," Wipatraction may soon be getting the rewards (and maybe tattoos) that come with stardom.

L7—Hardly Square

By John Carmen

RISING UP FROM the underground, the L.A.-based quartet L7 seems perched on the precipice of superstardom.

The Slash recording artists are in the middle of a hectic year, following the release of their new record, Bricks Are Heavy.

A long-time favorite on the L.A. club circuit, L7 burst out all over a few years back with the release of an EP and single on Sub- Pop, as well as extensive European tours. As is so often the case, the group was far more successful in Europe than in the States, and has continued to tour extensively abroad. The band has just completed its first full U.S. tour.

L7, as any old hipster can tell you, is slang for "square." Nothing square about the four women who make up this act. Fronted by guitarists Donita Sparks and Suzi Gardner, bassist Jennifer Finch, and powered by the no-frills drumming of Dee Plakas, L7 recalls a slew of wesomes influences, from the Stooges and MC5, to the Lime Spiders and Ramones. What they are most like, however, is the seminal heavy metalists Blue Cheer. Pounding simple, effective three-or-four-chord riffs into distorted pulp is the band's trademark. As the band has accrued more popularity, chaotic live gigs have become the norm.

The band's debut long-player is somewhat more restrained and slick than what the band has become notorious for, but will ensure a fair amount of radio play in the post-Nirvana world. The group shares Nirvana's producer Butch Vig, but doesn't have the pure-pop filigree that propelled Nirvana to chart heaven. Rather, L7 is more metal, which explains the group's heavy play on metal outlet KNAC, as well as new music outlets KROQ and MARS-FM locally. The band's second single from Bricks is the anemic " Pretend We're Dead," which could replace "Smells Like Teen Spirit" as the grunge singalong of the decade. Here's hoping.

Catch L7 tour this summer, possibly in support of either Faith No More or the Ramones, and at the semi-prestigious New Music Seminar in New York. The band's shows will tend to get wilder and wilder, as guitarist Gardner recovers from an accident at a video shoot that nearly killed her. Whoever said girls can't rock never saw L7.
EXECUTIVE PROFILE

Danny Goldberg: Atlantic's Renaissance Man

By Fred L. Goodman

IN THIS AGE OF SPECIALIZATION, even in the music industry, it is refreshing to find a true Renaissance man. Danny Goldberg, who several months ago was named senior vice president of Atlantic Records, has worn many hats on the road to his new position.

Goldberg began his record industry career as a journalist, working for the trade publications Billboard and Record World in the late '60s, and later for Rolling Stone, The Village Voice, and Circus, of which he was editor. He was vice president of Swan Song Records in the U.S., working with such artists as Led Zeppelin and Bad Company. In mid-1976, he formed Danny Goldberg Inc., a public relations firm.

In 1979, Goldberg and partner Paul Fishkin founded Modern Records, with Stevie Nicks as the label's first signing. Goldberg left Modern five years later to form Gold Mountain Entertainment, an artist management company whose roster includes Bonnie Raitt, Nirvana, Sonic Youth and Tom Cochrane, among others. He is also well known as a political activist and currently serves as chair of the ACLU Foundation of Southern California.

In an exclusive interview with Cash Box, Goldberg tells the reasons why he left his own company (though he continues to serve as a part-time consultant to Gold Mountain) to take an executive position in the corporate structure of a record label.

"Fifteen years in my own business was enough," Goldberg says. "I think there's a certain type of person that has a gift for being an entrepreneur and dealing with numbers on a constant basis—where every penny is counted and saved. I got sick of that part of it, and I just felt I'd rather spend 100% of my time doing what I feel I'm really good at—working with artists."

Goldberg points out that his leaving Gold Mountain actually helped the company in one respect. "It immediately reduced the overhead," he states half-jokingly. "I was the most expensive piece of their budget. Also, Ron Stone is very prepared to take the reins." Goldberg also stresses that the majority of Gold Mountain's artist roster remains intact; there has not been a major exodus due to his career change.

Based in Los Angeles, Goldberg will focus on the signing and development of new and established Atlantic artists. He probably could have gotten a position at any label—so why Atlantic? "First of all," he replies, "it gives me the chance to work with (Atlantic Group co-chairman/co-CEO) Doug Morris, a longtime friend. I first did business with Atlantic through Swan Song and then Modern. Atlantic is one of the great companies. Plus it's part of Time Warner which is, to me, the company to be with—in terms of the way executives are treated, both financially and in the kind of freedom you have stylistically. You can create your own world. If you look at the diversity of Time Warner executives, you have some very unusual personalities who are really allowed to express themselves."

If Danny Goldberg expresses himself at Atlantic the way he has expressed himself over the course of his varied career, the company is in for a long, successful run.

Largest Counterfeit Tape Operation Busted In NYC

By M.R. Martinez

MORE THAN 167,500 alleged counterfeit cassette tapes and audio cassette manufacturing equipment, capable of producing 30,000 cassettes in an eight-hour period, were seized in a massive raid conducted in New York recently. Nine individuals were arrested at the manufacturing facility by an 18-member Bronx District Attorney squad led by Lt. Mike Ryan.

In addition to the alleged counterfeit tapes, uncovered during the raid at 1509 Jarrett Place in the Bronx were 10,000 alleged counterfeit insert cards, 79 active slaves divided among five separate assembly lines in addition to 12 inactive slave units, 20,000 empty cassette housings, 15,000 library boxes and other equipment allegedly used in the manufacture of counterfeit audio tapes.

The nine people arrested as a result of the raid were charged with failure to disclose the origin of a recording in the first degree, a felony under the circumstances of this case. Hailing this as the largest-known alleged counterfeit cassette manufacturing facility shuttered in New York City, an official of the Recording Industry Assn. of America (RIAA) said the agency was "ecstatic."

"We have double reason to be ecstatic about this bust," said Steven D'Orofio, RIAA executive vice president and director of anti-piracy operations. "First, the dissolution of an illegal factory of this magnitude will have a major impact on the distribution of counterfeit cassettes up and down the East Coast.

"Second," he continued, "the investigation that led up to the bust was initiated back in early March by a phone call to the RIAA's 1-800-BAD BEAT (the hotline set up by the organization to receive tips from citizens on illegal audio recording activity)."

The types of music contained on the alleged counterfeit tapes were about 60% Hispanic and 40% urban contemporary and rock. Titles that were allegedly being counterfeited and the names of those arrested as a result of the raid were unavailable at press time.

KIIS and Unite 4 L.A. Food Drive

KIIS-FM and KNBC-TV Channel 4 united on a recent weekend at the KNBC-TV studios to raise over 16 tons of food for the victims of the recent riots in Los Angeles. With the help of KNBC-TV's Fritz Coleman, Colleen Williams and representatives from the Salvation Army, KIIS personalities Jeff Wyatt and Whitney Allen broadcast live on location to promote the "3R's": rebuilding, reconciliation and reality. With hopes that Southern California would pull together to KIIS and Unite during the time of crisis, the emergency collection proved to be a huge success. Pictured above are (l-r): Wyatt, Coleman and Williams.
**TOP 200 POP ALBUMS**

**CASH BOX • MAY 30, 1992**

The square bullet indicates strong upward chart movement.

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>ADRENALIZE</td>
<td>Mercury 512165</td>
</tr>
<tr>
<td>BLOOD SUGAR SEX MAJIK</td>
<td>Warner Bros. 26597</td>
</tr>
<tr>
<td>EAR OF THE DARK</td>
<td>Epic 48093</td>
</tr>
<tr>
<td>TOTALLY KROSSED OUT</td>
<td>Ruffhouse/Columbia 47810</td>
</tr>
<tr>
<td>RITES OF PASSAGE</td>
<td>Epic 48685</td>
</tr>
<tr>
<td>ROBIN THE WIND</td>
<td>Liberty 96390</td>
</tr>
<tr>
<td>CLASSIC QUEEN</td>
<td>Hollywood 61311</td>
</tr>
<tr>
<td>CHECK YOUR HEAD</td>
<td>Capitol 99338</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>Warner Bros. 26646</td>
</tr>
<tr>
<td>NIRVANA</td>
<td>(GC) 5941</td>
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<tr>
<td>WYNONA</td>
<td>C/W/MCA 10529</td>
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<tr>
<td>TEN</td>
<td>Epic 74977/G</td>
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<tr>
<td>FUNKY DIVAS</td>
<td>Ato/CoastWest 791212-1</td>
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<tr>
<td>ACHTUNG BABY</td>
<td>Island 510347/P</td>
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<tr>
<td>LUCK OF THE DRAW</td>
<td>Capitol 96111/P</td>
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<tr>
<td>BACK TO FRONT</td>
<td>Motown 6338</td>
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<tr>
<td>NO FENCES</td>
<td>Liberty 93669/P</td>
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<tr>
<td>METALLICA</td>
<td>Elektra 61133/P</td>
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<tr>
<td>THE RITUAL</td>
<td>Testament (Atlantic 82320)</td>
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<tr>
<td>WAYNE'S WORLD</td>
<td>Warner Bros. 26605</td>
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<tr>
<td>HUMAN TOUCH</td>
<td>Columbia 53000</td>
</tr>
<tr>
<td>THE WILD LIFE</td>
<td>Chrysalis 21911</td>
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<tr>
<td>OFF THE DEEP END</td>
<td>Scotti Bros. 75256</td>
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<tr>
<td>MACK DADDY</td>
<td>DeLorean 26765</td>
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<tr>
<td>THE COMFORT ZONE</td>
<td>Wing/Mercury 843522/G</td>
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<tr>
<td>WAKING UP THE NEIGHBORS</td>
<td>A&amp;M 5387/P</td>
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<tr>
<td>DANGEROUS</td>
<td>Epic 45400/P</td>
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<tr>
<td>AS UGLY AS THEY WANT TO BE</td>
<td>Mercury 68823/P</td>
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<tr>
<td>FOR MY BROKEN HEART</td>
<td>RCA 14023</td>
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<tr>
<td>DON'T ROCK THE JUKEBOX</td>
<td>Aria 88161/P</td>
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<tr>
<td>DEAD SERIOUS</td>
<td>(Asst EastWest 91827)</td>
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<tr>
<td>UNFORGETTABLE</td>
<td>Elektra 61046/P</td>
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<tr>
<td>BODY COUNT</td>
<td>Sire/Warner 26678</td>
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<tr>
<td>DARE TO DREAM</td>
<td>(Private Music 81096)</td>
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<tr>
<td>SHEPHERD MOONS</td>
<td>Reprise 27674/P</td>
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<tr>
<td>EMOTIONS</td>
<td>Columbia 479803/P</td>
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<tr>
<td>MATTERS OF THE HEART</td>
<td>Elektra 61215</td>
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<tr>
<td>FOREVER MY LADY</td>
<td>MCA 10196/P</td>
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<tr>
<td>TRIVAL TRIP</td>
<td>Elektra 61215</td>
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<tr>
<td>IT'S ALL ABOUT CHANGE</td>
<td>Warner Bros. 26589/P</td>
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<tr>
<td>OHHH...ON THE TLC TIP</td>
<td>(Arista 26690)</td>
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</tbody>
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**MTV TOP 20 VIDEOS**

**MAY 30, 1992**

<table>
<thead>
<tr>
<th>Video Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>UNDER THE BRIDGE (Warner Bros.)</td>
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<tr>
<td>2</td>
<td>IN THE CLOSET (Epic)</td>
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<td>3</td>
<td>MY LOVIN' (You're Never Gonna Get It) (Eve West/Ato)</td>
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<tr>
<td>4</td>
<td>JUMP (Ruffhouse/Columbia)</td>
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<td>5</td>
<td>HOLD ON MY HEART (Atlantic)</td>
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<td>6</td>
<td>LIVE AND LEARN (Columbia)</td>
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<tr>
<td>7</td>
<td>REMEMBER (Def America/Reprise)</td>
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<tr>
<td>8</td>
<td>LET'S GET ROCKED (Marlboro)</td>
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<td>9</td>
<td>ONE (A&amp;M/PLG)</td>
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<tr>
<td>10</td>
<td>I'LL BE THERE (Unplugged) (Columbia)</td>
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<tr>
<td>11</td>
<td>SMELLS LIKE NIRVANA (GC)</td>
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<tr>
<td>12</td>
<td>MAKE LOVE LIKE A MAN (Mercury)</td>
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<tr>
<td>13</td>
<td>IAM T PROUD 2 BEG (La Face/Arista)</td>
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<tr>
<td>14</td>
<td>DAMN I WISH I WAS YOUR LOVER (Ver. II) (Columbia)</td>
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<td>15</td>
<td>YOU'RE INVITED, BUT YOUR FRIEND CAN'T COME (Atlantic)</td>
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<td>16</td>
<td>YOU WON'T SEE ME CRY (SBK/EMI)</td>
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<td>17</td>
<td>COME AS YOU ARE (GC)</td>
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<td>18</td>
<td>BETTER DAYS (Columbia)</td>
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<tr>
<td>19</td>
<td>TENNESSEE (Chrysalis/EMI)</td>
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<tr>
<td>20</td>
<td>WHEREVER I MAY ROAM (Elektra)</td>
</tr>
</tbody>
</table>

**DIVERSE TOPS**

| #1 | THE SOUTHERN HARMONY AND MUSICAL COMPANY (DeLorean) |
| #2 | ADRENALIZE (Epic/Mercury) |
| #3 | BLOOD SUGAR SEX MAJIK (Warner Bros.) |
| #4 | EAR OF THE DARK (Warner Bros.) |
| #5 | TOTALLY KROSSED OUT (Ruffhouse/Columbia) |
| #6 | RITES OF PASSAGE (Epic) |
| #7 | ROBIN THE WIND (Liberty) |
| #8 | CLASSIC QUEEN (Hollywood) |
| #9 | CHECK YOUR HEAD (Capitol) |
| #10 | GREATEST HITS (Warner Bros.) |
| #11 | NIRVANA (GC) |
| #12 | WYNONA (C/W/MCA) |
| #13 | TEN (Epic/Columbia) |
| #14 | FUNKY DIVAS (Ato/CoastWest) |
| #15 | ACHTUNG BABY (Island) |
| #16 | LUCK OF THE DRAW (Capitol) |
| #17 | BACK TO FRONT (Motown) |
| #18 | NO FENCES (Liberty) |
| #19 | METALLICA (Elektra) |
| #20 | THE RITUAL (Atlantic) |

**SPECIAL TOPS**

| #1 | WAYNE'S WORLD (Warner Bros.) |
| #2 | HUMAN TOUCH (Columbia) |
| #3 | THE WILD LIFE (Chrysalis) |
| #4 | OFF THE DEEP END (Scotti Bros.) |
| #5 | MACK DADDY (DeLorean) |
| #6 | THE COMFORT ZONE (Wing/Mercury) |
| #7 | WAKING UP THE NEIGHBORS (A&M) |
| #8 | DANGEROUS (Epic) |
| #9 | AS UGLY AS THEY WANT TO BE (Mercury) |
| #10 | FOR MY BROKEN HEART (RCA) |
| #11 | DON'T ROCK THE JUKEBOX (Aria) |
| #12 | DEAD SERIOUS (Ols EastWest) |
| #13 | UNFORGETTABLE (Elektra) |
| #14 | BODY COUNT (Sire/Warner) |
| #15 | DARE TO DREAM (Private Music) |
| #16 | SHEPHERD MOONS (Reprise) |
| #17 | EMOTIONS (Columbia) |
| #18 | MATTERS OF THE HEART (Elektra) |
| #19 | FOREVER MY LADY (MCA) |
| #20 | TRIVAL TRIP (Elektra) |

**SURGING TOPS**

| #1 | RED HOT CHILI PEPPERS |
| #2 | MICHAEL JACKSON |
| #3 | KISS |
| #4 | JUMP (Ruffhouse/Columbia) |
| #5 | GENESIS |
| #6 | JOE PUBLIC |
| #7 | BLACK CROWES |
| #8 | MARIAH CAREY |
| #9 | WEIRD AL YANKOVIC |
| #10 | MARIAH CAREY |
| #11 | NIRVANA |
| #12 | DEE SNider (MCA) |
| #13 | LADY GAGA |
| #14 | BLACK CROWES |
| #15 | NOLAN |
| #16 | LORDI |
| #17 | DEERHUNTER |
| #18 | DAVE MATTHEWS BAND |
| #19 | JON B'LONDE |
MTV TOP 20 ALBUMS
MAY 30, 1982

1 UNDER THE BRIDGE (Warner Bros.)
2 IN THE CLOSET (Capitol)
3 MY LOVE (You're So Vain) (Warner Bros.)
4 I GUESS I'M JUST LUCKY LIKE THAT (Capitol)
5 HOLD ON TO MY HEART (A&M)
6 REMEDY (Atlantic)
7 LET'S GET ROCKED (Atlantic)
8 YOU DON'T PROUD AND FOOLISH (EPIC)
9 YOU DON'T MESS WITH DOGSDAY (Atlantic)
10 BETTER DAYS (4 Entertainment)
11 WHEREVER I MAY ROAM (Warner Bros.)
12 TURNING POINT (Atlantic)
13 STAY (Bell
14 STICK TO YOUR GUNS (Atlantic)
15 Leave It All Alone (Atlantic)
16 LEARN THE ALPHABET (Atlantic)
17 THE ROLLING STONES (Atlantic)
18 BLACK TUSCANY (Atlantic)
19 LOCAL HOSPITALS (Atlantic)
20 I'M NOT THE ONLY ONE THAT'S MISSING YOU (Atlantic)

TOP 200 POP ALBUMS CHART INDEX

1000
950
900
850
800
750
700
650
600
550
500
450
400
350
300
250
200
150
100
50
1

1. NEVER AGAIN (Warner Bros.)
2. WON'T YOU BE MY LOVER? (Atlantic)
3. THE WORLD IS NOT ENOUGH (Atlantic)
4. DON'T STOP BELIEVING (Atlantic)
5. JUDGES SOUP (Atlantic)
6. BLACK CROWES (Atlantic)
7. BROTHERS IN ARMS (Atlantic)
8. THE SWORD (Atlantic)
9. MANIC STREET PREACHERS (Atlantic)
10. THE JAGUAR (Atlantic)

DIVERSE LIFESTYLES

Sing a CROW (Atlantic)

VARIOUS ARTISTS

STICK AROUND FOR JOY (Atlantic)

SUGARSHADE

FOOLISH

VARIOUS ARTISTS

BETTER DAYS (Atlantic)

VARIOUS ARTISTS

MUSIC FOR THE PEOPLE (Atlantic)

VARIOUS ARTISTS

BUT NOT TODAY (Atlantic)

VARIOUS ARTISTS

I'M NOT THE ONLY ONE THAT'S MISSING YOU (Atlantic)

VARIOUS ARTISTS

THE ROLLING STONES (Atlantic)

VARIOUS ARTISTS

SISTER HOLLY (Atlantic)

VARIOUS ARTISTS

LEARNING THE ALPHABET (Atlantic)

VARIOUS ARTISTS

TOP 1000 ALBUMS CHART INDEX

1. THE BLACK CROWES (Atlantic)
2. BROTHERS IN ARMS (Atlantic)
3. MANIC STREET PREACHERS (Atlantic)
4. THE SODA POP (Atlantic)
5. THE JAGUAR (Atlantic)
6. THE SWORD (Atlantic)
7. THE WIND (Atlantic)
8. BLACK TUSCANY (Atlantic)
9. I'M NOT THE ONLY ONE THAT'S MISSING YOU (Atlantic)
10. THE JAGUAR (Atlantic)
**Perspective**

"Redeeming The Time With Praise": A Musical Revival And Workshop

I RECENTLY HAD THE PRIVILEGE of being asked to conduct a workshop for one of this country's most prestigious churches, the great Morning Star Baptist Church of Omaha, Nebraska. Morning Star has become an established light in the community since they were founded over 55 years ago. Morning Star is also known to have been one of the most musically oriented churches in the Midwest, as they have had a history of well-respected ministers of music including the celebrated composer, arranger, publisher and gospel music clinician Glenn Burleigh. In search of a minister of music to pick up the torch and carry on this great legacy, they contacted me to consider the position and serve as guest clinician. I did respond and presented a workshop which I chose to title, "Redeeming The Time With Praise," with a scripture reference found in Ephesians 5:15, 16 & 19. There was a report given by one of the participants, a gospel music practitioner, if you will. I found that report to be most humbling, inspiring, thorough and detailed. It is my privilege to share with you, our most prestigious reading audience, an assessment given by a participant. Sis. Beatrice Coleman is a faithful member of the Morning Star Church, but had not been an active participant in the music ministry recently. Morning Star is presently pastored for two years by the young and musically gifted singer, the Reverend Ronnie Eggerson, a former Arkansas with the heart and desire to see the music ministry progress.

Gregory S. Cooper

FOR THE PAST THREE DAYS, we the Morning Star Baptist Church choir have been involved in a musically inspiring workshop. Our objectives included: (1) learning something about the very significant history of gospel music; (2) developing songs on the theme, "Redeeming The Time With Praise"; (3) learning new material to be ministered during regular worship services; and (4) to experience a musical revival in our hearts concerning the approach to the music ministry. Some of the names covered during the academic component of our workshop included Dr. Thomas A. Dorsey (known to be the Father of Gospel), Dr. Sallie Martin (known to be the Mother of Gospel), Rev. Dr. James Cleveland, (believed to be the embodiment of gospel; one of the most prolific and poignant singer/songwriters to date), Mahalia Jackson, (known to be the world's greatest and most famous gospel singers), Miss Lucie Campbell, (the music director of the National Baptist Convention), and Edwin Hawkins, (known to be the father of contemporary music). While in fact there were others that also made major contributions to the development of gospel, those were among the most significant. Others discussed by question or inquiry were Bro. Joe Mays, Dr. Mattie Moss Clark, Roberta Martin and Andre Crouch. Time simply would not allow detailed discussion.

It was also learned that the Smithsonian Institute in Washington D.C., the repository by which American and world cultural traditions and practices are housed, has officially documented gospel music as an American artform. The life and works of Drs. Dorsey, Martin, Miss Campbell, Kenneth Morris, the Roberta Martin Singers and others are housed there and may be used in perpetuity for use by scholars as an important element of our national cultural heritage.

We also learned that metered hymns were written by the white man, but it took the black people to improvise and add the seasoning that they needed. We learned that gospel music is sung the world over, but to us, gospel music was, and is, a social statement whereby black people made a conscious decision to be themselves.

Bro. Cooper shared great food for thought and revealed in "The Ten Commandments and The Beatitudes" for choir members, a great stain for singers to live by. It especially made me rethink and re-evaluate my motives for being a choir member.

We also learned that not all religious music was written by Christians who have experienced a deep religious conviction. Now gospel music is a "business," a money maker and some people are not concerned about uplifting the name of Jesus, but increasing the size of their bank accounts. We also discussed the importance of prayer concerning the selection of music we choose for Sunday morning worship services. We must always remain true to God's program.

There was also a brief discussion concerning good musical principles, such as posture, breathing, vocal quality, blend and especially rhythm. These are all needed to make a good choir. The greatest song's message is lost on one who can understand what you are saying.

Four original compositions with powerful text were taught, one spiritual and one of the church's greatest hymns, "Holy, Holy, Holy," rivals the Christians' Hail To The Chief.

Each night, time was also set aside for testimonies about the goodness of God. This proved to be most inspiring. I thank Bro. Cooper for these periods of inspiration, this really set the tone for a musical revival in the hearts of all that participated in the workshop before we ever shared the new music with our congregation.

At the end of any workshop there is usually a questionnaire to critique the substance of the meeting itself. This was one of the most knowledgeable of materials presented? Bro. Cooper you were very knowledgeable and informative.

2. Was the information presented in a fashion that all could understand? Again, Bro. Cooper, you made everything so plain that regardless of age, we all understood and got the messages and learned the challenging music. We had participants between the ages of 6-80 years of age.

3. Can any of these principles be applied to our daily living? Yes, by remembering the "Ten Commandments and Beatitudes" for choir members.

4. How could this workshop be improved? We enjoyed it so much that we simply needed much, much more time!

5. Did we experience revival in our spirits and hearts? Yes! Yes! Yes! Thanks be to God, we considered this workshop a tremendous success!

Sis. Beatrice Coleman
Morning Star Baptist Church
2053 North 20th Street
Omaha, Nebraska 68110

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**The Gospel Beat**

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

**SPARROW & WLAC TO PRESENT "AN EVENING OF INSPIRATIONAL MUSIC"**—The Sparrow Corporation and Nashville's 106 WLAC-FM will present "An Evening of Inspirational Music" June 15 at 8:00 p.m. at the Grand Ole Opry House. The event will feature The Nashville Symphony Orchestra with music director and conductor Kenneth Schermerhorn, The Nashville Symphony Chorus, and Sparrow recording artists Steven Curtis Chapman, Michael Card, Margaret Becker, Susan Ashton and Richard Smallwood. In addition to performing with the Sparrow artists, The Nashville Symphony and Nashville Symphony Chorus will perform the last movement of Mendelssohn's "Reformation Symphony" and Wagner's "The Parsifal."

**The Gospel Beat**

**Gospel Makes a Joyful Noise at 1st Annual Motor City Music Awards**—Gospel music made its presence felt in a big way at the inaugural Motor City Music Awards held at the Music Hall Center in downtown Detroit. The awards served to recognize the contributions of local as well as nationally known talents from the Detroit area. The 38 awards given ranged in categories from rock to classical. Performing along with the likes of mainstream, Detroit-bred acts such as Bob Seger, Alice Cooper, Ted Nugent, Was (Not Was), Keith Washington and the legendary crooner, Smokey Robinson, were a few of the many Gospel artists who've been a part of the Detroit area. The 38 awards given ranged in categories from rock to classical. Performing along with the likes of mainstream, Detroit-bred acts such as Bob Seger, Alice Cooper, Ted Nugent, Was (Not Was), Keith Washington and the legendary crooner, Smokey Robinson, were a few of the many Gospel artists who've been a part of the Detroit area.

The Gospel categories shaped up: Outstanding gospel recording: DQ. Lifestyles, BeBe CeCe Winans; Outstanding gospel choir: Thomas Whitfield and Company; Outstanding gospel soloist, duo or group: BeBe & CeCe Winans.

**MIKE E FINISHES SECOND ALBUM**—Dove Award-winner Mike-E recently completed his second album, Good News For The Bad Times. The album, which showcases Mike-E's unique blend of rock, urban pop and jazz styles, is scheduled to be released in July.

**The Word Goes Forth**—Just when it seemed as if spoken word albums were a thing of the past, up jumps Atlanta International Records with three new releases. The sessions on disc from noted speaker, Rev. Jasper Williams, Jr., are "I'll Believe I'll Run On," "Our God Is Able" and "Watch God Work."

**CHICAGO TO HOLD GOSPEL FESTIVAL**—The city of Chicago and The Quaker Oats Company will present the 8th Annual Chicago Gospel Festival, June 13-14, at a price of $10.00, $5.00 for children, Grant Park. Festival line-up includes: Walt Whitman & The Soul Children Of Chicago; The Joy Choir; a special gospel pioneer salute featuring Robert Anderson, Vernon Oliver Price, Inez Andrews, Albertina Walker and Deloris Barrett Campbell; The Soul Stirrers; Thomas Whitfield and Company; Rev. Timothy Wright and the Inter-denominational Mass Choir; John P. Kee and the New Life Community Choir; Rev. Milton Brunson and the Thompson Community Singers; Take 6; Dr. Charles G. Hayes & the Cosmopolitan Choir; Mom & Pop Winans; The Sounds Of Blackness and more! Free admission, contact (312) 744-3370.
GOSPEL MUSIC

Songs of Praise

CARNES MURRELL AND THE NEWARK COMMUNITY CHOIR: You Can Make It If You Try (Savoy)

This choir delivers a nice debut project. Murrell effectively mixes traditional and contemporary styles within his arrangements, working well with the talent this choir possesses. Top cuts: "You Can Make It," "What A Fellowship," "Nothing But The Blood" and "Been Runnin'."

INDIANA STATE MASS CHOIR: Oh, Come Let Us Sing (Tyscot)

After being away from recording for over a decade, the Indiana State Mass Choir makes a triumphant return with this release. Under the direction of Donald Golder of the Pentacostal Ambassador fame (for those who remember that trend-setting group), this talent-laden choir delivers one enjoyable album. Although the mix is uneven in spots, the strong material along with the high energy which generates, keeps you from focusing on any distractions.

DANNIEBELLE HALL: Designer's Original (CCD)

It's been eight years since this contemporary music veteran last released an album. After experiencing this masterpiece, it can easily be determined it was well worth the wait. Hall brings her patented blend of urban, inspirational and jazz to the "90s. A true example of this is the atmospheric jazz feel, combo and all, Hall lends to the cut, "He Knows Best." Danniebelle, welcome back.

RANDY STONEHILL: Wonderama (Myrhh)

After 21 years in the recording industry, Randy Stonehill continues to keep his music fresh and exciting. His current Wonderama project is no exception. Wonderama, written or co-written entirely by Stonehill, transmits thought-provoking lyrics in a light, whimsical manner to convey the realities of life. Cuts of interest include the satirical "Great Big Stupid World" and the uplifting finale "Lantern In The Snow."

RAFAEL GREEN AND URBAN SONG: True To You (MAD)

Raphael and Urban Song minister good contemporary Christian music, life-changing messages and the power of Jesus Christ and His kingdom through music. Best cuts include "No One But You," "Join The Family" and "I Promise You."

VALERIE BOYD: Interpretations (Shekinah International)

Boyd is one of today's most studied and accomplished gospel vocalists. Her performances and recordings since 1975 have been heard around the world, and she has recently been the recipient of the 91 International Christian Best Female Artist Award, a nominee for the National Christian Academy Of Gospel Best Contemporary Female Artist, and the '92 Bobby Jones Score Magazine Vision Award. The 10 songs on her premiere solo recording are truly Valerie Boyd at her inspirational best.

Sparrow/Capitol recording group BeBe & CeCe Winans enlisted the back-up support of some famous friends, Bert and Ernie, during their recent guest appearance on Sesame Street. The award-winning duo exercised their singing and counting talents on the PBS program.

TOP BLACK GOSPEL ALBUMS

CASH BOX • MAY 30, 1992

1 GOD GET THE GLORY (Malaco 6006) Mississippi Mass Choir 1 18
2 HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) Shirley Caesar 2 18
3 DIFFERENT LIFESTYLES (Capitol 92078) BeBe & CeCe Winans 5 44
4 HE LIVES (Savoy 14087) Shun Pace Rhodes 4 41
5 I'M GLAD ABOUT IT (Malaco/Savoy 14804) Rev. T. Wright & Chicago Mass Choir 3 12
6 VICTORY IN PRAISE (Tyscot 40195) VIP Music & Arts Seminar 6 15
7 LIVE (Malaco 4450) Dorothy Norwood/No.C. G.M.W.A. Mass Choir 7 42
8 WASH ME (Tyscot 1401) New Life Community Choir/John P. Kee 8 50
9 THIS IS YOUR NIGHT (Blackberry 2003) Williams Brothers 12 51
10 NUMBER 7 (Benson 20208) Commissioned 10 26
11 PHENOMENON (Tyscot 71806) Rance Allen 11 50
12 I'LL NEVER FORGET (Malaco 4440) Bobby Jones 9 46
13 HE'S PREPARING ME (Ar 10162) Rev. E. Davis-Wilmingston Mass Choir 13 50
14 HIGHLY RECOMMENDED (Word 9112) Helen Baylor 17 13
15 REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103) Rev. James Cleveland/L.A. Gospel Messengers 15 34
16 MY MIND IS MADE UP (Word 48786) Rev. Milton Brunsom/The Thompson Community Singers 16 8
17 AN INVITATION (Atlantic 10172) Luther Barnes 14 30
18 ALIVE & SATISFIED (Benson 2841) Thomas Whitfield 21 8
19 A TRIBUTE TO JAMES CLEVELAND (Malaco/Savoy 2009) Various Artists 19 28
20 HOLD BACK THE NIGHT (SOG 178) Rev. Charles Nick 20 50
21 FAMILY & FRIENDS V. 3 (Sellers/Sparrow 15077) Ron Winans 24 14
22 LIVE (Sparrow 1246) Tramaine Hawkins 22 50
23 TIME IS RUNNING OUT (Spectrum 1990) Adoration-N-Prayze 23 7
24 WAIT ON THE LORD (Bellmark 71800) Lamora Parks Young Adult Choir 18 50
25 GOD DELIVERED (Atlanta Int.) Rev. F.C. Barnes 25 18
26 FAMILY AFFAIRS (Malaco 4442) Pilgrim Jubilee 26 50
27 MAGNIFY HIM (Malaco 8011) Keith Pringle 27 44
28 PRAY FOR ME (Word 9020) Mighty Clouds Of Joy 28 50
29 THROUGH THE STORM (Tribute/Spectrum 79013) Yolanda Adams 29 34
30 CALL HIM UP (Word 48594) Chicago Mass Choir 32 4
31 TOGETHER (Lights/Spectrum 73048) Kurt Carr Singers 31 18
32 I AM PERSUADED (Benson 2727) Fred Hammond 30 40
33 OPEN OUR EYES (Jubilee 9111) Milton Brunson 33 50
34 SAINTS IN PRAISE (Sparrow 1240) The West Angeles Cogic. 34 40
35 LOVE ALIVE IV (Malaco 6007) Walter Hawkins 35 50
36 LIVE AND BLESSED (I Am 0603) Wait Whitman & Soul Children of Chicago 36 29
37 I'LL TELL THE WORLD (Savoy/Malaco 1480) Myra Summers 37 35
38 JUST ME THIS TIME (Tyscot 40311) John P. Kee 38 50
39 THE EVOLUTION OF GOSPEL (Perspective/A&M 28908 10004) Sounds of Blackness 39 47
40 I'LL LET NOTHING SEPARATE (Savoy 7101) Dallas Ft. Mass Choir 40 10

Bobby Jones Top 5 Videos

1. Vickie & Marvin Winans Just When (MCA)
2. The Williams Brothers The Man Upstairs (Blackberry)
3. Margaret Bell Crazy When It Comes To You (Warner)
4. Commissioned Gonna Love U (Benson)
5. DC Talk Walls (Forefront)
The Fairfield Four: Gospel Music’s Grand Ambassadors

The Fairfield Four
By Tim A. Smith

THE FAIRFIELD FOUR GOSPEL QUARTET carries a rich and treasured musical heritage despite the fact that most of today’s contemporary music community has little or no knowledge of this group’s legacy. The Fairfield Four has just released its debut album on the Warner Bros. label, titled, Standing In The Safety Zone.

The history of these gospel legends can be traced back to the early 1920s. This is when the original Fairfield Four was organized in the Sunday school of Nashville, Tennessee’s Fairfield Baptist Church. The group, at this time, was under the musical tutelage of the church’s assistant pastor, Rev. J.R. Carrethers, himself a noted musician. The members consisted of his sons Rufus and Harold Carrethers, John Battle and Lattimer Green.

It wasn’t until 1942 that things began to come together for the Fairfield Four. That year, the group won a promotional contest held by the Colonial Coffee Company. The top prize included a radio spot on Nashville’s powerful WLAC. The station had a hook-up over the CBS network. The program was received so well, the group remained on WLAC for almost a decade.

The year of 1946 saw the Fairfield Four enter the world of recorded music. They recorded sessions for Nashville-based Bullet Records. The group went on to record over 100 titles for such independent companies as Bullet, Delta Dot, Champion and Old Town Records. They became so popular, that by 1949, they achieved “superstar” status.

This “supergroup,” led by the late Rev. Sam McCrary, was comprised of some of the surrounding cities’ greatest quartet singers. Included were such stalwarts as James Hill of Bessemer, Alabama; Isaac Freeman of Cleveland, Ohio; Edward “Preacher” Thomas and Preston York.

After countless personnel changes along with the declining popularity of a cappella quartet singing, of which they were masters, The Fairfield Four disbanded in 1969.

It took 20 years for these “brothers of harmony” to once again find each other. The group reunited in 1989 for a special “Quartet Reunion” program held in Birmingham, Alabama.

As it was in the past, The Fairfield Four continued to experience constant personnel changes but, through all of the disruptions, the popularity these singers enjoyed never waned. It was this popularity that brought about their new association with Warner Bros. Records.

The current Fairfield Four lineup includes James Hill, Isaac Freeman, Wilson Waters, W.L. Richardson and Walter Settles.

It’s interesting to hear the “baby” among this group of musical veterans (most over 70 years old), Walter Settles, talk about his experiences with The Fairfield Four, which he shared with Cash Box.

“I idolized this group for a long time,” explains an exuberant Settles. “When I was a youngster, I used to go hear them sing. I always wanted to sing, but I never thought that I would be standing shoulder to shoulder with the guys who were my idols.”

Settles is also excited about the group’s union with Warner Bros. Records. “The deal came through Keith Case, our booking agent here in Nashville, talking with the company. Thus far it’s been a wonderful experience. I’m glad that Warner Bros. saw fit to do this. Personally, I’m having a ball.”

During our continued conversation with Settles, he expounded on the following subjects:

Radio’s acceptance of the group’s musical style. “I think they will accept us and our music. I feel the general public is looking for something different. Our style of music is one that would appeal and be accepted by many.”

The album’s effect on the group’s touring schedule. “At the present, it couldn’t do a whole lot more than what we’re doing already. I’m saying that with a humble spirit. I feel that the record will help us to get into more places that we need to be in. Performing is a restless situation. You can never relax in your efforts. You have to keep working hard, which is something The Fairfield Four has always practiced.”

On appearing with mainstream artists: “I think we’ll do more. We’ve had fun doing some things with Lyle Lovett. We’ll be doing more things with him. There’s talk of performing with other artists. You know, performing with Lyle really helped us. He mentioned one time on stage that ‘those guys,’ meaning us, ‘are hard to come behind.’ We really appreciated him saying that. It meant a lot.”

On the album bringing renewed interest to quartet-styled a cappella singing: “I think that it will. I think that that the young people, once they hear the record, will catch on to what we’re doing. You’d be surprised at how many young people we sing to. A lot of times, we have more young people in our audiences than older people. It doesn’t matter that we’re an old group, the young people have a ball. I feel that the album, along with our performances, will encourage somebody else to take on a cappella style of singing.”

Time has been good to The Fairfield Four. They have been honored often for their contribution to the heritage of jubilee gospel singing. The group has performed at Carnegie Hall, The New Orleans Jazz & Heritage Festival, The Smithsonian Institute’s Festival of American Folklife and Lincoln Center’s Folk & Heritage Festival. They were also bestowed with the National Heritage Fellowship by the National Endowment for the Arts.

Regarding The Fairfield Four’s treasured longevity and success, Walter Settles best puts it into perspective, “The Lord has truly blessed us. It’s not the good that we’ve done that has gotten us here to this point, somebody was praying for us. God’s been guiding us all the time. Him and no one else.”

Recently an old-fashioned gospel music revival was held at the Mount Pleasant Missionary Baptist Church in Newark, NJ. TV star Bobby Jones and his group, New Life, entertained at the event, which was produced by Dr. Albert Lewis. Pictured in the above photos (clockwise, from upper left) are: Bobby Jones and New Life; Dr. T. V. Smith, the pastor of the church, Jones and Lewis; host Rev. Paul Stephens of WWRL Radio, Jones and co-host Kelly Wright, news anchor of WWOR-TV; Dr. Lawrence Roberts, Jones and Bishop Jeff Banks.
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CRISTY LANE RECENTLY BEGAN HER THIRD SEASON in Branson.

Lane is the only female artist in Branson who owns and performs in her own theatre. Assuming only a percentage of her 10-acre lot is that theatre, which according to theatre manager Lee Stoller, can boast the best seat on Branson's 1 Highways 76. With plans in the making for another highway to run parallel to 76, Lane's theatre would run adjacent to both streets. Lane is considering adding on to her property, possibly building a hotel, restaurant and new theatre on the location.

Lane takes center stage five days weekly for a two-and-a-half-hour set of classic and country favorites. Joining her throughout the season will be Ray Price, The Four Lads and the Inkspots. Danny Davis and the Nashville Brass perform every day but Friday. With plans to start next year's season earlier, beginning with weekend shows in March, Lane will feature two New Year's shows at the start of 1993.

The line-up this season includes the edition of the former Country Gold Caravan which before opening in Lane's Theatre April 30 of this year, spent two years on the road. Now performing under the title Shower Of Stars are Melba Montgomery, Bobby Helms, Leroy Van Dyke, George Hamilton IV, Ferlin Husky, Sheb Wooley, Thom Bresh and Dick Curless.

Lane first came to Branson in 1969 where she performed at the Roy Clark Theatre. And, as the story goes for most now-local Branson entertainers, Lane fell in love with the scenery, the people and probably most emphatically, the end of her tiresome touring schedule. With her dressing room just feet away from the stage, Lane performs five days a week, with minimal touring in the ever-decreasing off season, and three to four months in Nashville, where she keeps offices and does all her recording.

On average, Lane records three albums a year. In all she has released 52 albums on 18 different labels, with 35 still available in retail outlets or mail-order. She has received #1 selling artist awards from seven Asian countries, including Singapore, Hong Kong, Malaysia, Thailand, Indonesia, Taiwan, the Philippines, Japan, Korea and Nigeria.

Her next project will be the movie adaptation of her best-selling autobiography One Day At A Time, which has exceeded sales of 5 million.

Performing on her evening shows, Lane is backed by the "house" band, The Company. Those included in The Company are singer Dan Willis, "The Man With The Sax" Mike Shannon, "Hleys" The Conductor James Mylenbush, and Mr. Piano Harry Beckett, as well as The Company singers. (Photo Credit: Robert Alder)
Who’s Who on Branson’s Country Music Boulevard gives way to What’s What in Downtown Branson. This historic central business district, nestled along the shores of beautiful Lake Taneycomo, is filled with thriving shops, busy restaurants, beautiful walkways, and, of course, all the fun recreation on the lake.

Visitors enjoy the boat rides, carriage rides, fishing docks, picnic areas, and playgrounds. They may also choose to rent a fishing boat or a pontoon for a day of trout fishing on one of the nation’s favorite trout lakes.

Festivals are often found in the Downtown during the tourist season such as the spring and fall crafts festivals which are now the largest independent crafts festivals in Southwest Missouri.

And, each August, the lakefront swells with the sounds of some of the most pure Missouri old-time fiddling found in these here Ozark Mountains.

Downtown Branson is also home to the town’s historical heritage including the first hotel where author Harold Bell Wright stayed during the summers he created his famous novel The Shepherd of the Hills. Visitors can still enjoy the old-time five and dime store, the original cafe, and an elegant stained glass store housed in the historic community center. Just across the street is the mercantile store offering a nostalgic trip back to the Dry Goods era. Also, folks don’t want to miss the renovated historic bank building which is home to everything from turn-of-the-century antique reproduction furniture to Victorian accents.

This portion of Branson’s famous community is also home to the central business district of banks, the post office, Realtors, insurance companies and all of the service industry.

And, for those visitors interested in being conveniently located near the lakes and music shows, staying at one of the Downtown motels, resorts or bed and breakfast homes can be a treat. The newest B&B offers the opportunity to enjoy Branson’s first hotel, recently remodeled to accommodate weary travelers much like Branson’s earliest tourists in 1903.

From history and service to fun on the water and shopping adventures, Downtown Branson has become “What’s What” of the nation’s new Country Music Mecca. Most any day, our country stars can be found “taking a meal” at our local cafes and restaurants -- anxious to enjoy the hospitality of the beautiful community.

Folks enjoy the bright lights of County Music Boulevard each night but during the day, Downtown streets and shops are filled with these same folks relishing their nostalgic visit to the heart of Branson -- in Downtown Branson on Lake Taneycomo.
At center stage in America’s live musical performance industry is the Branson/Lakes Area of Missouri.

With 27 indoor theaters and three huge amphitheaters, the area’s claim to the title of “America’s Music Show Capital” is undisputed.

A "Who’s Who" of the Branson entertainment scene would, at present, list many of the best-loved entertainers in the world, as well as promising newcomers whose biographies will fill future pages.

As the music industry captures the attention of the nation, it shares the spotlight with all the tourism-related elements that have helped it to grow. Table Rock, Taneycomo and Bull Shoals Lakes, the famed theme park Silver Dollar City, the historic Shepherd of the Hills Homestead and Outdoor Theater, Mutton Hollow Craft Village, the thriving Downtown Branson district, the scenery, the shopping offered by a wealth of artists, craftsmen and merchants, and the lodgings, restaurants and services -- all have contributed to the area’s development as a favorite family vacation destination.

All the people who work in any of those businesses deserve a mention in "Who’s Who in Branson." Listing all their names would fill a sizeable book, but they deserve recognition for the role they play in the area’s success.

The abilities of local business people since the beginning of the century have created ideal vacation surroundings for visitors of all ages. Branson/Lakes Area residents are dedicated to preserving the wholesome atmosphere for two reasons -- to maintain and improve the quality of life for their families, and to share the welcoming environment with millions of visitors each year.

Thousands and thousands of people are "Who’s Who in Branson." Many of the names are known world-wide and help draw attention to the entire professional community.

Support services for area businesses are provided by the Branson/Lakes Area Chamber of Commerce, P.O. Box 220, Branson, MO 65616; 1-900-884-BRANSON ($1.50 per minute, average call three minutes.)
Matching An Unprecedented Year

By Cory Cheshire

IN THE PAST YEAR Branson, Missouri has received an unprecedented amount of attention, escalating the town’s seasonal population well over its 3,706 mark to over 4 million visitors in 1991, up 36% over the last five years and one-third the total number of people who visited Disney World. 60 Minutes, USA Today and even Inside Edition, as well as other national syndications have covered the Branson beat, and the coverage that 1992’s season-opening received from CBS This Morning heralds “country music’s new Mecca.”

The entire town welcomed the crews of CBS This Morning who arrived in Branson May 1 to cover the 1992 Grand Opening. (Photo credit: Robert Alder)

Even as that record year ended, the amount of new theatres to be built, those planning to occupy already existing venues and business developments including a cable network, a ticketing service and the inception of South Branson were soon underway, with a price tag well into the billion dollar mark.

1992 meant a lot of firsts for Branson. While traditional, hillbilly variety has been the norm for Branson theaters and still very popular (see related article), the batch of new entertainment venues offers new genres of music from those devoted to Broadway, Classical and Gospel. One endearing trademark remains—the commitment to family entertainment. There is not one act on the 76 strip that is not conducive to the entire vacationing entourage.

NEW THEATRES—NEW ACTS—The May 2 Grand Opening was one in the millions with the largest theatres so far in Branson taking up residence. The $12.7 million Grand Palace, a Southern mansion-style theater developed by Silver Dollar City, is now Branson’s largest theater, seating 4,000. Louise Mandrell and Glen Campbell will alternate as hosts for the ’92 season with scheduled guests including Reba McEntire, Clint Black, Kathy Mattea, Tanya Tucker and Ricky Van Shelton. Randy Travis guest-starred for the Grand Opening.

Looking itself to future projects, The Grand Palace was designed with audio and video capabilities for television and radio production, with plans to open a recording studio sometime in 1993.

Andy Williams’ Moon River Theatre (Photo credit: Robert Alder)

"Broadway with down-home warmth" is the billing for the world-renowned "Liberace of Gospel music," Dino Kartsonaki's new theatre Dino's. Occupying the space of the former Legends Theatre, the 700-seat venue is owned by Paragon-Capital in Tulsa, Oklahoma. Featured as one of the non-country Branson acts, the "Somewhere in Time" themed show offers Broadway appeal, with a 12-piece orchestra, 15 dancers, concert-styled lighting and the use of a crystal piano once owned and performed on by Liberace.

Dino performed three dates in April, before heading out for a two-month tour in Russia. His season will officially begin June 7 thru December 20 with two shows Sunday thru Thursday and three shows Friday and Saturday. Country comic James Gregory will take the stage thru June 6. Although the theater sits back from the road, Dino muses that it is located near two important focal points, Walmart and McDonalds. "If it's a good restaurant," Dino says about the theater's already positive response rate, "no matter where it is, people will come." Valet bus parking is being considered.

Paragon-Capital, with whom Dino's is under contract for full production use, will have offices in the theater complex, as will Global Productions.

Officially in Branson for his third season, Mel Tillis unveiled his brand new 2,001-seat theatre. The Mel Tillis’ Theatre offers state-of-the-art special effects, including the must-see rain curtain, which shimmers down between acts. Tillis alternates between singer and storyteller in one of the best stage shows in Branson. Joining him on the show are The Statesiders and Barbara Fairchild.

Willie Nelson will be headlining his own theater this season. The Willie Nelson Ozark Theater, formerly the Mel Tillis Theater, will host Merle Haggard for nearly half the season’s dates.

Although immersed in unforeseen building delays, The Johnny Cash Theatre will open later than planned, hopefully sometime in June. Featured guests will include Wayne Newton, David Copperfield, Jerry Lee Lewis, Eddie Rabbitt and Crystal Gayle among others.

Grand Palace (Photo Credit: Robert Alder)

The Andy Williams Moon River Theatre, complete except for a few shrubbery details, features Andy exclusively for two shows daily, Tuesday through Sunday with his season running thru November 11. The theatre, an $11 million construction and probably boasting the best landscape development, seats 2,000. Headlining with such songs as “Moon River” and “Days of Wine And Roses,” Williams’ show contributes to the balance of entertainment now featured in Branson.

The Ray Stevens Theatre was slated as the production site for CBS This Morning’s special Branson coverage. (Photo credit: Robert Alder)
Opening The Doors To Branson—The Last 30 Years of Entertainment

By Cory Cheshire

The Baldknobber's Hillbilly Jamboree Show

THE WHO'S WHO LIST OF BRANSON ENTERTAINERS did not begin with the '92 opening ceremonies. From the forerunners of Branson music, namely The Baldknobber's and The Presleys, to the Ozark Jubilee and 76 Music Hall, to Roy Clark, Lowes, Gilley and Bandy, Branson has been drawing in regulars from an unprecedented first year to a nostalgic 30 years ago.

In 1967, Lloyd Presley, and family opened the Presley's Mountain Music Show on Highway 76, moving their Underground Theatre show up 15 miles to the now famous strip, which ran thru Silver Dollar City and Table Rock Lake. With nine people in the show's cast and just bare arms and scattered costumes to contend with, in those early days the cast would come close to outnumbering the sparse crowd, sometimes around a dozen or so people. Today the cast is up to 23, and well, there's the traffic to replace those once less bothersome shrubs. From 393 folding chairs to its maximum capacity of 2,006, the theatre has been enlarged five times, in its 25-year history. Today the theatre holds 1,850 due to added sound equipment and wider aisles.

Often dubbed Branson's first family of Ozark entertainment, The Baldknobbers, began performing near Branson's Lake Taneycomo in the early 1960s, moving up to Highway 76 in 1968, to become the Presleys' first neighbors. The Baldknobbers started performing in 1959, in a downtown Branson 50-seat theater.

Soon the Highway 76 neighborhood began to grow, adding such family entertainment as the Thumper Family's Clearwater Jamboree, The Foggy River Boys, the Bob-O-Links Show and the Ozark Country Jubilee.

One old-time show now presenting a brand new cast and remodeled theater for the '92 season is Campbell's Ozark Country Jubilee. The Jubilee Theater was bought by Clifford and Maggie Sue Campbell in 1985. Retired from ownership of the Campbell Oil Company which they started in 1956, the Campbells purchased a home on Table Rock Lake, became interested in the area music shows, and purchased the Ozark Theater.

Now in its 19th year, Campbell's Ozark Country Jubilee boasts an enlarged stage area and dance floor. New carpeting, better lighting and state-of-the-art sound quality are but a few additions to this Branson landmark. Steeped in the tradition of the mountain music, the Jubilee show offers traditional country, bluegrass, gospel, pop, patriotic music and comedy. One of the newest cast members includes Ozark's singing dentist David Struble.

The actual list of those who did open theatres is as varied as the visitors that pour through their theatre doors. Misconceptions run deep about Ozark Mountain Country entertainment, but as evidenced by the flexibility of theater styles and shows that have cropped up in the last year, Branson will not be streamlined by predictability. So how do the founding fathers and even the one-year veterans of this musical smorgasbord feel about the influx of entertainers?

"I think Branson is a long way from being oversaturated," says Moe Bandy, who is now in his second season at his Americana Theatre. "I think the growth is good for all of us. The new theaters that opened this year have already brought a lot of new people to the area. It looks like we're going to have a great year."

Bandy became one of last year's theater openers when his Americana Theatre joined another newcomer Ray Stevens. Both experienced a surge of visitors last year and show no sign of a let up this year. Mickey Gilley, Jim Stafford, BoxCar Willie and Roy Clark were big name acts who had already taken up residence in Branson.

As one of the first country stars to open a theatre in Branson in 1983, Roy Clark is credited with bringing in some of those acts who now own their own theaters, artists such as Mickey Gilley, BoxCar Willie, Ray Stevens and Mel Tilles. As the host of Hee Haw for the last 23 years, Clark helped expose Branson to the nation.

Clark now works about 120 dates in his Celebrity Theatre, spending "off time" touring, and he recently performed in the Theatre Under The Stars production of Paint Your Wagon. As the only venue in Branson which offers a dinner show, Clark will draw in an estimated 135-150 people a night for the prime time, prime rib dinner show according to theater general manager Taylor Seals.

Another theater responsible for bringing in big name talent is The Lowe's Theatre, which began in 1983, the same year Clark opened. Importing Nashville stars, Lowes first featured country acts including Jerry Reed, Dottie West, Porter Wagoner and Sons of the Pioneers. In the last couple of years that list has grown to include George Jones, Conway Twitty, Waylon Jennings and Ronnie Milsap. This year Loretta Lynn will play around 120 dates, joined by theatre regulars, The Lowes Sisters and The Ozark Mountain Boys. Other 1992 season performers slated are Connie Smith and Johnny Russell.

Currently Lowes offers two shows a day, seven days a week, with the season scheduled to run May 1 thru December. According to the theater's general manager David Murphy, the season will most likely go 12 months next year. During its 10-year history, the theater has expanded now to 2,000 seats, up nearly 500 from last year.

WITH STARS IN THEIR EYES—While the majority of Branson entertainers were either born into the "Ozkorean" music tradition or sowed seeds here for permanent, "off the road" settlement, some of Branson's biggest crowd getters, voted to be the best by seasonal visitors, have begun their music career in these hallowed halls and see even more over the horizon.

For example, The Texans, formerly big city natives settled here after a performing stint at the Grapevine Opry in Texas, and found the atmosphere most conducive to family life. Booked first at Chasie Childs' Starlite Theatre, at one time the launching pad of young Branson talent (Shoji Tabuchi for example), The Texans began performing in what is now Celebration Theatre nine years ago. Feeling the pieces of the entertainment pie growing a little too meager with the arrival of big names acts in the last few years, the Texans leased out this theater and are currently performing in the Kirkwood Inn on Highway 76.

Yet while these "Oaks" of the Ozarks, are happy with their Branson set-up, all four members, Paul Acer, Sam Ray, Mark Christian and J.D. Kaps will tell you that a major record deal is definitely a priority.

"We're tickled to death with the attention Branson is getting nationally," says Ray, "but if we had to move to Nashville to further our career we'd probably do it. We want country music, not just Branson music, to be the biggest thing ever."

The Texans hold the Stars on Revue show Tuesday thru Sunday and a special Gospel show on Sunday afternoons. Stars on Revue include Ferlin Husky, Freddie Hart, Cal Smith, Stonewall Jackson, Del Reeves and Jeanie Seely.

Campbell's Ozark Country Jubilee

Loretta Lynn at Lowes Theatre (Photo credit: Alan Mayor)
**Gospel On Mainstreet**

By Cory Cheshire

BRANSON MAY BE CALLED THE LAS VEGAS OF COUNTRY MUSIC, but one very important fact remains. Visit any Branson theater show, day or night, and you can hear the refrain of “I’ll Fly Away” or any other old-time gospel favorite echoed by show’s end. From 76 Music Hall and the gospel tradition of Albert E. Brumley, Jr. to the Brashear Music Hall, to the Memory Lane Theatre now resides in by the Blackwood Quartet, Gospel music continues to be as commonplace as country music.

Likewise, in every description of Branson or when someone is asked to cite what they love about the town, the word’s “family atmosphere” never failed to be mentioned. While it’s hard for a boom town to remain one absorbed in small-town sensibilities, Branson is one which seems to hold tight to those moral reigns, and 1992 could very well be the milestone year for gospel music to take its position on Main Street 76.

Of the five theatres opening this year, one is The Celebration Theater. Billed as "The Home of America’s Favorite Traditional & Contemporary Gospel Entertainment," this 2,500-seat theater has opened its doors to an influx of gospel music not yet realized by any theater so far in this country music mecca.

"Among the artists booked this season," said Paul Jackson, Celebration’s marketing director, "there is an unprecedented interest and desire for this project to be successful."

This year alone the theater will draw in gospel luminaries and contemporaries from The Statesman and Cathedrals to Twila Paris and Wayne Watson. In addition to the Celebration Singers and Branson favorites, The Wilshire Brothers, who perform nightly, other artists slated to perform include country artists Paul Overstreet and The Foresters, Kelly Nelson Thompson, Larnelle Harris, Marilyn McCoo, Pat Boone, Bruce Carroll, Mid South, The Imperials and the Gaither Vocal Band, just to name a few. "Contemporary Gospel music (i.e. everyone from Sandi Patti to Cathedrals Quartet)," Jackson went on to say, "is in its relative infancy, as compared to country music, as a commercial venture. I believe there is a genuine feeling that Celebration Theater can be the same thing for Christian music that Gileys’ was during the Urban Cowboy era, was for country music."

Endorsed by Bill Gaither, plans for Celebration Theater were announced beginning last spring. Celebration Enterprises is the flagship of the theater, as well as that of Celebration Records, a label which will distribute an in-house recording and video of the theater’s opening act. Currently Celebration Theater is the first theater in Branson to nationally syndicate their show. Each Sunday afternoon, the USA Radio Network will air a two-hour presentation of that day’s beginning.

Celebration Theater has decided not to provide a Sunday morning show open to the public, even though many theaters in Branson are. "I’m afraid that if we did do something like that," explained Jackson, "it could be viewed as competition, and that’s the furthest thing we would want to happen for a Sunday morning worship."

Perhaps the words which best fit the theater are those inscribed on the section of the Berlin Wall displayed in the theater’s lobby. Spray-painted by East Germans, the wall reads, “God Speke: Let There Be Light. And There Was Light.”

These words have been the cornerstone of the theater’s inception and livelihood on Main Street 76. As stated in the bylaws of Celebration Enterprises, "Celebration Theater will exist to boldly proclaim and celebrate the saving grace of Jesus Christ, through God’s gift of music.

**Keeping Track Of Traditions**

By Cory Cheshire

EVEN WITH THE SURGE OF NEW THEATRES IN 1992 Branson is still the home of tradition, with turn-of-the-century attractions, dating back to the days of the Marvel Cave, cited as Branson’s first real attraction since its discovery in 1884, Marvel Cave was drawing in a record 5,000 visitors a year by 1932. Sound entertainment and homemade merchandise became the reason, and not just the result of tourism in the Ozarks. The Ozark Mountain Country was actually put on the proverbial map when author Harold Bell Wright came to the Ozarks around the turn of the century. After visiting its residences and seeing the lure of the beautiful mountains, Wright transcribed his findings into the best-selling novel, Shepherd Of The Hills.

Shepherd of Hills

By 1960 both Shepherd of the Hills Outdoor Homestead and Old Mill Theatre and Silver Dollar City were opened. Both dedicated to the legacy of the Ozark Mountain Country, Shepherd of the Hills and Silver Dollar City as well as Mutton Hollow, a 23-year old entertainment and historical venue, offer not just a hint of Ozark heritage, but the entire package.

For the ’92 season, Shepherd of the Hills has added the “City Kids And Country Cousins,” an expansive playground, stables with horseback trail rides and an exotic animal petting area.

“We’re really excited about what we have added,” commented Gary Snoddy, owner of the park. “The City Kids and Country Cousins’ area and the trail rides have been constructed with an authentic flair that sets them apart from modern attractions for the families.”

In addition to the new activities, Shepherd of the Hills still offers the famous Shepherd of the Hills drama, performed for the last 32 years in the Old Mill Theatre, which underwent further renovations in sound quality, seating and landscaping for this season’s opening. Other features include the historical ride thru tour, Cades Cove drawn wagon rides, the 250-foot inspiration Tower and the 1901 Country Church.

Since its inception 23 years ago, Mutton Hollow is another Branson feature dedicated to preservation of the area’s rich heritage. Boasting one of the best ticket prices in town, Mutton Hollow has expanded this season’s attractions. The Craft and Entertainment Village now offers two new music theaters, 35 craft and specialty shops, five restaurants and a Country Fair area.

Mutton Hollow

“‘The Park has changed more this season than it has in all of its 23 years,” said Wayne Leatherman, director of corporate planning and construction at Mutton Hollow.

The biggest features are the 300-seat, open-air Cedar Mountain Music Hall, boasting non-stop entertainment daily. The Mutton Hollow Revue will offer a Chuck Wagon-style meal and a variety of country entertainment, from Top 40 to Can Can, in its 700-seat, enclosed theater.

Silver Dollar City, the original theme park of Ozark Mountain Country, added a little excitement to the ’92 attractions, announcing plans in the works throughout all of the 1990s. During Grand Opening Ceremonies in May, Silver Dollar City announced plans to invest $100 million in a partnership with country star Kenny Rogers.

According to Rick Todd, Silver Dollar City vice president of corporate development, "Kenny will work with us on the creative elements of Silver Dollar City, White Water and The Grand Palace. He will also develop upcoming projects such as the Grand Village, the 1,000-seat showboat on Table Rock Lake, White River Landing, which is scheduled to open in 1995."
who's Who in Branson Music

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Who Will Be Who—Future Plans for Branson

While Branson has been boasting of over a 30-year history in the entertainment industry, the boomtown is making waves in the music industry as well.

In 1984 Bob and Sherry Misap opened Ironside Recording Studio, the first recording studio in Branson. In 1987 Keith O'Neil purchased the studio and renamed it Caravel Studios. Over the last few years Caravel has been honored with two Grammy Award nominations.

Hailed as the best of recording in Branson, Caravel boasts a 24-track Trident 80-B recording console, as well as facilities to handle video projects, two publishing companies, and a record company.

O'Neil prides his studio on a dedication to all artists, from locals like the Celebrities Theatre's Doug Gabriel to Pat Boone. In its five-year history the studio has worked with artists including Roy Clark, Boxcar Willie, Jim Stafford, The Dillards and Freddy Fender among others.

Since Caravel opened, other "Baldknobbers and Presleys of Branson recording studios" have arrived in the area. Crystal Recording Studios, Branson's only other 24-track recording facility, began in Springfield, Missouri in 1983. In 1992, the company moved to Branson and has since been recording projects mostly for Branson entertainers, including Shoji Tabuchi and seasonal performer Freddy Hart.

Smaller studios include Keisney Music Production, located south of Branson and owned by Mitch Keisney of the Presley's Mountain Music Jukebox. In House Productions, a three-year-old, 16-track facility, plans to expand to a 32-track studio, according to owner Ocie Jones.

Robert Alder, second year representing Cash Box magazine in the Branson area. His assignment as a field representative is designed to create an ongoing link between Branson and the Cash Box office in Nashville. Robert works closely with Nashville director Mark Wagner and Nashville editor Cory Cheshire to keep the readers in touch with the rapidly expanding live entertainment industry in Branson. He is also actively seeking editorial and advertising input from the Branson area to be included in upcoming "Branson Beat" features. Robert can be contacted by phone (417) 887-2265, FAX (417) 887-2270 or by mail: P.O. Box 10504, Springfield, Missouri 65808.

We encourage our readers to write Robert and let him know what else you would like to know about Branson and see covered in Cash Box. Robert is ready to assist Branson music theatres and the related industries in utilizing the resources of Cash Box to further their professional growth and identity throughout the world. Branson area businesses are asked to direct all new releases and advertising to Robert's attention.

This is Robert Alder's...
This Map Compliments of Silver Dollar City, White Water, and The Grand Palace.
Warner Western Label Formed

WARNER BROS. HAS ANNOUNCED THE ESTABLISHMENT OF WARNER WESTERN. With an emphasis on authentic and contemporary performing artists, Warner Western will cover all aspects of western culture music, including traditional western music, cowboy poetry and native American music. The development makes Warner Bros., the first major label in modern recording history to establish an entire division that caters to this particular market.

Michael Martin Murphey's album Cowboy Songs was the catalyst for the label's inception, when sales for the record exceeded Warner Bros.' expectations as well as the sales of all of Murphey's other Warner releases. After attending one of Murphey's annual WestFest cultural festivals, Warner executives were convinced a new market was ready to be tapped.

"Though most people think of the cowboy as an out-dated concept," said Warner Bros. president Jim Ed Norman, "there are still a large number of people who make their living in ranching and associated fields, and they maintain a very focused cultural identity."

Warner Western hit the market May 12 with a trio of albums from Don Edwards, Waddie Mitchell and The Sons of San Juanin. Murphey co-produced all three releases and will perform with Edwards and Mitchell at the Rainbow Room in New York City. This first-ever event in the New York cabaret runs from now thru June 6.

M.R.A.C. Summit - Success

THE FIRST ANNUAL MUSIC ROW INDUSTRY SUMMIT, held May 14-16 in Nashville, secured a total registration of 272 attendees, 88 press and 42 day registrants.

The all-encompassing summit, designed to offer a broad view of the entire music industry, began with a keynote address by Atlantic Records CEO and founder Ahmet Ertegun. Ken Kragen was awarded the first ever M.R.A.C. Founders' Award for his significant contribution toward furthering educational growth and/or community service.

Next year's Music Row Industry Summit is slated for May 6-8.

Country News Box

CLINE, SNOW & ROBBINS HONORED IN OPRY MUSEUM—Three legendary members of the Grand Ole Opry are the focus of special exhibits in the Grand Ole Opry Museum at Opryland. The museum, which opened May 22, with a grand opening ceremony scheduled for July, is designed to create the authenticity of the former Opry home at the Ryman Auditorium, according to Rusty Summersville, project coordinator of the museum. Among the items on display are a dress worn by Patsy Cline, a custom-made silver saddle made by Hank Snow and a car used by Marty Robbins.

NARAS ANNOUNCES WINNERS OF '91 GRANT/RESEARCH PROGRAM—Michael Greene, president of the Recording Academy announced 10 winners of the 1991 Grant/Research Opportunity Program. The program contributes to the funding of "worth while music projects," according to Greene. The W.O. Smith/Nashville Community Music School, which provides music instruction to children from low-income families, was awarded monies to purchase music and instruments for student use. The Leadership Music Program in Nashville also received aid for music industry seminars. Producer Steve Gebhart was granted funds, as well, for the production of the first fully authorized video production of the life of country luminary Bill Monroe.

EMERALD ENTERTAINMENT TO PHASE OUT NETWORK—Emerald Entertainment president Dale Moore has announced the phasing out of the company's network division, effective May 31. The network radio programing, which includes the Saturday Night Party, Nashville Line and Country Star Tracks. The decision was made on the basis of rising advertisement costs. Emerald has announced plans to sell the shows through New York media broker Richard A. Foreman.

FOGLESONG TO HOST ASK-A-PRO—Independent record producer and consultant Jim FogleSon will speak during the next session of the Songwriters Guild Foundation's Ask-A-Pro series to be held on May 27 in Nashville at SCA's offices. FogleSon is currently an adjunct professor at Vanderbilt University and an independent record producer.

TNN Music City News Awards Announces Presenters

A STELLAR LINE-UP OF PERFORMERS have been slated for the third annual TNN Music City News Awards. Although Music City News has been handing out awards for 26 years, TNN only joined the presentation in 1990. Performers for the June 8 telecast at the Grand Ole Opry include Ricky Van Shelton, Vince Gill, Travis Tritt, Marty Stuart, Mark Chesnutt and Trisha Yearwood. Presenters include Reba McEntire, the Oak Ridge Boys, Baillie & The Boys and George Jones. The Living Legend Award will be presented by Tammy Wynette, and Richard Petty will present the Minnie Pearl Award.

ARE WE HAVING FUN YET?—ASCAP recently held their last session of the 12th annual Country Songwriters Workshop in Nashville. Moderators for the six-week event were Pat McManus (writer of "American Made" for the Oak Ridge Boys) and Peter McCann (writer of "Right Time Of The Night" for Jennifer Warnes). Pictured during the workshop are panelists (l-r): Al Cooley, Atlantic Records; McManus; McCann; and ASCAP's John Briggs. (Photo Credit: Alan Mayor)
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<th>Artist/Song</th>
<th>Label</th>
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<td>Some Girls Do</td>
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<td>49</td>
<td>Jezebel Kane</td>
<td>Curb</td>
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**TOP 100 COUNTRY SINGLES**

1. **#1 SINGLE: Travis Tritt**
2. **TO WATCH: Wynonna #32**
3. **MGH DEBUT: Roger Springer #44**

**#1 INDIE: Debra Burns #48**

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CASH BOX CHARTS

CASH BOX • MAY 30, 1992

Last Week's #1

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<td>I Fell in Love with Your Eyes</td>
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**TIME**: (Weller / LV) 1992

1. Billy Ray [73]
2. Scott [76]
3. Lee [78]
4. Kenny [79]
5. Eddy [80]
6. Doug [81]
7. Harry [82]
8. Barry [84]
9. Billy [85]
10. Angie [86]

**REBIRTH**: (Curtis / VL) 1992

1. [73]
2. [76]
3. [78]
4. [79]
5. [80]
6. [81]
7. [82]
8. [84]
9. [85]
10. [86]
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

The square bullet indicates strong upward chart movement
(G) = Gold (RIAA) Certified  (P) = Platinum (RIAA) Certified

#1 ALBUM: Wynonna

TO WATCH: Little Texas #27

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<td>Ropin' the Wind</td>
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Most Active
1. LITTLE TEXAS—First Time For Everything—(Warner Bros.)—#27
2. MARK CHESNUTT—Longnecks And Short Stories—(MCA)—#41
3. AARON TIPPIN—Read Between The Lines—(RCA)—#18

ALBUM TO WATCH—For the past 32 weeks Garth Brooks has held the #1 spot on the CASH BOX Top 75 Country Singles Chart. As of this week’s figures, he is being knocked to the #2 position by a debut album. Wynonna, the debut release from Wynonna Judd assumes the #1 spot, seven weeks after the album’s release. Wynonna has already sold platinum with its first single, “She Is His Only Need,” going #1 and the second release, “I Saw The Light,” at #2, picked as this week’s Most Active single on the Top 100 Country Singles Chart.

Meanwhile, another debut album garners a healthy eleven point jump to be this week’s biggest mover. First Time For Everything, the debut project from Warner Bros. recording artists Little Texas, lands at #27.

HITTIN’ THE STREETS Texas rocker Joe Ely is currently recording his first studio album for MCA since the early ‘80s. Ely, whose latest projects have included collaboration on the Falling From Grace soundtrack single, “Sweet Suzanne” and participation in this year’s Farm Aid V, is working on the June release with MCA executive and noted producer Tony Brown.
HIGH DEBUTS

1. ROGER SRINGER—"The Right One Left"—(MCA)—#44
2. ANGIE WELCH—"Sea Of Love"—(Stop Hunger)—#60
3. MISTI PIERSON—"Love To Burn"—(Stop Hunger)—#83

MOST ACTIVE

1. WYNONNA—"I Saw The Light"—(Curb/MCA)—#32
2. RICKY SKAGGS—"From The Word Love"—(Epic)—#37
3. REBA MCENTIRE—"The Night The Lights Went Out In Georgia"—(MCA)—#28
4. LEE ROY PARNELL—"What Kind Of Fool Do You Think I Am"—(Arista)—#42

POWERFUL ON THE PLAYLIST—Four of last week's highest debuts are the fastest moving singles this week on the Top 100 Country Singles Chart. Wynonna's "I Saw The Light" and "From The Word Love" by Ricky Skaggs lead the pack with 11 moves each. Wynonna holds "Most Active" status this week at #32; Skaggs advances to #37.

Reba McEntire with "The Night The Lights Went Out In Georgia" gains a nine-point conversion to #28 this week. Lee Roy Parnell takes his latest single, "What Kind Of Fool Do You Think I Am" seven notches up to #42.

QUITE (A FEW) ON THE SET... Warner Bros. recording artists Little Texas are seen here with director Jim Shea on the set of their latest video entitled "You And Forever And Me." Pictured are, top row (l-r): Group members Tim Rushlow; Brady Seals; Shea-Planet Pictures, unidentified crew member; Dwayne O'Brien; Del Gray and Porter Howell. Bottom row: band manager Chisty DiNapoli and group member Duane Propes.

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. RIDING FOR A FALL—Chris LeDoux (Liberty)
2. THERE'S SOMETHING 'BOUT LOVING YOU—Linda Davis (Liberty)
3. SAY GOODBYE—B.B. Watson (BNA)
4. BILLY THE KID—Billy Dean (Liberty)
5. TWO-TIMIN' ME—The Remingtons (BNA)

NEW SINGLE RELEASES

OUT OF THE BOX

■ CLINTON GREGORY: "She Takes The Sad Out Of Saturday Night" (Step One SOR-439)
Producer: Ray Pennington
Writers: C. Ryle/B. Henderson

Strictly riding on the honky-tonk bandwagon would be enough to garner this song top chart positioning, but with Clinton driving, you escape the sometimes inevitable bumps in that tireless road. With those unassuming, yet seductive vocals, Clinton delivers charm in what could be just an ordinary song for another artist. If "Play, Ruby, Play" was hot, "...Saturday Night" is fireside cozy.

FEATURE PICKS

■ BILLY DEAN: "Billy The Kid" (Liberty 79253)
Producers: Chuck Howard/Tom Shapiro
Writers: Billy Dean/Paul Nelson

With some of the finest vocal quality around, Billy Dean cuts to the "cute" and rhyming, yet with the maturity of sound, "Billy The Kid" is probably one of Dean's best, non-romantic cuts.

■ THE REMINGTONS: "Two-Timin' Me" (BNA 6227b)
Producers: Larry Michael Lee/Josh Leo
Writers: Richard Mainegra/Rick Yancey/Jimmy Griffin

The Remingtons could harmonize The Brady Bunch theme song and sell it, so the possibility of these guys delivering a bad sound is a moot point. "Two-Timin' Me" itself is a little less dynamic than their debut splash "A Long Time Ago," but equally appealing in the fact that the music seems to draw in more of a country pulse than the others.

■ KARLA TAYLOR: "Little By Little" (Curb 1010)
Producer: Warren Peterson
Writers: Steve Dean/Betsy Hammer

Clear as a bell, refreshingly bluegrass, Karla Taylor is making her debut on Curb with "Little By Little." Alongside the production, Taylor is key in waking up contemporary country with haunting reminiscences of bluegrass flavor.

ALBUM REVIEW

■ MICHELLE WRIGHT: Now And Then Arista

Let's start at the beginning, "Take It Like A Man," the first cut from Michelle Wright's second Arista album is smooth, hot and delicious, making strong pop waves, accented by a red-hot video. Now for endings. The last single on the album "A Little More Comfortable" wraps up the album tightly with rich, unique undertones and jazzy delivery. Think of it in these terms and please excuse simplicities, but it's like an Oreo cookie. Solid top and bottom, sweet and mushier inside. From the tear-inducing "He Would Be Sixteen" to the positive reinforcement of "One Time Around" to the pick-myself-up-by-the-heartache-bootstraps of "Now And Then," Michelle Wright has some hot vocals that should not go unnoticed in a crowded market of female talent. The album's most valuable commodity—variety.
COUNTRY MUSIC

INDIE CHART ACTION — Call it a slow week for majors or a last week for independents, either way indie artists garnered high debut status this week on the Top 100 Country Singles Chart.

Leading the pack are Stop Hunger recording artists Angie Welch and Misti Pierson. Welch comes in at no. 88 with "Sea of Tears," while Pierson settles in this week at no. 83 with "Love To Burn." K.C. Carrington assumes the no. 64 position with her NLT recording "One New Pair Of Glasses." (Alan Rich, Michael Dineen and Denise Cole round out the indie chart makers this week.

Soundwaves recording artist Debra Burns takes "Runaway Heart," her debut single from the album Out Of The Clear Blue Sky to #48. Nine weeks on the Top 100 and the single moves an impressive five notches inside the top 50.

GÉNE AND HAPPY ANDERSON recently announced the name change of their former company The Write Connection to A-Team, Inc. The Nashville-based publicity agency has expanded services to include national record promotion and artist management. Their new offices are located on 107 Music City Circle in the Opryland area.

The Andersons introduced a new independent artist publication, the Calcaasde of Independent Acts, at the Country Radio Seminar in March. The semi-annual reference guide of full color artist bio and photos is designed to expose new talent to radio music directors, talent buyers and booking agents. The second issue is scheduled to be out for the annual TRO Talent Buyers' Convention in the fall.

Gene Breeden Studio, now located in the United Artists Tower on Music Row in Nashville announced a new recording deal. L.C. Parsons, of M.S.R. Productions, has selected Gene Breeden Studio to record Stonewall Jackson's Greatest Hits package. The list of stars who will be featured on the album include Charlie Daniels, Waylon Jennings, Lorrie Morgan, Tanya Tucker, Marty Stuart, Chet Atkins, Paulette Carlson, Roy Acuff and Larry Gatlin & the Gatlin Brothers Band. Pictured here (l-r) are: Waylon Jennings, Breeden and Parsons.

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All Is Fair In Love And War (Hannah's Eyes Music-Flat Palm BM-33)
Always(Compass/Compu Pub-SONCAY)
Billy Can't Read (Scarlett Moon/Fifty Grand Music-BMI)
Big Man (Big Rock Of Little Big Town American Made Music-Sony Tree Pub-Long Distance)
Music-Ms. Dinkle Ditties BM-25
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For Your Word (Keith Sewell Music BM-57)
Gone As A Girl Can Get (T-terr Music)
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High Steppin' Woman (Eddie Bond Music BM-56)
Home Sweet Home(Corey Roke Music/ King Suny Music Pub ASCAP/Little Big Town American Made Music)
Shando Music/ASCAP/Little Big Town American Made Music)
Brand New Town Music/Old Wolf Music Corp/ASCAP)
Hug Your Way To Death (Irving Inc Music BM BM-ASCAP/Hard Scratch Music BM-ASCAP/WB Music Corp ASCAP)
Two Sons Music ASCAP)
I Could Love You (With My Eyes)
Closed) Maypop Music/Rita's Cloud Nine Music BM-61
I Feel In Love With Your Eyes(Bobby and Billy Music BM-56)
I Feel Like I Don't Love You (Little Bill Music BM-56)
I Got A Little (Almo Music Corp/Bro Blues Music)
Less Than Five Pub Inc Songs De Burgo ASCAP-52
I Saw The Light(Great Eastern Music Sluggo Storrs/Epistler music BM-52)
I'm Surrender AllSometimes You Win Music/Seven Son Music/Matte Ruth Music ASCAP)-11
I'm Not Crazy I'm Not Blind(Door Knob Music Pub Inc BM-78)
I'm On Your Side(Little Bill Music BM-75)
If Anybody Had A Heart Famous Music Corp ASCAP)
BM-61
It's Gonna Be A Long Hard Road(Snead Music BM-162)
Jezebel Kane (Curtis Songs/Aranbury Music)
Music/Son Of Smokey's Frogs/Bo Flawe A Low Music ASCAP-91
Just A Closer Walk With Thee Jo
Just A Closer Walk With Thee 76
Just A Little Of Heaven(Bobby & Billy Music BM-196)
Just For Old Times Sake(HCR Music BM-190)
Just In Case (Bilbo comer BM-190)
Karen(Warners Bros Music-ASCAP-83)
Love All Night(Sony Tunes-ASCAP)
Making Love Don't Make It Right(Ben Hall Music BM-98)
Mama Don Woo (Jama Music BM-126)
Mason Dixon Line (Pink Pig Music BM-134)
Midnight In Montgomery(Matte Ruth Music BM-120)
Music/Seven Son Music/In Gold Record Music Inc ASCAP-20
Midnight Moon (Sonny Tree BM-56)
Moonbeam(Seebo Music BM-120)
Norma Jean Riley (Resaca Beach Music Dan
Truman/Studio Bee Music)-12
Not With My Heart You Don't Polly Girl Music/Cloud 9 Music/Comedy Music/Sudden Music BM-120
Nothing Shown Of Dying (Sony Tree Post Oak Pub BM-11)
Old Flames Have New Names (Sony Tree BM- Rock/SR ASCAP-14
One Mans Loss (Is Another Man's Gain) (Ft. Board Pub Co BM-61)
One New Pair Of Glasses (Great Pair Music BM-37)
Papa Love Mama (Sony Cross Keys Major BM Music BM-70)
Past The Point The Rescue(Bearn Eddie Music BM-10)
Pitty, Ruby, Play(Wamer/Tamerlane Pub BM-Warner Bros Two Sons Music)
ASCAP-85
Rainie Roses (Sony Paradise Music BM-73)
Ringside Seat(Combine Music/EMI Music BM-73)
City Music BM-73
Rock My Baby (W.B. Music Corp/Shepard/Reeves Music BM-73)
Orinda/Amerco ASCAP-16
Runaway Heart Tiltin Tunes Inc BM-54
Sacred Ground (David W. Mill Music/Sony Cross Keys ASCAP)-11
Sea Of Songs(Allman Brothers/Ark ASCAP-80
She Took It Like A Man (Sony Tree Pub Co BM-80)
Hapworth/Bill Carl BM-80
Rock Music BM-80
Muse ASCAP/AMR Music Corp ASCAP-16
Shep's That Don't Come In(Wammer/Tamerlane Pub/Bill Carl BM-80)
Should've Known Better(Door Knob Music Pub Inc BM-72)
Some Gals Do(Zoo II Music ASCAP)-12
Some Kind Of Trouble(Amo Music Corp/Bro Blues Music/Weibel Music BM-159
Blue Quill Music/Smitty Music BM-159
Something In Red(Coum BM-38
Something's Wrong(Door Knob Music Pub Inc BM-77
Still Got A Crush On You(Music Corp Of America/Verce Joe Music/Scarlet Moon Music BM-38
Take It Like A Man(Milhouse Music BM-24
The Cocklest Night Since 1931 (Kelli Steele Music/TREK Music BM-71
The Heart That You Own(Coal Dust West Music BM-120
The Letter(Lifting Music ASCAP)-17
The Night The Lights Went Out In Georgia(Music BM-120
The Power Of Love(Rick Hall Music Inc BM-20
The Right One Left (Sony Tree Co Pub/In Harlan Howard Songs BM-44
The Time Has Come(Zomba Enterprises Inc ASCAP/B.M. M Corp/Lawrence Long Music/ASCAP)
The Toss Of My Fingers(Sony Tree/Cham-
Berman BM-03
The Woman Before Me(Mad Jack Music BM-10
There Ain't Nothing Wrong With The Radio(Actor-Rose Music BM-53
Thunder & Lightning(Glory Music Co Inc ASCAP-70
Till I'm Holding You Again(Julian/Peter G. Cumberland/Flaw/Function ASCAP-39
Till/Me Little Bill Music BM-47
Today I Found A Little (Bill Music BM-120
Today's Lonely Fool(Golden Reed Music c/o New Clarion Music Company/Loggby Bayou Music ASCAP-93
Two Room Walk Up(Snosam/Relub/Rebel Music Doc Pub BM-47
Waxin Music/Deal To Go Down(Bobby Fisher Music/Chappell & Co./Sermony Manor Music/MCA Music BMASCAP-60
Waxin Tower/Little Bill Music BM-55
What Kind Of Fool Do You Think I Am(Sned dhouse Music/Robinette Music ASCAP-42
What A Great New World We're In When I Ran Out Of Money(JMV Music BMASCAP-JULY BM-45
When To You/Strightjack Songs Ltd ASCAP-23
When Mama Says At Me(Milhouse Music BM-69
Where Forever Begins(MCA Music Pub BM-1)
INDIE FEATURE PICKS

■ DWIGHT ESTEP — “Diggin’ In The Ditches” (Trek)

Producer: John Stacey
Writer: G. McCray

“Diggin’ In The Ditches” is prime-time bluegrass blues with the pick-up of fiddle, bass, and steel guitar romancing the hardest times this old country boy ever saw.

■ RONNIE MASON — “Dancing On Saturday Night” (Rebel Run)

Producer: Wayne Hodge
Writer: Dan Mitchell/Osborne Henderson

As if you just threw a dime in the jukebox, Ronnie Mason comes alive with backstreet swing, backed up by female “oh-hafs” in “Dancing On Saturday Night.” Whether it hits radio or not, this classical country number, would be the thrill of any Saturday night swinger (i.e. Ethel and LeRoy cut a rug at the church social). Regardless of the audience, “Dancing On Saturday Night” evidences good production, vocals and overall delivery.

■ 65 SOUTH — “Ever Since You Left (I Ain’t Been Right)” (Door Knob)

Truman/Studio Bee Music)-12
By Bryan DeVaney

Mint Condition

NEWS IN RHYTHM & BLUES: Perspective Records, which is a joint venture between top producers Jimmy Jam & Terry Lewis and A&M Records, has announced that the release of the soundtrack for the movie "Money" is set for a June 23 release. The LP features performances by Luther Vandross, Color Me Badd, Janet Jackson, Johnny Gill, Mint Condition, Public Enemy, KRS1 and Ralph Tresvant. The first single taken off the soundtrack will be "The Best Things In Life Are Free," that's due on the streets May 26 and features Bell Bev DeVoe, Vandross and Jackson...JVK/Quality recording artists Club Nouveau have dedicated their new single, an up-to-date remake of the classic Edvin Hawkins song "Oh Happy Day," as a theme song for the rebuilding of Los Angeles due to the recent riots. They will perform the song at the First A.M.E. Church in L.A. Sunday, May 31 at the noon service...The newly re-activated Sire/Blue Horizon label is proud to bring us some classic soul tunes featured on a compilation titled "Sweet Soul Music, Voices From The Shadows." The album will feature 15 different selections by Aretha Franklin, Arthur Alexander, Solomon Burke, O.V. Wright and many others. The album also highlights songs from some of the lesser-known R&B artists such as George Perkins and the Silver Stars, "Crying In The Streets," Laura Lee's "Separation Line," the Soul Brothers Six smash "Some Kind Of Wonderful" and a couple more...IAMAAN, BUSY AGAIN: Jimmy Jam & Terry Lewis, Kenny Gamble, Leon Huff, Antonio "LA" Reid, Narada Michael Walden, Teddy Riley, Al B. Sure!, Maurice Starr, Bernard Belle, Kyle West, Gerald Levert, Miles Jaye, Dallas Austin, Hank Shocklee, Denzell Foster & Thomas McElroy, Eddie F., Belle Winans and many other top music producers will come together during the second annual African American Music Month IAMAAN '92 Celebration that takes place at the Wyndham Plaza Hotel in Philadelphia June 11-14. These producers will all gather to discuss common business issues, including a possible collaboration to record a song that will benefit the fight against AIDS in the African American community. For more information contact Sonya Lockett at (215) 843-2050.

Qwest/Warner Bros. recording artist Tevin Campbell has his first taste of cinematography with the help of Ernest Dickerson while working on Campbell’s latest video, "Strawberry Letter 23."
### NEWZ FROM THA' UNDERGROUND
Profile recording artist DJ Quik, the production force behind 2nd II None and Penthouse Players Cligue, has finally finished his second album. Titled Way 2 Funky, it is scheduled to be released sometime this summer. His debut album Quik Is The Name sold over one million copies (platinum) and still selling pretty good. Look out in '92...Other news from Profile is that Run D.M.C. is back in the studio recording some new material that should drop sometime this year, but who know exactly when?? Tha' last news that comes to us from Profile is that Special Ed is also in the studio recording a new album that is said to be pretty damn dope and will blow up this year...

### The Beastie Boys

**MORE NEWZ:** Capitol recording artists, the Beastie Boys, have teamed up with Cypress Hill to remix “So What’cha Want,” the second single from their current album titled Check Your Head. The group is currently out on the road with Basehead and Firehouse... Step To Productions’ upcoming Rapper’s Boxing Federation World Championships (Hip-Hop & Bop) is grown to be the buzz of tha’ industry. This event will be taped for distribution all over the world and highlights will be aired on MTV. The three headlining bouts are scheduled to take place May 24 at New York’s 369th Regiment Armory being called a “East Meets West” tangle. The RBP’s Hardcore Super-Heavyweight Title Bout will have Ruffhouse/Columbia artist Tim Dog, from the Bronx against Houston-based artist Dope E from the Rap-A-Lot recording group The Terrorist. The Hardcore Heavyweight Title Bout puts New York’s Freddy Foxx up against Rap-A-Lot artist Willie D from the Geto Boys... Other matches are also scheduled to take place. Judges who will score the bouts include Russell Simmons, Afrika Bambaataa, Heavy D, Eric B, Luther Campbell, Choice, Def Jef, Joeksi Love along with World Champions James “Buddy” McGirt, Iran Barkley, Mark Breland and Kevin Kelly. Special Hosts will be Red Alert and Dr. Dre...

**NEXT WEEK:** Look out for a special profile dedicated to the memory of the legendary Iceberg Slim.

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**TOP 30 DANCE SINGLES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>KEEP IT IN THE CLOSET</strong></td>
<td>Michael Jackson</td>
<td>Epic (ESK 4537)</td>
</tr>
<tr>
<td>2</td>
<td><strong>JUMP</strong></td>
<td>Kris Kross</td>
<td>Ruffhouse/Columbia 38-74179</td>
</tr>
<tr>
<td>3</td>
<td><strong>MY LOVIN</strong></td>
<td>En Vogue</td>
<td>Def American/Reprise 0-42033</td>
</tr>
<tr>
<td>4</td>
<td><strong>BABY GOT BACK</strong></td>
<td>Sir Mix-A-Lot</td>
<td>Def American/Reprise 0-41203</td>
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<tr>
<td>5</td>
<td><strong>TENNESSEE</strong></td>
<td>Arrested Development</td>
<td>Chrysalis/ERG 23629</td>
</tr>
<tr>
<td>6</td>
<td><strong>TAKE ME BACK TO LOVE AGAIN</strong></td>
<td>Kathy Sledge</td>
<td>Epic (74212)</td>
</tr>
<tr>
<td>7</td>
<td><strong>THEY WANT EFX</strong></td>
<td>Das EFX</td>
<td>Ato EastWest 0-96206</td>
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<td>8</td>
<td><strong>UG NU</strong></td>
<td>Liddell Townesall</td>
<td>Mercury (666 445)</td>
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<td>9</td>
<td><strong>KILLER</strong></td>
<td>Seal 10</td>
<td>Sins/Warriner Bros. 0-42028</td>
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<tr>
<td>10</td>
<td><strong>MOIRA JANE'S CAFE</strong></td>
<td>Meila Morgan</td>
<td>Columbia 74120</td>
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<tr>
<td>11</td>
<td><strong>WORKOUT</strong></td>
<td>Frankie Knuckles Featuring Roberta Gilliam</td>
<td>Jef Public 21</td>
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<tr>
<td>12</td>
<td><strong>LIVE AND LEARN</strong></td>
<td>Brotherhood Creed</td>
<td>Columbia 74220</td>
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<tr>
<td>13</td>
<td><strong>DON'T LOSE THE MAGIC</strong></td>
<td>Shawn Christopher</td>
<td>Arista 74204</td>
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<tr>
<td>14</td>
<td><strong>TESTIFY</strong></td>
<td>Sounds of Blackness</td>
<td>Perspective 29958</td>
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<tr>
<td>15</td>
<td><strong>NOW THAT YOU'RE GONE</strong></td>
<td>Cotina 22</td>
<td>Def American/Reprise 0-41203</td>
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<tr>
<td>16</td>
<td><strong>GOOD FRIEND</strong></td>
<td>Paris Red 14</td>
<td>Ruffhouse/Columbia 38-74179</td>
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<tr>
<td>17</td>
<td><strong>MAKE IT HAPPEN</strong></td>
<td>Mariah Carey</td>
<td>Columbia 64-47189</td>
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<tr>
<td>18</td>
<td><strong>WE GOT A LOVE THANG</strong></td>
<td>CeCe Peniston</td>
<td>Columbia 73282</td>
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<tr>
<td>19</td>
<td><strong>HEAR THE MUSIC</strong></td>
<td>Gypsyman 4</td>
<td>23829</td>
</tr>
<tr>
<td>20</td>
<td><strong>THE JAM</strong></td>
<td>Shabba Ranks Feat., KRS-1</td>
<td>23829</td>
</tr>
<tr>
<td>21</td>
<td><strong>EVERYTHING CHANGES</strong></td>
<td>Kathy Traccoli</td>
<td>Capitol 23829</td>
</tr>
<tr>
<td>22</td>
<td><strong>CHIC MYSTIQUE</strong></td>
<td>Chic 3</td>
<td>Warner Bros. 0-42225</td>
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<tr>
<td>23</td>
<td><strong>I'M THE ONE YOU NEED</strong></td>
<td>Jody Watley</td>
<td>Capitol 74278</td>
</tr>
</tbody>
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**TOP 30 RAP SINGLES**

<table>
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<tr>
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<td>Ato EastWest 4-96200</td>
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<td>2</td>
<td><strong>JUMP</strong></td>
<td>Kris Kross</td>
<td>Ruffhouse/Columbia 38-74179</td>
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<tr>
<td>3</td>
<td><strong>AGE AIN'T NOTHING BUT A #</strong></td>
<td>Chi Ali</td>
<td>Def American/Reprise 0-36959</td>
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<tr>
<td>4</td>
<td><strong>BABY GOT BACK</strong></td>
<td>Sir Mix-A-Lot</td>
<td>Def American/Reprise 0-41203</td>
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<tr>
<td>5</td>
<td><strong>HAND ON THE PUMP</strong></td>
<td>Cypress Hill</td>
<td>Columbia 38-74109</td>
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<tr>
<td>6</td>
<td><strong>HELLUVA</strong></td>
<td>Brotherhood Creed</td>
<td>Columbia 74350</td>
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<td>7</td>
<td><strong>TENNESSEE</strong></td>
<td>Rap-A-Lot</td>
<td>Ruffhouse/Columbia 38-74109</td>
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<tr>
<td>8</td>
<td><strong>SCENARIO</strong></td>
<td>A Tribe Called Quest</td>
<td>Columbia 23829</td>
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<tr>
<td>9</td>
<td><strong>THE CHOICE IS YOURS</strong></td>
<td>Black Sheep</td>
<td>Capitol 73282</td>
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<tr>
<td>10</td>
<td><strong>SOMETIMES I RHYME SLOW</strong></td>
<td>Nice &amp; Smooth</td>
<td>Columbia 734719</td>
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<tr>
<td>11</td>
<td><strong>HICKETS ON YOUR CHEST</strong></td>
<td>Little Shawn</td>
<td>Capitol 44778</td>
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<td>12</td>
<td><strong>B.I.G. AND GOOD</strong></td>
<td>B.D.P.</td>
<td>Columbia 734719</td>
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<tr>
<td>13</td>
<td><strong>ONE TO GROW ON</strong></td>
<td>M.U.C.'s</td>
<td>Capitol 73282</td>
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<tr>
<td>14</td>
<td><strong>NIGHTTRAIN</strong></td>
<td>Public Enemy</td>
<td>Capitol 73282</td>
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<tr>
<td>15</td>
<td><strong>BUSTIN' OUT ON FUNK</strong></td>
<td>Boz (Hit B/Capitol 44519)</td>
<td>Capitol 73282</td>
</tr>
<tr>
<td>16</td>
<td><strong>LA SHMOOKE</strong></td>
<td>Fu-Schnickens</td>
<td>Capitol 73282</td>
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<tr>
<td>17</td>
<td><strong>DEEP COVER</strong></td>
<td>Dr. Dre Introducing Snoop Dogg Dogg</td>
<td>Capitol 73282</td>
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<tr>
<td>18</td>
<td><strong>BRENDA'S GOT A BABY</strong></td>
<td>Iceberg Slim</td>
<td>Chrysalis/ERG 23629</td>
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<tr>
<td>19</td>
<td><strong>A MINUTE TO PRAY A SECOND TO DIE</strong></td>
<td>Scarfie</td>
<td>Capitol 44519</td>
</tr>
<tr>
<td>20</td>
<td><strong>THE HATE THAT HATE PRODUCED</strong></td>
<td>Sir Souljah</td>
<td>Capitol 44519</td>
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<tr>
<td>21</td>
<td><strong>YOU CAN'T SEE WHAT I SEE</strong></td>
<td>Heavy D &amp; The Boys</td>
<td>Capitol 73282</td>
</tr>
<tr>
<td>22</td>
<td><strong>THE LOVER IN YOU</strong></td>
<td>Big Daddy Kane</td>
<td>Capitol 73282</td>
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<tr>
<td>23</td>
<td><strong>JIGGABLE PIE</strong></td>
<td>AGK</td>
<td>Columbia 73282</td>
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<td>24</td>
<td><strong>THEY REMINISCE OVER YOU</strong></td>
<td>Pete Rock &amp; C.L. Smooth</td>
<td>Columbia 74069</td>
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<tr>
<td>25</td>
<td><strong>NIGHT SHIFT</strong></td>
<td>Positive K</td>
<td>Columbia 74753-4</td>
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<tr>
<td>26</td>
<td><strong>SO WHAT'CHA WANT</strong></td>
<td>Beastie Boys</td>
<td>Capitol 73282</td>
</tr>
<tr>
<td>27</td>
<td><strong>THE JAM</strong></td>
<td>Shabba Ranks Feat., KRS-1</td>
<td>Capitol 73282</td>
</tr>
<tr>
<td>28</td>
<td><strong>RING THE ALARM</strong></td>
<td>Fu-Schnickens</td>
<td>Capitol 73282</td>
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<tr>
<td>29</td>
<td><strong>SHUT'EM DOWN</strong></td>
<td>Public Enemy</td>
<td>Capitol 73282</td>
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<tr>
<td>30</td>
<td><strong>STEADY MOBBIN</strong></td>
<td>Ice Cube</td>
<td>Capitol 73282</td>
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</tbody>
</table>
TONIGHT Show band at full throttle was a slick, big-band machine that was one of Carson’s pride-and-joys. I’m sure there must have been talk over the years—as big bands become more and more expensive, as synthesizers become more and more capable of recreating strings and horns, as the kind of instrumental pop that characterized Ellington’s Night with David Letterman band became more and more the TV standard—of trimming down that band. And I’m sure Carson nixed it.

What a pleasure it was, when Branford Marsalis or Buddy Rich or Dizzy Gillespie or Mel Torme would come on The Tonight Show and leap feet first into that fat, brassy sound. So, goodbye The Tonight Show band (whose alumni include the Clarke, Terrance, Tabackin, Bob Brookmeyer, Harry “Sweets” Edison, Snooky Young, Conte Candoli, Jimmy Knepper, Ernie Watts and so many others), goodbye television big bands in general. A tip of the hat to Mort Lindsey (who led Meru Griffin’s band), to Bobby Rosengarden (who led Dick Cavett’s), to Billy Taylor (who led David Frost’s) and to all the other leaders of TV big bands, bands that kept a certain brash American sound alive while keeping dozens of musicians and arrangers gainfully employed.

Goodbye and good night.

ROUND NOON: For those of you in Manhattan Wednesday afternoon, at the Lincoln Center Jazz Orchestra (which includes Branford’s brother Wynton and which plays Ellington like no band since Ellington) is going to perform a free half-hour Ellington concert at Damrosch Park at 12:30 p.m., to celebrate the announcement of their first American tour (coming your way in late summer). Seven hours after the outdoor affair, at neighboring Avery Fisher concert hall, Marsalis will premiere “In This House/On This Morning,” a 90-minute piece, commissioned by Lincoln Center, that should really let us know just how good a writer Wynton Marsalis—who has become nothing short of a spectacular trumpeter and band leader—has become.

BOPPING AROUND: Queens College is about to give Dizzy Gillespie, who is still ailing, an honorary doctoral degree. Two more hot saxophonists have just released their debut albums as leaders: Craig Handy (Split Second Timing, Arabesque) and Justin Robinson (Justin Time, Verve). They are both well worth seeking out.... It's taken him three tries, but trumpeter Roy Hargrove has finally made a really good album (The Vibe, BMG/Novus), a fine showcase for his pretty, pretty playing. The Jazz Book: From Ragtime to Fusion and Beyond, Joachim Berendt’s seminal book, has just been issued in its sixth revised edition, this one featuring a spanking new American discography by Kevin Whitehead (Lawrence). Back Roads (GRP), $16.95 paper...
AROUND THE ROUTE

By Camille Compasio

HOW REFRESHING IT IS TO contact distribs and hear such comments as "equipment is moving... business is showing improvement..." rather than the ho hum negativity that prevailed among numerous distribs for a seemingly endless period. This is the season for outfitting the resort/shoreline/tourist areas—and this calls for buying—unconfined buying, that is, meaning above and beyond the proven hits. Redemption, music, pool, darts and a few choice videos are all on the shopping list!

A SELLOUT! AMOA's Fred Newton items that exhibit space for Expo '92, which will be coming up Oct. 1-3 at the Opryland Hotel in Nashville, is sold out at this point, to the tune of 742 booths. There will be a waiting list, but to qualify, applicants must submit their deposits in advance. For further info, contact Susan Gilbert at AMOA headquarters (312-644-6610). Registration material should be in the mail by the first or second week of June. Barbara Mandrell will be headlining this year's stage show, by the way!

BACKLOGGED! Midway's hot selling Terminator 2 video, in delivery since about October, is still in production and still going strong, with no let-up in sight! Meanwhile, the Williams Bally/Midway plant has stepped up pinball production on The Addams Family and The Getaway—due to continuing heavy demand. And marketing chief Roger Sharpe tells us the recently released Total Carnage video from Midway is earning beautifully and selling very well.

BE ON THE LOOKOUT FOR Sega's newly debuted redemption piece which offers three games—Awesome Rat, Awesome Loop and Hi Tension—in a single cabinet! More details later.

DATELINE COLUMBUS. As noted by marketing veeppee Bill Kraft, "music business has been excellent" at Shafer Distrib., with emphasis on the highly popular Rowe line! And, "we are extremely excited about the introduction of the new Rowe LaserStar America jukebox," he added. Games equipment in general is going well out there along with redemption pieces and vending equipment. Bill also stressed that the diversification of product is a key factor in the improved market climate that is beginning to surface.

MOVING RIGHT ALONG... World Wide Distg. prexy Fred Skor reports "increased business activity" with the only hitch being the inability to get the equipment that is in demand! Music sales remain "brisk" at World Wide—and this is what we have been hearing from each of the distribs we contacted.

THE SUMMER CONSUMER ELECTRONICS SHOW will be coming up May 28-31 in Chicago's McCormick Place and Pioneer Laser Entertainment has chosen this occasion to spotlight the first season of its new, nationally syndicated television show, Karaoke Showcase. PLE will also unveil its new Star Factory karaoke box and a number of new karaoke products. If you're planning to attend the show, the PLE booth number is 642—and you're invited to stop by!

AAMA's Bob Fay To Serve On Industry Sector Advisory Committee In Washington

CHICAGO—Bob Fay, executive vice president of AAMA, has accepted an invitation from Barbara H. Franklin, Secretary of Commerce, and Carla Hills, U.S. Trade Representative, to serve in the Industry Consultations Program as a member of the Industry Sector Advisory Committee on Consumer Goods for Trade Policy Matters.

In this role, Fay will provide information to Secretary Franklin and Ms. Hills as they pursue trade objectives which reflect private sector concerns and interests. He joins 32 advisors on the Committee, including representatives from Proctor & Gamble Company, Maytag Corporation, Toy Manufacturers of America, Whirlpool Corporation and Phillip Morris Companies, Inc.

Commenting on the appointment, AAMA president Bill Rickett stated, "I am pleased that Bob was asked to serve as an advisor which will give AAMA direct input to the U.S. Government on important issues, such as tariffs, that are currently being addressed by the association's Foreign Business Development Committee."

The Industry Consultations Program, sponsored by the U.S. Department of Commerce and the Office of the U.S. Trade Representative (USTR), was established under the Trade Act of 1974 to provide advice on objectives and bargaining positions for the Multilateral Trade Negotiations (MTN).

Recognizing the importance of trade policy advice from the private sector, the Congress provided for the continuation of the Industry Consultations Program in the Trade Agreements Act of 1979. Under a broad mandate, the program provides advice to U.S. policymakers "with respect to the operation of any trade agreement once entered into, and with respect to other matters arising in connection with the administration of trade policy of the United States."

The Industry Consultations Program for Trade Policy Matters consists of various committees that are providing advice on the current round of multilateral trade negotiations (Uruguay Round); and are also providing the U.S. Government with guidance on negotiating a North American free trade agreement among Canada, Mexico and the United States.

Dan Galvin Is New MOMA Prexy

CHICAGO—Roger Rasmussen, who recently sold his Minnesota business interests and is planning to move out of the state, has resigned as president of the Minnesota Operators of Music and Amusements (MOMA) state association. Dan Galvin of D & G Amusement Co. in St. Paul, has succeeded him as MOMA president.

Galvin, a member of the MOMA legislative committee, most recently served as vice president of the association and has been a member of the MOMA board for several years.

In his first act as president, Galvin announced that the MOMA board has hired Mike Anderson as an independent consultant to the association, whose responsibilities will include increasing and broadening the association's membership. He will also serve as coordinator of MOMA's legislative program.

A major goal of the association is to secure the sanction of a state regulated and a privately operated video wagering program in Minnesota. To this end, Anderson will be traveling extensively throughout the state, and meeting with operators and other interested parties to avails them of his expertise in this regard.

Anderson spent eleven years in management at Lieberman Music Company in Minneapolis and enjoys a close working relationship with area operators.
Namco’s Cracky Crab

THE COLORFUL CABINETRY and design are immediate attention getters on location! Then you have a really fun theme to complete the picture.

Cracky Crab is the new single player redemption game from Namco, the object of which is to hit each crab as it emerges from hiding. The crabs emerge one by one, from protective caves, moving left and right across the playfield. Players hammer as many crabs as possible within the allotted time, with a bonus round being awarded for scores over 40 points.

When a crab is hit, cries of pain are heard, via synthesized voice, and the player’s Hit score is increased. Now, as the number of registered hits increases, so does the speed at which the crabs appear. This automatic difficulty adjustment feature of the game goes according to the player’s skill level, by the way.

Cracky Crab’s attract mode offers a catchy musical tune with the crabs singing their playful song!

During the game, tickets will be dispensed (operator adjustable) according to the number of crabs hit by the player. The machine comes equipped with a ticket dispensing door for ease in loading tickets, and the door has a low level ticket lamp and ticket counter.

Further information may be obtained through factory distributors or by contacting marketing director Joanne Anderson at Namco-America, Inc., 3255-1 Scott Blvd., #102, Santa Clara, CA 95054-3013.

Little Deuce, which comes complete with automatic ticket dispensers and a portable compressor. Individual units for a lineup operation with optional ticket dispensers and air system are also available.

Further information may be obtained through factory distributors or by contacting Meltec, Inc., 1550 B Las Plumas Ave., San Jose, CA 95133.

Four From Meltec

MELTEC, INC., DADDY OF THE ever popular Boom Ball, has taken its proven gun game concept and applied it to a variety of themes and characterizations to further embellish its appeal. Featured here are four of the San Jose, California-based factory’s current models.

Great Frog Race—A two-player. The race is on as you shoot balls into the frog’s mouth to bring it to the finish line. Hitting the frog’s wagging tongue makes it hop faster. Players compete either against each other or one against the computer. Digital sound and voice accompany the action. Operator adjustable features include: length of race, coinage and ticket dispensing levels.

Shoot Out—Shades of the old west! You’ve got the saloon, the cowpokes and Meltec’s rapid firing gun with random, action-packed pop-up targets. Time plays a major role here as you test your aim and trigger finger against the clock for high score. Features include unbreakable lexon pop-up targets, high visibility L.E.D. displays, microprocessor-based electronics and Deltronic ticket dispenser.

Big Mouth—Here you have a lineup of open-mouthed clowns with mighty big teeth. And yes, the challenge is to knock out those teeth! The smiling clowns are so colorfully portrayed and the design of the machine is very eye-catching. Operator features include number of balls, coinage and ticket dispensing levels.

Knock Down—The targets here look like rows of animated, fur trimmed bowling pins. Machine is available in Little Ace package which comes with an automatic ticket dispenser and air compressor; or
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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.

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THE RASCALS, the Young Rascals, Joey Dee & the Starlitters, 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/Starlitters Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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