Country Radio Seminar

& Salute to The Indies
CASH BOX
THE MUSIC TRADE MAGAZINE

VOL., LVI, NO. 26, MARCH 6, 1993

COVER STORY
Country Radio Seminar #24

The 24th annual Country Radio Seminar is ready to kick in at Nashville’s Opryland Hotel with forums, panel discussions and shows, shows, shows! “We’ve Got What’s Hot!” is the theme for the Seminar, and it’s a good bet that some new stars will emerge from the four-day conference.

— see page 24

NARM Invades Orlando

As the CRS comes to a close, the 35th annual NARM Convention heats up in sunny Florida at the Marriott Orlando World Center, with the association’s 850 members ready to schmooze and do business.

— see page 11

CONTENTS

COLUMNS

Country Music .................................. 24
East ............................................. 6
Rhyme/Rap ................................... 17
Rhythm ........................................ 15
Indie News ..................................... 12
Film/Video/TV ................................ 10

CHARTS

Top 30 Rap LPs & Singles ...................... 17
Top 75 R&B LPs ................................ 15
Top 100 R&B Singles ........................ 16
Top 200 LPs .................................. 22
Top 100 Pop Singles ......................... 4
Top 100 Country Singles ...................... 26
Top 75 Country LPs .......................... 37
Top 40 Gospel LPs ............................ 20
Top 30 Black Gospel Singles ................ 21
Top 10 Soundtrack Albums ................. 10
Top 10 Music Video Sales .................... 10

DEPARTMENTS

News ............................................ 3
Country ....................................... 24
Gospel ......................................... 19
Com Machine ................................ 41
Classifieds .................................... 43

NUMBER ONES

POP SINGLE
I Will Always Love You
Whitney Houston
(ARISTA)

R&B SINGLE
Don’t Walk Away
Jade
(GIANT)

COUNTRY SINGLE
Queen of Memphis
Confederate Railroad
(ATLANTIC)

RAP SINGLES
Rebirth of Sick
digable Planets
(PENDULUM/ELEKTRA)

POP ALBUM
The Bodyguard
Soundtrack
(ARISTA)

R&B ALBUM
The Bodyguard
Soundtrack
(ARISTA)

COUNTRY ALBUM
Some Gave All
Billy Ray Cyrus
(MERCURY)

GOSPEL ALBUM
We Walk By Faith
John P. Kee
(TYSCOT)

RAP ALBUM
The Chronic
Dr. Dre
(DEATH ROW)
Clapton Grabs Grammy Glory

SUPERSTAR GUITARIST/ROCK LEGEND Eric Clapton won most of the major Grammys Wednesday night (24), as the industry paid tribute to the musician some refer to as a legend. He won five titles: Record of the Year, Song of the Year and Pop Vocal Performance, Male all for "Tears In Heaven" and won Album of the Year for his Unplugged lp.

The award show, broadcast on CBS-TV from the Shrine Auditorium in L.A., featured many performances and was highlighted by a tribute to Michael Jackson who was given the Grammy Legend Award. Other top winners included: k.d. lang (Pop Vocal Performance, Female for "Constant Craving"); Arrested Development for Best New Artist; and Celine Dion & Peabo Bryson (Pop Vocal Performance, Duo or Group for "Beauty and the Beast."

MOTOWN IN UK, OK: Motown Records has launched Motown UK, its new label in the United Kingdom. Harry Anger, chief operating officer of Motown announced that Motown UK will operate independently of Motown's US company and its focus will be to tap into the British and European R&B/talent pool. The UK-based operation will be headed by general manager Nicki Denaro. The first product from the newly created company will be provided through an exclusive agreement with ARP (Another Right Production Limited), a new production organization headed by Richard Sarfaine and Phil Nagent who formerly headed the independent label Pantrax. Motown UK's first release will be a single and an album by Kreuz, a young R&B group. The three-man band's first single, "When You Smile," is set for a March 29 release followed by the New Generation lp, April 26. All Motown UK releases will be released in the UK by Polydor Records through Motown's licensing agreement with PolyGram International.

THE WORLD ACCORDING TO GRP: Larry Rosen, president, GRP Records, Inc. has announced the creation of MCA/GRP Records, a new label dedicated to pop, adult contemporary and urban artists. The new label, which will be a subsidiary of GRP Records, Inc., MCA/GRP Records' first release, March 16, will be the American debut by Latvian-born Russian superstar Laima. Laima's previous release in the former Soviet Union and Eastern Europe sold over 20 million units. GRP Records, known as "The Digital Master Company," was co-founded by Larry Rosen and award-winning musician/composer Dave Grusin. In 1990, GRP was acquired by the MCA Music Entertainment Group, which operates independently from its offices in New York City, where MCA/GRP Records will also be based.

OPEN, SKYDOOR: Independent label Skydoor Records announced its formation February 15 with the scheduling of two record releases. Principal principals of the label include Dennis White, a former president of CEMA Distribution who spent more than 27 years with Capitol Records, who will head sales; Chris Johnson, the label's producer and engineer who has spent more than 10 years in the studio with such acts as C.C. DeVille, Vince Neil and Night Ranger; Lynda Kay, head of marketing, who has a broad-based background in advertising and marketing, and general manager Jeff Bencie, a partner in a West Coast law firm. Initial releases include The Chance's self-titled debut, slated for April 13 and Slambound's premiere lp, Chaos Personified, due in stores in late spring or early summer. Skydoor is located at 672 N. La Peer Dr., West Hollywood, CA 90069. Phone is (310) 659-2906.

P.S. ALL-STAR TEE TOUERNE: The First Annual Palm Springs All Star Celebrity Weekend "93 will take place April 2-7 to benefit the T.J. Martell Foundation's Neil Bogart Memorial Laboratories. Luminaries from the world of music, television, motion pictures and sport will join in a life-giving promise to help children in their fight against leukemia, cancer and AIDS. Highlights for this special event will include: Friday, April 2, a celebrity benefit party and auction at La Mancha; Saturday, April 3, a celebrity golf tournament followed by a celebrity concert at the Palm Springs Convention Center; April 4, a celebrity tennis tournament hosted by Lloyd Bridges at the Palm Springs Riviera Resort & Racquet Club. To complete the celebration the All-Star Comedy Benefit will take place on Wednesday, April 7 at the Palm Springs Convention Center.
**EN VOGUE:** “Love Don’t Love You” (EastWest PRCD 46868)  
These girls are at it again. As the singles are released from their multi-platinum Fanxy Dice album, so they seem to rack up the hits. They are in somewhat descending order though, as the CDR action generated over the first few singles probably won’t be met on this particular scantily-dressed cut, although the club, R&B, and back tracks, combined, “Try it up, turn it loose.” Producers: Thomas McElroy & Denzil Foster for 2 Tuff-E-Nuff Productions.

**MIKI HOWARD:** “Shining Through” (Giant PRO-CD-5933)  
This powerful ballad has both gospel and pop/rock influences and could represent serious crossover potential for the talented singer/actress. The track is written by hitmaker David Foster, Linda Thompson, and super-composer/conductor Michael Kanan. Miki handles the vocal task with ease, effortlessly mixing above the background and stepping into the realm currently dominated by Whitney Houston. From her album Femme Fatale. Foster producers.

**STEPHANIE MILLS:** “Never Do You Wrong” (MCA MCA5P-2525)  
Stephanie Mills has enjoyed many of the top accolades awarded to vocalists including chart-topping singles, cross-over hits, multi-platinum album sales, even Grammy (“Never Know Love Like This Before” 1980) and American Music Awards (Two Hearts 1987) duet with Luther Vandross. The veteran vocalist’s latest single is a dance-oriented & R&B track from her Sometimes Real album. Nine different mixes should keep club and radio deejays busy and happy. Vassal Benford produces.

**VOICES:** “Cloudy With A Chance Of Tears” (Zoo ZFT108)  
Honey, I shrunk Ev Vogue. This pre-teenage tape 10-12 vocal group was given a handful of diverse styles to tackle (hip-hop, rap, gospel, and youth-oriented debut album. Just the beginning. This slow-groove harmonic ballad featuring La Toya McMoore follows on the heels of their intro with a bit of pop. “Yeah, Years ago.” says producer Aervon Vaughn a mixture of what these talented youngsters are capable of vocally. Co-written and produced by Alex Brown & Hatem Dami.

**Paul McCartney:** Off The Ground (Capitol CD 7 90362)  
The good news is the most successful composer/musician in history has released a new album. That could be the best to be said regarding the latest effort from the man whose music has changed the world. For the die-hards, it is Paul, and it is new. But as far as setting new standards or breaking any records, don’t look for this 12-cut to even come close. Although, having an album to sell as he embarks on a sold-out world tour will insure him of making more money. McCartney produces with Julian Mendelssohn.

**PURE:** Pureafunalia (Reprise 9 49038-8)  
This Vancouver-based alternative pop/rock band has gone through a few incarnations before arriving at their current line-up of “pure.” Their 1982 self-titled debut album definitely has enough originality, punch, and attitude to crack the college/AOR market here in the States. First single “Bliss” well represents the essence of the group, but there’s plenty more musical fun in store on this record. Great debut. Jerry Iannuzzi produces.

**JELLYFISH:** “Smilk Milk” (Charisma America 86559)  
The sophomore effort from team Jellyfish is a sweeping, ambitiously theatrical listening experience, conjuring up aerial images of everyday Queen from The Beach Boys, Rhude, Badfinger, and other bands. Anyone, 100%, to anyone else who has enjoyed putting together listener-friendly musical commodity. The 12 cuts are masterfully executed even at the expense of some wacky production choices, but even those really only add to the fun. If you didn’t get it the first time, you’ll get it now.

**THE IGUANAS:** The Iguanas (Margaritaville/MCA MCAD 10748)  
Having snagged Big Easy Awards for Best Emerging Talent and Best Rock Band in 91 and 91 respectively, this New Orleans-based band ended up opening for Jimmy Buffett, hence their debut album on Jimmy’s boutique label. The group’s 12-cut effort is a musical grab bag of styles from blues, country-rock, and even Spanish done in a simplistic laid-back manner, well played, but certainly not on a world-class edge. Something to sell after these live shows, I guess, Justin Nuckham produces.

**SAND RUBIES:** Sand Rubies (Atlas/PolyGram 314 827-2)  
After an indie release, and other two albums out under the name, The Sidewinders (GCCA), this dirt-road duo (who lost their legal battle) now release their latest work with a new name and new label. David Shutes and Rich Hopkins hail from Tucson, AZ, where they’ve conjured up their own stylized garage version of a Tom Petty/Neil Young band. The 11-track CD consists of 10 originals and a previously unreleased Neil Young cut, “Interstate.” Various producers.

**DIONNE WARWICK:** Friends Can Be Lovers (Arista 18682-2)  
Superstar Dionne Warwick’s career heads into its fourth decade with her latest release, reuniting the vocalist with the same legendary songwriting team that put her on the map back in 63, with “Don’t Make Me Over”, “Birth of a Man,” “Ain’t No Way,” and “High Hopes.” She’s got a new look, a new style, and a new voice to accompany it. She’s still got the same old charm and charisma. From her album Friends Can Be Lovers. Producers: Brian Wilson and Denny Seiwell.

**PICK OF THE WEEK:**

**1. IF I EVER LOSE MY FAITH IN YOU**(A&M)  
2. WALKING**(RCA)  
3. SEND FOR ME**(Motown)  
4. NEVER DO YOU WRONG**(MCA)  
5. MADE FOR LOVIN’ YOU**(Island)  
6. RIGHT (over the top)**(Island)  
7. ROCK ME**(Warner Bros)  
8. ALL BELOVED**(Island)  
9. FAST ENOUGH FOR YOU**(Elektra)  
10. WAIT FOR ME**(Warner Bros)  
11. AT LONG LAST**(Elektra)  
12. TAKE THE TIME**(A&M)  
13. INDEPENDENT**(Atlantic)  
14. DOMINO**(Motown)  
15. CRACKED OFFICER**(Reprise)
SoBe-based bands like Saigon Kick hit pay dirt.

COMPLAINTS HAVE BEEN FILED that I've been reporting a pretty New York-centric East Coast column, so I feel compelled to look south to an area rapidly becoming a capital of style and entertainment: South Beach, Miami. Miami's trendy tourist board must be doing something right for "SoBe," Florida's Soho counterpart. So far hipster rag Interview magazine has dedicated an entire issue to the area, the new slick Southbeach magazine has been launched and the list goes on as the New York/Los Angeles connection is triangulating to include the renaissance of the "Art Deco District" (example: the Soho hotspot Boom now has a SoBe sister named Bang). Relevance to the music industry: like grunge from Seattle, Miami is cracking out bands like Saigon Kick hitting pop charts nationwide—not to mention SoBe's status as Latin music mecca. Also nearby in Tampa, Morrisound Studios is becoming the death metal capital with bands like Obituary, Deicide and Morbid Angel.

MEANWHILE OUR GLAM DISTRICT, Soho, is experiencing a facelift of its own initiated by the construction of the much-adored Mercer Hotel. Chic watering holes like Merc bar (opening this week) will preface the opening of the long-awaited hotel that is said to revive the fading Soho scene. With area-wide renovations including the return of neighboring streets to cobblestone and antique lamp posts, pleasure-seekers are already starting to jump on the trend. Live venues like Sybarite are seeing bigger days including its newest addition of Groove Academy's last word in acid jazz: Giant Step. Bars like SKB (Soho Bar & Kitchen) and supermodel haven Casa Le Fanne, not to mention late night staple Lucky Strike, are also getting hip to fresh music nights.

LAST WEEK Saturday Night Live featured a Wayne's World-hosted music special surveying the range of performances from Sinead O'Connor disturbances to greats featured through the years now being threatened by MTV's Unplugged, rapidly becoming television's most coveted performance venue and known for some very marketable long form ad São s... Entering the televised live music rat race is PBS, of all stations, with a spot called In the Spotlight. Before you listen to the names appearing in the first episode, featuring a Bob Dylan 30th Anniversary at Madison Square Garden: John Mellencamp, Stevie Wonder, Lou Reed, Sinead O'Connor, Neil Young, Eric Clapton, Tom Petty, (of course, Bob Dylan) and more. The shows will also spotlight Elton John, Paul Simon, and The Beatles... For the baby boomers VH-1 is featuring Michael Bolton, Neil Young, k.d. lang, Lindsey Buckingham, and Keith Richards in the coming weeks on its own live performance series, Center Stage...In light of the Beatles series that will be running on PBS, rumors have been brewing once again about a Beatles reunion. Though McCartney—now back on the charts with his new album Off the Ground (Capitol)—is quick to dispel such rumors, he admits that "Ringo, George, and he may do a one-time collaboration "as friends" for the documentary. And related...THE BEST KEPT SECRET I've heard to date (and proud to say it's a Cash Box exclusive) is that apparently there is a tape out there with a collaboration between Elvis and The Beatles! It was a freak incident: the Beatles were in L.A. around the "post office stamp" period of Elvis' career (he was in between Hollywood vehicles) and they were asked who they wanted to meet. Naturally Elvis. The managers arranged a meeting with instruments and the superpowers jammed and it was recorded, though a home recording (one that could be digitally re-mastered and released for millions). McCartney's publicist denied any knowledge of such a recording.

Attending this year's T.J. Martell kickoff luncheon in New York were (l-r): Dr. James Holland, scientific director of the T.J. Martell Foundation; Rita Berman; Jay Berman, RIAA president and Martell's 1993 Humanitarian of the Year; and Frances Preston, BMI prexy/CEO. Preston, who was last year's honoree, hosted the event at the 21 Club.

New York's Webster Hall was the scene of the recent party celebrating the release of Mick Jagger's new solo Atlantic lp, Wandering Spirit. Shown after Jagger's performance are (l-r): Atlantic co-chairman/co-CEO Doug Morris; Jagger; Atlantic co-chairman/co-CEO Ahmet Ertegun; and Jagger's wife, Jerry Hall.

Arista Records president Clive Davis and his fellow Arista execs are congratulated by RIAA president Jay Berman in celebration of The Bodyguard soundtrack lp which has set an all-time record for Initial certification of six million units. The single, "I Will Always Love You," by Whitney Houston has sold out four million copies and broke Cash Box's record for weeks at #1 with 16. Pictured with plaques are (l-r): Arista execs Jack Rovner, Roy Lott, Davis, Rick Biscoglia, RIAA's Berman, Jim Clado, and Milton Sincoff.
Clive Davis And Arista Records Host Gala Pre-Grammy Party

Clive Davis

LOS ANGELES, CA—Arista Records president and founder Clive Davis hosted his legendary Pre-Grammy Award party on Tuesday, February 23 in the Grand Ballroom of the Beverly Wilshire Hotel.

Each year, Davis’ party is the industry’s much anticipated gala event, bringing together a who’s who of recording stars, industry heavyweights, and celebrities from film, television, sports and society.


Other celebrity attendees—in addition to the above—included: Billy Ray Cyrus (Grammy nominee), Peter Gabriel (Grammy nominee), Patty Smyth (Grammy nominee), Martina Navratilova, Jon Secada (Grammy nominee), Barry Manilow, Terence Trent D’Arby, David Foster (Oscar nominee), Brenda Russell, actress Katherine Helmond, actress/model Joan Severence, and more.

Industry VIPs were sighted everywhere, including: Ahmet Ertegun (Atlantic Records), Charles Koppelman (EMI Records Group), RIAA’s Jay Berman, Mo Ostin (Warner Bros), Seymour Stein (Sire Records), Martin Bandier (EMI Records Group), Irving Azoff (Giant Records), Bob Krasnow (Elektra Records), Suzanne de’Passe, BMG’s Michael Dornemann, Michael Eisner (Disney), Jim Fifield (EMI Records Group), Freddie Gershon, Jerry Greenberg, Alan Grubman, Jimmy Iovine, Rob Kahan, Abbey Konowich (Maverick Records), producer Michael Masser, Charlie Minor, Richard Palmese (MCA Records), Frances Preston (BMI), Phil Quartararo (Virgin Records), Michael Schulhof (Sony Music), Russell Simmons, Joe Smith, and more.

Each year Clive Davis’ pre-Grammy party becomes the place to be the night before the Grammys. Whether the ceremony is held on the East or West Coast, it is always the first gathering of the Grammy nominees and industry elite.

This year is particularly special for Arista as the company is experiencing the most spectacular period in its 17-year history. Arista holds the #1 and #2 albums in the country with the superhot Whitney Houston #1 across-the-board and Kenny G holding at #2. Clive Davis’ annual pre-Grammy party is an exceptional event each year and this year, Arista’s biggest year, continued this tradition in every way.

Cash Box publisher and president George Albert, who attended the gala, said: “It was the most unique and spectacular party I’ve attended in many years. I want to commend Clive Davis on being a wonderful and gracious host, and congratulate him on Arista’s current success.”
TALENT REVIEW

Blossom Dearie

By Robert Adels

McCABE'S, SANTA MONICA, CA—Cute. Mature. Off-center. Individually, these words describe legions of recording artists. But string them together and the field narrows to the singularly magnificent Blossom Dearie.

Her "cute" is not the cultivated variety, but the genetically pre-determined kind. Thank her parents for the perky visage on her just-reissued Verve album Once Upon A Summertime. Her model-next-door look is the real thing, and not just another example of the countless blondes who appeared on '50s album covers as mute stand-ins for the less-than-photogenic Hugo Winterhalter of the era.

The cuteness of Blossom's voice and appearance have well defied the chronological challenge of four intervening decades. As if to provide scientific proof of that observation, her current songbag still includes "Everything I've Got (Belongs To You)," the sweetly menacing Rodgers & Hart song from her very first Verve album Blossom Dearie (also recently reissued on CD via PolyGram). It was a "mature" song for a young upstart to sing in the '50s, and it still sets the perfect bittersweet tone for her current musical choices.

Now as then, this timeless pop vocalist accompanies her small yet speaker-filling voice with some of the best piano playing this side of Bobby Short. But unlike Mr. Short, Ms. Dearie neither strivers for romantic rapture nor vainglorious purity through a repertoire of traditional standards. Instead, Blossom heads straight for the "off-center" and thrives on the sarcastic and off-beat.

Instead of a medley from Fiddler On The Roof, Blossom's idea of a perfect Sheldon Harnick tune is "The Ballad Of The Shapes Of Things," a geometrically-themed parody of old English folk songs which she infuses with Hitchcock-intense intrigue. So it's not surprising that she eschews Charles Strauss' "Put On A Happy Face" in favor of "Is There Anything Better Than Dancing?" from his ill-fated Nick & Nora, which she carefully places on the cusp of sensuality and melancholy.

Ms. Dearie's original material is just as deliciously devilish. The Watergate era inspired Johnny Mercer to pen the espionage-heavy lyrics of her tuneful "I'm Shadowing You," and it fits Blossom like a well-worn trenchcoat. And who but Ms. Dearie would select British rocker-cum-jazz singer Georgie Fame as a subject worthy of an entire song? The result: "Sweet Georgie Fame" is powerful enough to make you go running to the nearest record store to find his '60s classics like "Yeah Yeah."

When you get there, don't be surprised to find a Blossom Dearie header card with no product in front of it. Her Verve catalog is often sold out and more recent recordings on her own Daffodil label are even harder to come by in retail bins. Her four comfortably sold-out McCabe's dates were just part of her local L.A. itinerary, and together they've unleashed a demand that even the normally well-stocked Tower Records can't keep up with. (Ms. Dearie obliges by selling her own albums after the show.)

About half of a Dearie crowd is made up of fanatical devotees who've dragged the other half a long to experience her for the first time. So even with limited airplay, Blossom's audience continues to expand, thanks to the best promo force an artist can have: rabid fans.

TALENT REVIEW

Suzanne Vega

By Hilarie Grey

THE WILTERN THEATRE, LOS ANGELES, CA—On her latest album, 99.9°F, Suzanne Vega (A&M Records) breaks striking new ground by surrounding and infusing her gentle acoustic-based sound with a full complement of unusual rhythms, textures and noises. These bold strokes, which vary from a well-established artist to brassy calliope-like keyboard settings, combined with Vega's keenly observational lyrics and deadpan delivery, made for a superbly executed evening of musical contrasts for the Wiltern audience.

From the sparse, walking bass of set-opener "Fat Man And Dancing Girl" (which deals with the paralysis of stage nerves), to the full-throttle "When Heroes Go Down," the new songs were even more involving than in their recorded versions. Details like the singing bass solo and middle-eastern sounding guitar drones on "99.9°F" provided thick atmosphere without overshadowing Vega's vocals. Seeing the band happily pound away on unidentifiable pieces of percussion and Vega herself sing through a crackling megaphone (on head-pounder "Blood Makes Noise") was also part of the fun.

The set was highlighted by many striking arrangement contrasts within songs, like the sensual beats and dark bass on the verses of "If You Were In My Movie," which grew into an open, plucky guitar sound on the chorus. "Rock In This Pocket" boasted an extremely effective, edgy push-and-pull between subdued acoustic sections and heavy clanging and banging when the full band kicked in.

The singer/songwriter also brought this risk-taking approach to her catalogue, redefining gem "Marlene On The Wall" with high, metronome-like bits of percussion and a bass-driven swaying rhythm. "Tired Of Sleeping," from her 1990 release, Days Of Open Hand utilized accordion and mandolin to create a captivating Irish feel, while "Men In A War" benefited from sharp bits of electric guitar and driving drums.

Vega also delivered her most poignant arrangement yet of signature hit "Luka," building on a gentle solo acoustic opening towards a bright ending, shimmering with mandolin flourish. The set's general atmosphere of noise and mayhem had the added effect of rendering her quieter pieces, like "Luka" and the wistful "Small Blue Thing" even more striking.

A chatty Vega also entertained the audience with slice-of-life New York stories, including one about her stint as the "Avon Lady from Hell." Her easy rapport with the crowd carried over into the music as well, during a rag-tag a cappella sing-a-long to "Tom's Diner." It's always great to see a well-established artist like Vega, who has achieved both critical and commercial success in her folk-rock niche, branching out into uncharted territory. In this case, the experimentation suits the artist particularly well, making her current tour the most exciting and surprising of the year so far.
ARTIST SPOTLIGHT

Every Mother's Nightmare

By Felicia Scarangello

DON'T LET THE NAME FOOL YOU. Every Mother's Nightmare is made up of four young guys from Tennessee who haven't let an ounce of fame, good fortune and talent taint their head-banging heads. Sure, they have more hair than a 1960s musical, tight jeans, ripped T's—the whole bit. But basically they are four down-to-earth southern boys who get down and dirty with some thrashing, ass-kicking, southern, floor-stompin' rock 'n' roll.

Each of the band's members, Steve Malone, Mark McMurtry, Jim Phipps, and Rick Ruhl come from different local Tennessee bands, such as Just In Heat and Hard Knocks. Only a few months after their first show, various record companies including Geffen and Atlantic, flew down to Tennessee to cut the boys a deal. "Clive Davis (head of Arista) himself flew down and his offer blew us away," says Rick Ruhl, the lead singer of Every Mother's Nightmare (EMN).

After signing with Arista their self-titled first album was released, featuring "Love Can Make You Blind," an MTV and rock 'n' roll radio success. From there they embarked on an eight-month tour promoting their debut album. Rick feels the time on the road has matured the band. "The songs mean more," he says. Now, a couple years later, the band is on tour once again with Wake Up Screaming. They are touring with Tora Tora, a band which they classify as "Blues, southern, good ol' rock 'n' roll." Wake Up Screaming is a little bit metal and a little bit r 'n' r. It's actually "Country Rockin' Twangy Moshin'."

"We're just a hard rock band, we're not metal," Rick explains, "We're just writing songs we like to play.

The band writes the majority of their own lyrics with the exception of a few, like their rowdy renditions of The Charlie Daniels Band's "Tobacco Road" and "Long Haired Country Boy," which they jammed to at a recent Arista release party at Goldfingers, a sophisticated New York City strip joint. On this night however, the young ladies in thong panties, thigh highs, and stiletto heels straddling poles had to keep their knackers clad for the occasion. Whose bright idea was this, for a group that's favorite pastimes include "the basics: drinking, smoking pot and going to titty bars," as the lead singer informs.

EMN played several songs from their new release, among them was "House Of Pain," which they just shot a video for. "It's about a f**ked-up life," Rick explains to the audience. Earlier that day he told Cash Box, "I wrote the lyrics. It's about me." Many songs on the album reflect pain, angst and attitude, specifically "I Hate Myself" and "Already Gone," which they're getting ready to shoot a video for. "I Need You" is a token ballad, to show off the band's range.

Last time they were in Rick's hometown of Knoxville, tickets sold out. They try to keep concert tickets and T-shirt prices low. "We sell our T-shirts for about half of what other bands usually charge," Rick proudly relates. He went on to tell of the band's participation in Nashville's Toyz For Tots. "We did a co-headline bill with Tora Tora and raised a lot of money for kids who weren't gonna have presents that Christmas."

See, these soft-hearted, down-home rock 'n' rollers aren't likely to make their fans wake up screaming. Their sudden success however, is a dream come true.

TV TALK

The Right Time With Tom Jones

By B. Gregory

FOR OVER 30 YEARS Tom Jones has entertained audiences around the world with his high-powered performances. The Welsh-born performer first gained worldwide fame in 1965 with his hit song "It's Not Unusual" that's now regarded as a classic. He had other hits, including "Delilah" and is still popular on the concert circuit with women still throwing room keys, bras and other unmentionables onstage to this ageless sex symbol.

Jones has been able to adapt to the changing times by continuously expanding his musical repertoire. In 1988 the techno-pop group The Art Of Noise asked Jones to cover Prince's hit song "Kiss." Jones' version made the song a hit all over again and the video received heavy play on both MTV and VH-1 music video channels.

This kind of mass appeal made Jones the perfect host for an ambitious series for television called The Right Time With Tom Jones. The series was produced in Britain by the independent network ITV and made its American debut on VH-1 Sunday, February 21.

The six-part installment looks back over the colorful and controversial history of pop music. The performance-based segments have Jones being joined on stage by a myriad of artists such as Daryl Hall, Bob Geldof, Cyndi Lauper, Sam Moore and Al Jarreau. Jones both performs with and interviews the artists about different forms of music including Pop, Soul, Gospel, Country and what influences these artists had in developing their own musical style and identity.

The final installment has Jones interview and perform with only one guest, music legend Stevie Wonder. Jones says he found the shows to be "exhilarating and truly satisfying and wished he could do a hundred more." For now music fans will have to be satisfied with these six special episodes.
TOP 10 SOUNDRACK ALBUMS
CASH BOX • MARCH 6, 1993

1. THE BODYGUARD (Arista 16699) ........................................... 1 14
2. ALADDIN (Walt Disney 60346) ........................................... 2 11
3. PURE COUNTRY (MCA 10051) ........................................... 4 16
4. BOOMERANG (LaFace 26008) ........................................... 3 30
5. SISTER ACT (Polygram) .................................................. 5 12
6. BEVERLY HILLS, 90210 (Epic 52476WB) ......................... 7 14
7. BEAUTY AND THE BEAST (Walt Disney 60618) ................. 6 20
8. HONEYMOON IN VEGAS (Epic Soundtrack 52465) ............ 8 25
9. SINGLES (Epic 52476) ................................................... 9 30
10. LAST OF THE MOHICANS (Morgan Creek 6081) ............... 10 25

TOP 10 MUSIC VIDEOS
CASH BOX • MARCH 6, 1993

1. METALLICA: A YEAR AND A HALF. (Elektra) $19.95 ea/34.95 both) ......................................................... 1 12
2. U2, ACHTUNG BABY: THE VIDEOS, THE CAMERAS... (Polygram $19.95) ......................................................... 2 17
3. GUNS-N-ROSES: USE YOUR ILLUSION 1 & 2 (Geffen Home Video $19.95 ea/34.95 both) ......................................................... 3 26
4. THIS IS GARTH BROOKS (Liberty Home Video $24.98) ........ 6 11
5. BILLY RAY CYRUS: LIVE (Polygram $19.95) ...................... 5 10
6. THIS IS MICHAEL BOLTON (Sony Music Video $19.98) .... 3 10
7. ERIC CLAPTON: UNPLUGGED (Warner Reprise Video $19.98) ......................................................... 4 10
8. BRUCE SPRINGSTEEN: MTV PLUGGED (Sony Music Video $19.98) ......................................................... 8 10
9. SMITHS: COMPLETE VIDEO COLLECTION (Warner/Reprise $19.98) ......................................................... 9 7
10. LIZA MINNELI: LIVE FROM RADIO CITY MUSIC HALL (SMV $19.98) ......................................................... 10 6

CD-I & Music: This Is Just The Beginning

By B. Gregory

Philips was largely responsible for the multi-media effects that U2 utilized in their popular Zoo TV Tour last year. The company is now developing a CD-I version of Zoo TV that van Allen says "has the bands both embracing the art form and devout mockery of television." Zoo TV will be truly interactive, leading the user on a musical tour of their own making.

Another tour that is about to be released has been developed by Sidewalk Studios. The program is called Surf City and, according to Sidewalk's creative director, Gary Drucker, the program is likened to an interactive version of the film American Graffiti taking the user on a tour of an early '60s town replete with drive-in movies, bowling alleys and the music of The Beach Boys, Jan & Dean and The Ventures.

The programs hip hop shows the user around this special town that is sure to be pure nostalgia for older audiences and a fun learning tool for younger ones. Some of the songs in the program include '60s classics "Wipeout," "Help Me Rhonda," "Dance, Dance, Dance" and, of course, "Surf City."

CD-I is so new to the industry that word is just filtering to the creative community about the possibilities that CD-I holds. According to van Allen performers such as Fleetwood Mac, Herbie Hancock and Thomas Dolby have made inquiries about the process. Philip van Allen also feels that this is a new medium that will be constantly evolving. "We are at the very beginning, like the silent movies at the beginning of this century, we go into our lab every day and create new technologies that we didn't even fathom the day before." This allows for Compact Disc-Interactive to be a new form of both visual and musical expression that recording artists can make their own and consumers can be entertained beyond their wildest dreams.
ABC Late Night to Give
NARM 35th Confab
High Profile
By M.R. Martinez

THEY SELL THE RECORDS AND VIDEOS produced by record and video companies large and small. Retailers are on the front lines of the recording industry—for both audio and video. Starting March 5, they will be featured on the forefront of news and media when they hold the 35th Annual National Assn. of Recording Merchandisers (NARM) Convention at the Marriott Orlando World Center in Orlando, FL. As in past years, a broad myriad of stars are expected to schmooze and press the flesh with the hoi polloi of the entertainment software business. But this year, ABC Late Night Entertainment plans a special segment on the convention as part of its 98-minute Spring Break Rate. While the emphasis at this year’s confab will be on entertainment and star-gazing, ad hoc discussions on Electronic Article Surveillance (EAS) will surely abound during the five-day conference. Last week during a meeting in Los Angeles, the international trade association’s board postponed recommending EAS tagging to the industry pending an additional lab test of the system. At press time, the board was scheduled to take a vote on a recommendation March 4, the day before NARM’s 850 member companies meet in Orlando. In addition, NARM is expected to deliver to the community with more commitment with 26 scholarships to be awarded by various association members through its Scholarship Foundation. Record companies, various retail and distribution members have provided monies for these scholarships.

Besides the Beach Boys and Jon Secada form the cornerstone of the artists that will be on hand during the five-day festival. The Beach Boys and Secada will hand out the scholarship awards. Luther Vandross, Bon Jovi and Billy Joel are also scheduled to be on hand during the convention.

All artists in attendance will benefit from the “behind-the-scenes” look that ABC Late Night Entertainment will provide through its telecast. Recording artist Jeffrey Osborne will serve as ABC’s on-site reporter. “We are thrilled that ABC has chosen the NARM Convention for this special project,” says convention chairman Scott Young of Wherehouse Entertainment. “It will give people across the country an opportunity to learn about our organization and industry and their important relationship to the music that is such a big part of their lives.”

But the event will not entirely be fun and games. A variety of working panel sessions and seminars are planned for the conference. Jan Timmer of Philips Electronics will deliver the keynote address for the convention on Sunday, March 7, and will be followed by Arnie Bernstein of The Musicland Group presenting the “State of The Association” address before Tommy Boy Records chairman Tom Silverman moderates a

Continued on page 14
Blackhearts and Greenbacks

By John Carmen

Jett's manager, Kenny Laguna, says, "I SHOULDA BEEN A DENTIST, instead of a manager." It's true; Laguna, along with the head of Blackheart Records, "All these guys wearing gold chains who couldn't get laid in high school telling you your business."

Good thing for the world Laguna opted for tunes instead of teeth. As the former keyboardist for Tommy James and the Shondells, and the session player on many of the bubblegum classics of the '60s ("If you ever hear that faggy organ sound, you know it's me"), Laguna learned the ropes of the biz early on, so when his playing and writing days were over ("I wrote half of the Ohio Express' first record. Not 'Yummy, Yummy' or 'Chewy, Chewy,' but a lot of other two-word gems that were frankly nauseating!") he took over the career of the then-former Runaway, Joan Jett.

Initially no one gave a rat's ass for Jett, considering her part of a dead scene. So when Jett returned from England with her solo debut Bad Reputation in the can, nobody would put it out. "I used my kid's college fund, $5,000, to put that out," says Laguna. "We sold it out of the trunk of the car at gigs," adds Jett. "The buzz on the band was so great that finally we got picked up by a major."

And went on to become one of the major acts of the '80s, racking up gold and platinum Ips, and two #1 singles, "I Love Rock & Roll" and "I Hate Myself For Loving You." Despite this massive success, Jett found herself label-less again.

But the majors that put out her records were in tandem with Blackheart. Jett's first four albums were retained by Laguna and Jett. Now they're back doin' it for themselves, a situation Jett relishes. "I love all the (Washington D.C-based indie) Dischord bands like Fugazi who have total control over their fates." And Laguna adds, "We're still selling a ton through the one-stops all over the U.S., and are bigger in France and the Far East than we ever were. We had the number one or two record in Thailand last year, Joan played to over 60,000 people a show in Singapore and Malaysia."

Presently, Blackheart is being wooed by the majors. As Laguna sees it, "We've developed a little network that they want to tap into to break some of their own alternative acts. Fine. But we're doing so well on our own, our biggest problem is not getting ahead of ourselves with this success."

ARTIST SPOTLIGHT

Laurie Roth

By John Goff

Laurie Roth FELT RIGHT AT HOME on a rainy day in L.A. Understand, she's from the Portland, Oregon area, rain's not as foreign to people there than it used to be to Angelenos.

"Thanks for ordering it up to make me feel at home," she says. She's enthusiastic.

But she's enthusiastic because she's in town to promote "Baby, Do The Right Thing," her currently playing single off the Sentimental Music International CD At Home Best Friends which will hit the market in May. Her enthusiasm extends also to SMI president David Sterling and Darryl Jenkins of Darryl Jenkins Management Associates out of Camden, NJ who accompanied her to the Cash Box offices. Enthusiasm spreads.

Roth grew up in a musical family in Walla Walla, Washington and began studying piano and violin at age seven, writing her own tunes in high school. While obtaining a B.A. in psychology and minor in music from George Fox College in Newberg, Oregon she was also paying some musical dues in college musicals and dinner theatre revues. In the Master's Program at Portland State University she continued with concert and club dates and after graduation toured Australia and New Zealand. Returning from Down Under she captured the attention of Sterling who, with U.S., Canadian and Japanese investors, formed SMI with the specific intent to launch Roth's career not only in this country but internationally with their aim being at the "urban, crossover to romantic" market.

What's the appeal of Laurie Roth? Jenkins says she "brings out that extra energy." Roth herself feels that, "In my heart I love to perform and I'm sincere when I'm on stage. Part of my appeal is, I'm not a grey or black-and- white artist, I'm a vivid color artist. I like to really display...if I'm doing a dance or...a romantic ballad like 'Raindrops' or something from my heart I like to pull in the audience and that's appealing to me." That's what also appeals to audiences, that's the feedback they've gotten, that Roth is not contrived.

Does she intend to target one specific area of music? "I would describe myself as at somewhat of a wider range than some artists are at...I'm interested in appealing to urban mainstream...right now." Both Sterling and Jenkins agree with the assessment and they feel a major will also. They're in town discussing a major distribution deal for Roth and hope to make an announcement to that effect in "a week to two weeks."

Second single from the album is slated to hit in late April and there are plans for a Roth video.

Sentimental Music International, Inc. is a year-and-a-half old and is grooming four acts in addition to Roth. According to Sterling, they are: a sisters duo, a Boyz II Men type act; a multi-ethnic, En Vogue-type group and some East Coast product which they're "ready to go into the studio and record."

Sterling sees SMI as a powerhouse indie in long-stretch terms, not content to take just that "15 minutes, according to Andy Warhol, but go 16, 17, 18." And given the track record of the indies out of the Pacific Northwest—doesn't look like it's going away for a while—he may be onto something.
Petrella

By Fred L. Goodman

PETRELLA AND BILL CLINTON WENT TO DIFFERENT schools together. Both raised in Hot Springs, Arkansas, the Playback singer/songwriter attended the all-black high school while the new President went to the all-white institution. And while the saxophone-wielding Chief Executive listened to his Fleetwood Mac records, Petrella was honing her talents, concocting a strange brew of country and R&B.

Therefore it is not too surprising that Petrella’s debut, self-titled album should be the release that initiates Playback Records’ new “Country-Soul” Division. “At first Jack [Gale, Playback’s president/producer] didn’t know what to do with me,” Petrella remarked while visiting Cash Box’s Los Angeles offices recently. Then the idea came to combine R&B arrangements with country-flavored tunes, and the country-soul idea was born.

“Where I come from,” Petrella says, “they would play only country music during the day. And at night, we’d listen to R&B music out of Nashville. My music reflects those two major influences.” The combination of the two genres is widely used on her album.

The latest single, a rousing cover of Glenn Frey’s song, “I Found Somebody,” is already on Cash Box’s Top 100 Country Singles Chart. Her first two singles, “Blues Stay Away From Me” and “This Isn’t Goodbye” actually were a two-sided hit last year and are included on the album. The LP, which was produced by Jack Gale and features two Petrella-penned ditties, “Patience” and “Living On A Shoestring,” was recorded in Nashville.

Petrella, who now resides in San Mateo, CA, will be touring to support the new album and single. She recently received a lot of exposure by performing at her almost-classmate’s inauguration. In addition, there’s also talk of some more national TV exposure during her upcoming promotional campaign.

Even though it may take a new phrase, “country soul,” to label her music, Petrella thinks there really isn’t too much difference between the two. “Music is universal,” she states, “and when you think about it Gospel, R&B, and Country music are closely related. All of them convey some type of story.”

Petrella’s story is just beginning.
Independent Fortunes On The Upswing

By M.R. Martinez

THE FORTUNES OF THE INDEPENDENT RANKS are constantly shifting. And it would seem that the cycle has made a swing back in favor of the indies. Independent record companies contacted by Cash Box generally believe that independent distribution provides them with more freedom. And, in some instances, major labels that have their own distribution nets are making greater use of indie distributors to gain greater market penetration on a regional basis.

“We can control everything a lot better with the indie trip, and most distributors have gotten much better about paying you on time,” says Mark Outing, head of Youngsta Records, the rap label that recently released P.K.O.’s They Scared Of A Nigga. “Our artists get paid, and that’s what it’s all about.”

At Navarre Corp., the Minneapolis-based indie distributor and one-stop operation, the bottom line is enhanced by the distribution of major label titles to more than 2,000 retail outlets through the Midwest and Great Lakes corridor. “We’ve also been kept busy distributing computer software,” says Erick Vincent, a buyer for the company. “So you take a company like Sony and we distribute not only their music, but their computer software as well.”

While some independent record companies may have shipping and packaging deals with major label branch distribution outlets, most indie record companies do not plan to change their independent status. “It’s really just a question of the bottom line,” says Bryan Turner, CEO of Priority Records. Turner’s comments came during a discussion on how Priority was able to sign an act like Ice-T without fear of stockholder protest, which contributed to Ice-T’s departure from Time-Warner, Inc. owned label, Warner Bros. Records.

“It’s easy to understand why a major corporation like Time-Warner would react the way they did in the Ice-T situation,” Turner says. “They have to make decisions about whether to deal with the hassle for $7 million when they are a corporation that deals in billions. My bottom line is much simpler.”

Although he lost the Ice-T signing derby, Tom Reich of Miami-based Cheetah Distribution Group, says that indies are strengthened by the presence of an artist like Ice-T in the indie product pipeline. “The entire roster of an independent distributor can be enhanced by a major artist in the mix,” Reich says. “What we don’t have is the overhead and stockholder headaches that major, corporately-owned record companies have.”

NARM (Continued from page 11)

panel discussion on how music and social responsibilities can work together. Tentative topics include AIDS, sexism, racism, gay/lesbian rights and environmental awareness.

On Monday, March 8, all of the seminars will be held. Scheduled concurrently from 2:45-5:30 p.m. are “Understanding The Americans With Disabilities Act” and “The Art And Science Of Creating And Maintaining Satisfied Customers.” In an effort to demonstrate the importance and promote more creativity in attracting the children’s audio and video market, at 2:45-5 p.m. “Children’s Audio and Video: A Growing Opportunity” will be presented at the same time as a discussion of how to make the best use of SoundScan information. Two seminars that start later (4:15-5:30 p.m.) include “Gospel Music: It’s Not For Sunday’s Anymore” and “Merchandising In A Jewel Box Environment,” a discussion of the CD jewel-box-sized packages being released by record companies.

Various record companies and independent distributors will be making product presentations throughout the five-day con-fab. Several artists are set to perform during the convention.
Soul, as African-Americans know it, is redefined on this broad, multi- textured 14-track collection of roots music, which also redefines the parameters of pop. Wheeler has expanded the musical avenues of her solo debut UK Blak and has enlisted the likes of compatriot Jazzy B and Jimmy Jam and Terry Lewis, among others, to help sculpt this rich, fresh melange. Jam & Lewis may even the most urban radio-friendly track with “I Adore You,” a mid-tempo track that simmers with storytelling. But it is the more third, fourth and fifth worldly qualities of tracks like “Land Of Life,” the interlude “Respect To The Mother,” “Need A Man” and the title track that best characterize this collection. There’s no dearth of groove anywhere, but on more introspective material such as “Soul Street” and the cover of Jimi Hendrix’s “Wind Cries Mary,” Wheeler demonstrates considerable spirit on smooth-edged, adult-oriented material. This disc is full of surprises.

Eddie Murphy: Love’s Alright (Motown 374636354-2). Producers: Various.

Major stars can command the respect of other major stars. And like some of the best albums, and some of the best films, TV shows or live shows, one star can attract others right spots to their project. Never is this more evident than on Eddie Murphy’s debut for Motown Records. There are too many stars to mention in this space. But the music does manage to grab the focus on occasion. Since release of the first single—“I Was A King” featuring dancehall luminary Shabba Ranks—some radio people have mentioned the title track as a possible follow-up. While Murphy will not be mistaken on this record as a crooner of monumental accomplishment, he’s got plenty of earnestness and attitude.


Mixing modern R&B instrumental sensibilities with some traditional jazz values allows Lesette Wilson to provide a broad tapestry of keyboard work, ranging from the up tempo contemporary R&B of “Don’t Lead Me On” (featuring guest vocalist Toni Smith) to the near hip-hopped “Strictly For The Streets” and the “Godfather Of Soul,” which features a sample from James Brown’s “Get Up Off That Thang.” Wilson can, however, play more straight-ahead material with songs like “Spanish Daydream” and “Hugo’s Song,” which she respectively dedicated to keyboardist Joe Sample and the sextet led by pianist Horace Silver. The song that would seem to embody her vision is “Jam On Lesette,” which is equal parts funky and jazz articulate with thick chords carrying rhythm and melody.
<table>
<thead>
<tr>
<th>#1 SINGLE: Jade</th>
<th>TOP 100 R&amp;B SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> DON'T WALK AWAY (Giant/Reprise 16666)</td>
<td>Jade 6 16</td>
</tr>
<tr>
<td><strong>2.</strong> GET AWAY (MCA 12623)</td>
<td>Bobby Brown 11 8</td>
</tr>
<tr>
<td><strong>3.</strong> HIP HOP HOORAY (Naughty By Nature 44865)</td>
<td>Tommy Boy 554 16 4</td>
</tr>
<tr>
<td><strong>4.</strong> NUTIN' BUT A 'G' THANG (Death Row/Interscope/53816)</td>
<td>Dr. Dre 18 4</td>
</tr>
<tr>
<td><strong>5.</strong> I WILL ALWAYS LOVE YOU (Anita 12549)</td>
<td>Whitney Houston 5 13</td>
</tr>
<tr>
<td><strong>6.</strong> REBIRTH OF SLICK (COOL LIKE THAT) (Pandum/Jungle East)</td>
<td>Jade 6 15</td>
</tr>
<tr>
<td><strong>7.</strong> REMINISC (Uptown/MCA 54925)</td>
<td>Mary J. Blige 7 12</td>
</tr>
<tr>
<td><strong>8.</strong> QUALITY (Jive/Jive)</td>
<td>Hi-Five 5 14</td>
</tr>
<tr>
<td><strong>9.</strong> MR. WENDAL (Chrysalis/BMG 24810)</td>
<td>Arrested Development 9 11</td>
</tr>
<tr>
<td><strong>10.</strong> I'M EVERY WOMAN (From The Bodyguard) (Anita 128 Whitney Houston 34 6</td>
<td></td>
</tr>
<tr>
<td><strong>11.</strong> HERE WE GO AGAIN (Capitol/46965)</td>
<td>Portrait 3 15</td>
</tr>
<tr>
<td><strong>12.</strong> I GOT A MAN (Island 864)</td>
<td>Positive K 12 18</td>
</tr>
<tr>
<td><strong>13.</strong> IF I EVER FALL IN LOVE (Gasoline 5418)</td>
<td>Shai 4 16</td>
</tr>
<tr>
<td><strong>14.</strong> BABY, I'M FOR REAL (Virgin 12623)</td>
<td>After 7 2 13</td>
</tr>
<tr>
<td><strong>15.</strong> GIVE IT UP, TURN IT LOOSE (Acap/East/West 94858)</td>
<td>En Vogue 15 15</td>
</tr>
<tr>
<td><strong>16.</strong> I'M SO INTO YOU (RCA 62431)</td>
<td>SWV 5 5</td>
</tr>
<tr>
<td><strong>17.</strong> LOVE MAKES NO SENSE (Tabu/A&amp;M 7706)</td>
<td>Alexander O'Neal 26 6</td>
</tr>
<tr>
<td><strong>18.</strong> SO ALONE (Acap/East/West 94859)</td>
<td>Men At Large 33 13</td>
</tr>
<tr>
<td><strong>19.</strong> DEDICATED (Jive/Jive)</td>
<td>R. Kelly &amp; Public Announcement 71 4</td>
</tr>
<tr>
<td><strong>20.</strong> WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)</td>
<td>Chante Moore 24 24</td>
</tr>
<tr>
<td><strong>21.</strong> RUMP SHAKER (MCA54368)</td>
<td>Wreck-N-Effect 8 15</td>
</tr>
<tr>
<td><strong>22.</strong> LOVE SHOULD Brought You Home (From Boomerang) (LaFace/Arista 2-4026)</td>
<td>Tony Braxton 10 22</td>
</tr>
<tr>
<td><strong>23.</strong> CRAZY LOVE (A&amp;M 0034)</td>
<td>Ce Ce Peniston 35 10</td>
</tr>
<tr>
<td><strong>24.</strong> DITTY (Next Plateau/FRRR 55012)</td>
<td>Paperboy 27 3</td>
</tr>
<tr>
<td><strong>25.</strong> IN THE STILL OF THE NIGHT (From The Jackson) (Moxie 2192)</td>
<td>Boyz II Men 14 15</td>
</tr>
<tr>
<td><strong>26.</strong> I GOT A THANG 4 YAL (Perspective/A&amp;M 9008)</td>
<td>Lo-Key 17 24</td>
</tr>
<tr>
<td><strong>27.</strong> NO ORDINARY LOVE (Pendulum/Epic 74734)</td>
<td>Sade 18 16</td>
</tr>
<tr>
<td><strong>28.</strong> LOVE'S TAKEN OVER (Sista/MCA 54321)</td>
<td>Chante Moore 20 19</td>
</tr>
<tr>
<td><strong>29.</strong> SLOW AND SEXY (Epic 74741)</td>
<td>Shabba Ranks (Featuring Johnny Gill) 22 18</td>
</tr>
<tr>
<td><strong>30.</strong> INFORMER (Acap/East/West 94871)</td>
<td>Snow 57 8</td>
</tr>
<tr>
<td><strong>31.</strong> HEY LOVE (Can I Have A Word) (Jive2017)</td>
<td>Mr. Lee (Featuring R. Kelly) 23 16</td>
</tr>
<tr>
<td><strong>32.</strong> IT HURTS ME (MCA 54582)</td>
<td>Jocel McGhee 52 11</td>
</tr>
<tr>
<td><strong>33.</strong> GAMES (Atlantic 74448)</td>
<td>Chuckii Booker 25 24</td>
</tr>
<tr>
<td><strong>34.</strong> SHOOP SHOOP (Reprise 18469)</td>
<td>Michael Cooper 55 8</td>
</tr>
<tr>
<td><strong>35.</strong> ALL RIGHT NOW (MCA54512)</td>
<td>Pati LaBelle 32 109</td>
</tr>
<tr>
<td><strong>36.</strong> FREAK ME (Kela/Electra 64564)</td>
<td>Silk DEBUT</td>
</tr>
<tr>
<td><strong>37.</strong> EVERY THINGS GONNA BE ALRIGHT (Uptown MCA 54529)</td>
<td>Father MC 29 14</td>
</tr>
<tr>
<td><strong>38.</strong> MURDER SHE WROTE (Mango 530)</td>
<td>Shaka/Somus Amplifica 41 7</td>
</tr>
<tr>
<td><strong>39.</strong> A whole NEW WORLD (From Aladdin (Curtis 7670))</td>
<td>Peabo Bryson &amp; Regina Belle 23 13</td>
</tr>
<tr>
<td><strong>40.</strong> HAPPY DAYS (Kela/Electra 64701)</td>
<td>Silk 15 14</td>
</tr>
<tr>
<td><strong>41.</strong> GANDY DANCER (MCA 54747)</td>
<td>Stephanie Mills 19 15</td>
</tr>
<tr>
<td><strong>42.</strong> IT'S GONNA BE A LOVELY DAY (Arista/24688) The S.O.U.L. S.Y.S.T.E.M. 45 11</td>
<td></td>
</tr>
<tr>
<td><strong>43.</strong> DAMN U (Peach/Val/Warner Bros 18700)</td>
<td>Prince 31 10</td>
</tr>
<tr>
<td><strong>44.</strong> RELEASE ME (Giant/Reprise 18767)</td>
<td>Miki Howard 47 9</td>
</tr>
<tr>
<td><strong>45.</strong> FLEX (Columbia 74373)</td>
<td>Medcolors 36 22</td>
</tr>
<tr>
<td><strong>46.</strong> GANGSTER BITCH (Tommy Boy 5411)</td>
<td>Appoache 54 9</td>
</tr>
<tr>
<td><strong>47.</strong> MAKE LOVE 2 ME (Alpha Int'l/787)</td>
<td>Lorenzo 37 16</td>
</tr>
<tr>
<td><strong>48.</strong> WHOSE THE MAN (Uptown/MCA 54533)</td>
<td>Heavy D &amp; The Boyz 50 6</td>
</tr>
<tr>
<td><strong>49.</strong> KISS OF LIFE (Epic 74848)</td>
<td>Sade DEBUT</td>
</tr>
<tr>
<td><strong>50.</strong> CONFUSED (Ouist 17827)</td>
<td>Tavion Campbell 38 12</td>
</tr>
</tbody>
</table>
Epic Records recently signed another exclusive distribution deal with Flavor Unit Records, a new label founded by rap diva Queen Latifah. The first album release under the new agreement is a multi-artist compilation, Roll Wit Da Flava, set for April release. The title track is being performed by Flavor Unit MCs. Pictured standing (l-r): Michele Anthony, Sony Music executive vp; Dave Grew, president of Epic Records; Charm Warren-Celestine, president of Flavor Unit; Richard Griffius, executive vp; Hank Caldwell, Epic senior vp/black music; and Tommy Mattola, president of Sony Music. Pictured seated are (l-r): Queen Latifah, CEO of Flavor Unit and Shakim, chief operating officer of the company.

Pendulum/Elektro recording artists Lords of the Underground recently completed re-recording their album Here Come the Lords at Marley's house of Hits in New York City. The studio is owned by rap producer Marley Marl. The album is due out in March. Pictured at the studio are (l-r): Derek Jackson, manager; DJ Lord Jazz, L.O.T.U.; Mr. Funk of the group; Doltall of the group; Ruben Rodriguez, president/CEO of Pendulum; David Ginifer, head of business affairs, Pendulum; and the group's manager Haifa Farid.

**SOUND NIBBLES:** Mercury Records will put a posse of hip-hoppers on the road for a concert tour that will benefit various charities in the cities they visit. Artists like Diamond, Nefertiti, Doug Dee and Yaggfu Front will play on college campuses in 15 cities. The concerts will be staged in connection with careers days planned on each campus. According to Mercury president Ed Eckstein: "We're doing this because music is a part of American culture and hip-hop and rap are far and away the predominant musical languages. What better way to have some meaningful constructive dialogue than face-to-face discussions between the youth culture and the artists who are directly tied to that very same hip-hop culture."...Uptown Records founder and president Andre Harrell was among eight New York City business leaders honored by the city's Mayor David N. Dinkins.
Nino Tempo and John Pizzarelli

By Aaron Steinberg

THERE'S A DEICIDELY GENUINE Stan Getz element wafting through the air of Nino Tempo's new collection of songs, but with the cool haze of string sounds and voices, the texture is all Nino. The gentle tone of his tenor saxophone glides all over the easygoing tracks of the heartfelt Nino's (Atlantic), which finds him displaying his stylistic versatility with playfully nonchalant. This album features a number of Brazilian settings, as well as fresh interpretations of "Stella By Starlight" and "Round Midnight." "Tenor saxophonist Ahmet Ertegun, Ray Ellis and Mike Stoller. "Believe it or not, Mike and I have known each other forever," Nino says. "But this was the first time I'd really gotten the chance to work together." Stoller (who, along with Jeff Leiber, composed hit after hit in the '60s) wrote three tunes for the album. While this kind of project may seem somewhat surprising, Nino says, "I always knew there was a different side to Mike." I asked about the process of narrowing down a selection of tunes. "Well, I just threw the suitcase on the floor and whatever fell out, we recorded," Nino joked. "Really, I hope there's something for everybody." Brazilian influences have entered into his ears so much that he even had a go at singing in Portuguese on "E." Ray Ellis provided a variety of arrangement. Also involved was Nino's sister, April Stevens, with whom he recorded the Grammy-winning "Deep Purple" years ago. But it seems that the rendition of Gordon Jenkins' "Goodbye" is of special importance to him.

Nino's mother passed away during the making of this project, and it is dedicated to her memory. "Goodbye" is sincerely imbued with a feeling for her. "I just saw her face in front of me the whole time," he says.

He also expressed a profound sense of gratitude for Ahmet Ertegun's support and guidance, musical and otherwise. "Ahmet Ertegun, who founded Atlantic Records and is still co-chairman, also produced Nino's Tenor Saxophone in 1990.)

Jazz

NINO'S MUSICAL SELECTIONS

1. This Variety (Verve, No. 1707)
2. Letter to Evan (GRP, No. 8006)
3. Just Between Us (GRP, No. 1152)
4. Rhythm of the Earth (Analogues, No. 7057)  
5. I Heard You Twice The First Time (Columbia No. 9986)

Top 40 Jazz Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Breathless (Anita 18466)</td>
<td>Kenny G</td>
</tr>
<tr>
<td>2</td>
<td>25 (Columbia 53127)</td>
<td>Harry Connick, Jr.</td>
</tr>
<tr>
<td>3</td>
<td>Snapshot (Warner Bros. 40226)</td>
<td>George Duke</td>
</tr>
<tr>
<td>4</td>
<td>Perfectly Frank (Columbia 59266)</td>
<td>Tony Bennett</td>
</tr>
<tr>
<td>5</td>
<td>Life On Planet Groove (Verve 51717)</td>
<td>Maceo Parker</td>
</tr>
<tr>
<td>6</td>
<td>Letter to Evan (GRP 8697)</td>
<td>Dave Benoit</td>
</tr>
<tr>
<td>7</td>
<td>Just Between Us (GRP 1152)</td>
<td>Norman Brown</td>
</tr>
<tr>
<td>8</td>
<td>Rhythm of the Earth (Analogues 57057Verve)</td>
<td>Jackie McLean</td>
</tr>
<tr>
<td>9</td>
<td>I Heard You Twice The First Time (Columbia 9986)</td>
<td>Branford Marsalis</td>
</tr>
<tr>
<td>10</td>
<td>Soul Embrace (Manhattan 99949/Capitol)</td>
<td>Richard Elliot</td>
</tr>
<tr>
<td>11</td>
<td>You Must Believe in Spring (Analogues 512 870)</td>
<td>Frank Morgan</td>
</tr>
<tr>
<td>12</td>
<td>On a Roll (Blue Note 1802)</td>
<td>Fats Waller</td>
</tr>
<tr>
<td>13</td>
<td>The Return of the Brecker Brothers (GRP 8695)</td>
<td>Ahmet Ertegun</td>
</tr>
<tr>
<td>14</td>
<td>Haunted Heart (Verve 513 078)</td>
<td>Charlie Haden Quartet West</td>
</tr>
<tr>
<td>15</td>
<td>Standards (Atlantic 8419)</td>
<td>Mike Stern</td>
</tr>
<tr>
<td>16</td>
<td>Weekend in Monaco (GRP 9201)</td>
<td>The Rippingtons</td>
</tr>
<tr>
<td>17</td>
<td>Like a River (GRP 8699)</td>
<td>Yellow Jackets Debut</td>
</tr>
<tr>
<td>18</td>
<td>To Bird with Love (Telarc 63310)</td>
<td>Dizzy Gillespie</td>
</tr>
<tr>
<td>19</td>
<td>Cool (Warner Bros. 30959)</td>
<td>Bob James/Earl Klugh</td>
</tr>
<tr>
<td>20</td>
<td>Fantasia (Blue Note/Capital 6146)</td>
<td>Elaine Elia</td>
</tr>
<tr>
<td>21</td>
<td>Ivory Tyndal (GRP 8509)</td>
<td>Ramsey Lewis</td>
</tr>
<tr>
<td>22</td>
<td>Malcolm X the Original Source (GRP 9202)</td>
<td>Terence Blanchard</td>
</tr>
<tr>
<td>23</td>
<td>Simple Life (GRP 8696)</td>
<td>Kenny Leventhal</td>
</tr>
<tr>
<td>24</td>
<td>More Than a Mood (Munich 50709)</td>
<td>Stanley Turrentine</td>
</tr>
<tr>
<td>25</td>
<td>Deep Soul (Fracal 2016)</td>
<td>Geri Allen</td>
</tr>
<tr>
<td>26</td>
<td>Maroons (Blue Note 9943/Capitol)</td>
<td>Pat Metheny</td>
</tr>
<tr>
<td>27</td>
<td>Secret Story (Getzen 9469)</td>
<td>Monty Alexander</td>
</tr>
<tr>
<td>28</td>
<td>The Lincoln Center Jazz Orchestra (GRP 8710)</td>
<td>The Lincoln Center Jazz Orchestra</td>
</tr>
<tr>
<td>29</td>
<td>Secret Island (Atlantic 82435)</td>
<td>Bobby Lyle</td>
</tr>
<tr>
<td>30</td>
<td>The Charmers (C7 7944)</td>
<td>Charlie Parker</td>
</tr>
<tr>
<td>31</td>
<td>Kid Gloves (GRP 8593)</td>
<td>Larry Carlton</td>
</tr>
</tbody>
</table>
| 32  | Live at the Village Gate (Telarc 60379/Sony Discos) | Tito Puente  

Reviews

By M.R. Martinez

**Jack DeJohnette**: Music For The Fifth World (Manhattan/Blue Note CDP 0777 99089 2 2). Producer Jack DeJohnette.

Wildly avant garde black rhythm noise, rocky road fusionesque, Afrocentric melodic musings and some Carib reggae. It's all here on this richly texture, nine-track collection of compositions by one of the music's always forward-thinking teacher/performers. Jack DeJohnette exhibits a great deal of good opportunity on this disc, with players as diverse as Living Colour stalwarts Vernon Reid (guitar) and Will Calhoun (drums) to guitarist John Schofield and pianist Michael Cain. DeJohnette seems to re-examine and re-capitalize the Great Black Music concept of the Art Ensemble of Chicago through a fresh prism. *Fifth World Anthem"s wall-of-sound approach is best heard sitting "Miles" and "Darkness of Light" harken back to early '70s fusion; and *Deception Blues* puts a new spin on reggae.
EXECUTIVE SPOTLIGHT

MAX SIEGEL—Baker & Daniels

By Tim A. Smith

WITHIN THE IDIOM OF ENTERTAINMENT LAW, Max Siegel is recognized by both his peers and clients, as one of the best in the business. The third of four children born to a white Jewish record company executive with the historic Vee Jay Records and a young, aspiring black R&B singer, Siegel’s childhood was not a pretty picture. Suffering through the divorce of his parents, his family’s constant moving from place to place, as well as being exposed to the corrupt side of the entertainment industry, all served as a positive force in shaping Siegel’s desire and push for excellence.

This air of confidence, as well as the desire to excel eventually led Siegel to the University of Notre Dame. While at Notre Dame, Siegel displayed strong leadership qualities as well as a fierce competitive spirit. He credits both his parents with teaching him a deep work ethic and his mother, the daughter of a preacher, with teaching him the importance of self-confidence.

After graduating from Notre Dame, Siegel accepted an executive position with the Genreal Motors Corporation. This is when the “real” Max Siegel story begins.

In spite of the security and prestige of being a GM executive, Siegel felt a greater calling in his life. Siegel eventually left GM to return to Notre Dame to study law. Siegel’s desire to excel enabled him to graduate with honors, one of the first blacks to achieve this distinction. To this day, this remains one of his greatest and most memorable accomplishments. “I’m proud of that because I represented my family and the community well,” says Siegel. “It was a lot of hard work and long, hard hours of wanting to do well, but with no real expectation about it. You can work hard and not work smart, but I was one of the fortunate ones who put work into it and it turned out the way I hoped it would.”

Siegel is known for going the last mile to get the job done. His admirers call him a “win-win attorney,” who also keeps the best interest of the other party in mind. His utmost desire is to see more equity in sports and entertainment. “Entertainers and athletes can generate as much money as small businesses,” says Siegel. “They can go from being broke to making money in the matter of six seconds. Because of this, they are also constantly being ripped off.” Going a step further, Siegel adds, “At the same time, artists are further disrespected by being made to feel as if they work for the managers and lawyers when in reality, representation works for the artist.”

Siegel’s clients include baseball player Tony Gwynn of the San Diego Padres, hot R&B group, Men At Large, and Natural Selection. He recently entered into the realm of gospel music, representing Rev. John P. Kee, Fred Hammond, Desmond Fringle, Vanessa Bell Armstrong, Face To Face Productions and PepperCo Records.

Siegel makes a concentrated effort to express to his clients the importance of having good representation. “Negotiation is important,” explains Siegel. “It costs a lot more money to get you out of a bad deal than to obtain good legal counsel to instruct you the first time around.”

Max Siegel is a new breed of lawyer, one whose ethical standards are held in high esteem. His knowledge, savvy, and passion to help, will be an added plus to the growing gospel music industry.

To put it in perspective, Vanessa Bell Armstrong describes Siegel’s importance to the gospel industry best. “In this business, we get happy and excited, practically signing our life away just for a break. What we need is protection. What everybody needs is a Max Siegel.”

SPARROW LAUNCHES “THE ABSOLUTE BEST” CAMPAIGN—The Sparrow debut from 1993 Grammy nominee and best-selling recording artist, Carman, will be supported by a comprehensive marketing campaign entailing retail, radio, media, touring and a series of rare in-store artist appearances, according to Lucy Diaz, senior director, marketing and artist development, Sparrow Communications Group. “Serve The Lord,” the first single from The Absolute Best, was released to Christian Adult Contemporary, inspirational, CHR and Gospel radio January 18 and is currently climbing up national charts. “Serve The Lord” was produced by the magic of David Foster, whose collaborations include Whitney Houston, Barbra Streisand, Natalie Cole, Michael Bolton and Chicago. A video of the song, produced by Steve Yake, will also be released. Sparrow will build on Carman’s already strong international following and efforts will focus on his international tour this summer, which includes stops in Hong Kong, Singapore, Malaysia and South Africa, where he will perform at the 35,000-seat Wanderers Stadium. The spring tour will kick off on March 13 from Lakeland, Florida, and will visit major arenas across the country including Atlanta, St. Louis, Kansas City, Las Vegas and Houston. As if he wasn’t busy enough, Carman is also scheduled to re-enter the studio this month and begin working on his September release entitled, The Standard. The Absolute Best is available now at record and bookstores across the country.

ON THE VIDEO FRONT—Atlanta International Records has announced that they will be releasing some hot new videos to the market watch for videos from such artists as A.C. Carter, The Sunlight Jubilaires, the Dixie Hummingbirds, Troy Ramey & The Soul Searchers, and Rev. Ernest Davis Jr.’s Wilmington Chester Mass Choir to hit the tube this spring.

BOYCE TOUR SET TO ROLL—The Kim Boyce Facts of Love tour has added an additional opening act. Star Song artist, Keith Brown will be joining the Boyce’s high energy show. Be on the lookout for the tour in your area this spring.

CHARLES DORRIS SIGNS MYLON LEFEVRE—Charles Dorris and Associates, Inc. recently announced the signing of Mylon LeFevre to a booking agreement. “We are extremely pleased to be working with Mylon. He has been a pioneer in Christian music, and we are excited about the new opportunities in-store,” states Dorris. Mylon and Friends (this new band) are currently scheduled to tour in support of a new release from Star Song entitled, Faith, Hope And Love.

RON DAVID MOORE STARTS A TREND—Recording artist Ron David Moore’s promo tour has been so successful that the idea has inspired other artists as well. In fact, the Orange County Register featured a segment that read “Are living rooms concerts a new trend?” First, Christian contemporary station KYMS/106.3 FM in Orange County, California held a contest in which the winner (a Garden Grove, California, resident) got to see Moore perform in her living room. Now, KLSX/97.1 FM is holding a contest in which former Byrds frontman Roger McGuinn will perform live in the winner’s living room. Moore’s promo tour included traveling along the West Coast and into Vancouver visiting radio stations and bookstores along the way.

Ron David Moore recently completed another multi-thousand mile (driving and flying) promo tour through Michigan, Colorado, and up along the entire West Coast (L.A. through Vancouver, B.C.) this past January. During this trip, Moore stopped by K-Love Radio in Santa Rosa, California. Pictured are (l-r): K-Love’s Dick Jenkins, Moore, K-Love’s David Pierce, and Warner Alliance promotions director Chris Hauser.
Gospel Review

DONALD JOHNSON His Calling (Taylor/Johnson Records)
Saxophonist Donald Johnson makes his debut into the burgeoning arena of gospel jazz a memorable one. Johnson, whose sound and style is reminiscent of such jazz stalwarts as Kenny G and George Howard, offers nicely arranged covers of such favorites as "Lost Without You," "He Is Lord," "Holy Ground," as well as original compositions like "Friend In Him," "By Your Side," and the smooth-flowing title cut.

STREET CALLED STRAIGHT Heartsong (Frontline)
This should be the album that catapults this husband and wife duo to Christian music’s higher echelon of artists. Standing out among this collection of songs embracing the Frankfort team’s intricate musical signature are the jazz-flavored “Apple Of My Eye” and “Pick Up The Pieces.” The latter features a smoking duet with Joy Frankfort and Earth, Wind & Fire’s Philip Bailey.

PH FACTOR PH Factor (Word/Epic)
One of the first artists to come from noted songwriter/producer Patrick Henderson’s Song Of Solomon production house, carries a strong urban flavor on this, their debut offering. Strong material and Henderson’s production talents mesh well with the vocals these four possess. The “Factor” shows that they can handle traditional grooves as well. This can be witnessed through their memorable performance on the cut, “Melody For Dad.” On a special note, check out the lead vocal talents of Kenneth Day Jones throughout this disc.

NEW BAND MEMBER?...Reunion recording artist Michael W. Smith was in the midst of auditioning band members for his 63-city Change Your World Tour when he took a break and spent a portion of the Christmas holidays with then president George Bush and his family. Smith is shown leading Bush in song at the White House, shortly after spending a few days with the President and his family at Camp David. Smith brought along his wife Debbie, sister Kim and youngest daughter Emily.

Sparrow recording artist Michael Card has been commissioned by Focus on the Family’s Shirley Dobson and the National Day of Prayer to compose the event’s theme song, “Heal Our Land.” Pictured above is Card (standing) working on the song in the studio with producer Phil Nalsh. The National Day of Prayer will be observed May 6.

TOP BLACK GOSPEL ALBUMS

1 WE WALK BY FAITH (Tysound 1402) John R. Kee & New Life Community Choir 1 18
2 WHEN THE MUSIC STOPS (Sparrow 1234) Daryl Coley 2 29
3 MY MIND IS MADE UP (Word 48794) Rev. Milton Brunson & The Thompson Community Singers 3 46
4 LIVE IN DETROIT (Malaco 6009) Rev. James Moore 4 37
5 U KNOW (Savoy 14812) The Anointed Paces Sisters 5 23
6 I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir 6 13
7 FOCUS ON GLORY (Benson 8536) Hezekiah Walker/Fellowship Crusade Choir 7 18
8 HANDEL’S MESSIAH A SOULFUL... (Reprise 26360) Various Artists 8 9
9 IN LIVING COLOR - "LIVE" (Blackberry 2200931211) Melvin Williams 9 13
10 I'M GLAD ABOUT IT (Savoy 14004) Rev. T. Wright/Chicago Interdenominational Mass Choir 10 50
11 ALIVE & SATISFIED (Benson 2841) Thomas Whitfield 11 16
12 GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 12 56
13 PERFECTING CHURCH (Sparrow 1283) Marvin Winans 13 8
14 HE THAT BELIEVETH (Sparrow 1283) Chicago Mass Choir 14 14
15 HE'S WORKING IT OUT FOR YOU (Word 48785) Shirley Caesar 15 56
16 I'M GOING THROUGH (Savoy 7106) Rev. Clay Evans 16 7
17 THE COUNTRY BOY GOES HOME (Malaco 6010) Willie Neal Johnson & The New Keynotes 17 37
18 NOW, I CAN SEE (Malaco 6011) Florida Mass Choir 18 27
19 IT'S IN THE PRAISE (Cgi 51461111) Calvin Bernard Rhone 19 13
20 TESTIMONY (Sparrow 1283) The Richard Smallwood Singers 20 4
21 WITH ALL MY HEART (Sparrow 1283) Sandra Crouch 21 18
22 "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 64455) Ruby Terry 22 8
23 LOVE (Cgi 730060) Be au Williams 23 8
24 SALUTE TO THE CARAVANS (Cgi 0004) Various Artists 24 7
25 LIVE AND ANointed (Malaco 5012) The Jackson Southerners 25 30
26 THANK YOU JESUS (Savoy 14811) The New York Restoration Choir 26 35
27 USE ME (AR 10181) James Bignon & Deliverance 27 23
28 THROUGH THE STORM (Tribute 0946) Yolanda Adams 28 4
29 CHILDREN OF THE KING (Malaco4454) Mississippi Children's Choir 29 19
30 STAND STILL T'IL HIS WILL IS CLEAR (AR 10180) Rev. Ernest Davis, Jr's Burlington Chester Mass Choir 30 20
31 LIVE FROM SALT LAKE CITY (Savoy 7105) The Gospel Music Workshop of America 31 20
32 SEND YOUR ANNOINTING (Tm 2001) TM Mass Youth Choir 32 3
33 THERE IS A FOUNTAIN (Faith 1992) Rev. R.L. White Jr. & Mt. Ephraim Baptist Church Mass Choir 33 4
34 KEYS TO LIFE (Tribute 2000) Ben Tankard 34 72
35 FILL ME (Tribute 3643) Keith Dobbins and the Resurrection Mass Choir 35 4
36 I'M GETTING BETTER ALL THE TIME (Malaco 64455) Pilgrim Jubilees 36 7
37 DAWN OF A NEW ERA (Benson 0056) The Gospel Music Workshop Of America DEBUT
38 DESIGNER'S ORIGINAL (Cgi 3537) Danniebelle Hall DEBUT
39 I'LL NEVER FORGET (Savoy/Malaco 7107) Dr. Charles G. Haynes/Cosmopolitan Church Of Prayer Choir DEBUT
40 GOIN BACK (Paradise 27008) Tri-State Mass Choir DEBUT

CASH BOX  MARCH 6, 1993  20
Martha Wash’s Roots Are In Gospel

By Gregory S. Cooper

I FIRST BECAME ACQUAINTED with this singing sensation some years ago as a back-up singer with secular sensation Sylvester. At the time she was keeping company with her co-partners in a local crime Izora Armstead, Jeanie Tracy, Carl Hall, Tramaine Hawkins, Edwin & Walter Hawkins, Lynette Hawkins-Stephens, Douglas Kibble, Charlene Moore and others! They all have roots in gospel.

Martha’s voice was so distinctive that she stood out. One could say that her voice has become a part of dance culture around the world. Highlighting Martha’s career is a stint with Two Tons Of Fun, which eventually became known as The Weather Girls (with Izora Armstead). They were originally background singers formed by Sylvester and singing in, and attending church every Sunday that their schedules permitted. “It’s Raining Men” by the Weather Girls, which in addition to being a smash hit, was one of the most requested videos of its time in dance clubs throughout the U.S. and Europe.

Most recently after the death of Sylvester and the pursuit of solo careers, Wash recorded “Breaking The Ice,” from the movie soundtrack Gung Ho, and also shared a duet with master balladeer Luther Vandross entitled “I Who Have Nothing,” on his Power Of Love album which helped lead Wash to a solo contract with RCA.

Ms. Wash began her musical career at the age of two in her parents’ church in her native San Francisco and went on to study opera and tour Europe while still in high school. Although trained in classical music, she became part of a contemporary gospel group called N.O.W. (News Of The World). This mix of the classical and gospel may, in part, account for her seemingly effortless transition from ballads to dance music to pop. This is clearly displayed on her self-titled debut release on RCA.

Martha has toured and/or performed with Joan Rivers, Eddie Murphy, The O’Jays, Dionne Warwick and Gladys Knight. Her distinctive voice can be heard all over the world in jingles for Duncan Hines, Coca Cola, Diet Coke, Cheerios, Listerine, M&M’s, Chevrolet, Folgers, and Dodge, to name a few, as well as having performed on five of the seven continents of the world.

Command Records recently re-signed with Word, Inc. for distribution of their entire product line on a worldwide basis. Pictured at the re-signing are (l-r): Tom Ramsey, senior vice-president, general marketing distribution; Larry Washburn, executive vice-president/general manager, Command Records; and Susan Flowers, administrative assistant to Ramsey.

Word Music says thumbs up to re-signing Robby McGee, member of Mid South, to an extensive songwriting agreement. Pictured are (l-r): (seated) Robby McGee and Valerie Jannsen, creative director of music publishing for Word Music; (standing) Don Cason, vice-president of Word Music; Debbie Atkins, executive director of music publishing for Word Music; and Mike Smith, Mid South’s manager. (Photo credit: Steve Roebuck)
<table>
<thead>
<tr>
<th>#1 ALBUM: The Bodyguard</th>
<th>HIGH DEBUT: Gen#43</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE BODYGUARD</strong> (Arista 18690)(P)</td>
<td>SHEPPARD (Arista 18690)(P)</td>
</tr>
<tr>
<td><strong>POCKET FULL OF KRYPTONITE</strong> (Epic 47309)(P)</td>
<td><strong>SPIN DOCTORS</strong> (Epic 47309)(P)</td>
</tr>
<tr>
<td><strong>ALADDIN</strong> (Wat Disney 0846)</td>
<td><strong>FOOL#1</strong> (Epic 45025)(P)</td>
</tr>
<tr>
<td><strong>BUTTERFLY</strong> (Arista 18690)(P)</td>
<td><strong>JOEY</strong> (Arista 18690)(P)</td>
</tr>
<tr>
<td><strong>ARRESTED DEVELOPMENT</strong> (13)</td>
<td><strong>MADONNA</strong> (Arista 18690)(P)</td>
</tr>
<tr>
<td><strong>SHAOLING</strong> (Arista 18690)(P)</td>
<td><strong>MADONNA</strong> (Arista 18690)(P)</td>
</tr>
<tr>
<td><strong>DEVIL</strong> (Arista 18690)(P)</td>
<td><strong>MADONNA</strong> (Arista 18690)(P)</td>
</tr>
<tr>
<td><strong>WICKED X-EFFECT</strong> (Arista 18690)(P)</td>
<td><strong>MADONNA</strong> (Arista 18690)(P)</td>
</tr>
</tbody>
</table>

**#104** BECHER (Slas 10605)(P) | **CHANTE MOORE** 134 4 |
**#105** CYPRESS HILL (Ruffhouse 47698)(Columbia) | **CYPRESS HILL** 106 50 |
**#106** MCMAE & D (Charisma 91652)(Priority) | **ENIGMA** 102 104 |
**#108** FIRE IN THE DARK (S/H 91652)(P) | **BILLY DEAN** 112 90 |
**#109** BLOOD SUGAR SEX MAJIK (Warner Bros) | **RED HOT CHILI PEPPERS** 113 74 |
**#110** NO CURE FOR CANCER (A&M 0595) | **DENIS LEARY** 115 49 |
**#111** BACK TO THE HOTEL (Profile 1147) | **NDEEP** 108 32 |
**#112** NO MORE TEARS (Epic 46765)(P) | **OLLYS OUSBURNE** 110 73 |
**#113** WHATSCHA GONNA DO WITH A COWBOY (Liberty 96818) | **CHRIS LEDoux** 103 43 |
**#114** NATTY SMYTH (EPIC 46765)(P) | **MYTH** 105 45 |
**#115** FOR MY BROKEN HEART (MCA 10640)(P) | **REBA MCENTIRE** 101 70 |
**#116** PUZZLE (JLSI 1341) | **DADA** 106 11 |
**#117** CLASSIC QUEEN (Columbus 63119)(P) | **QUEEN** 111 48 |
**#118** FROM THE HEART (Epic 45246) | **DOUG STONE** 108 17 |
**#119** CAPE ON THE CORNER (Curb 77574) | **SAYWEE BROWN** 122 14 |
**#120** WHERE DID/AT (Perspective 1030A) | **LO-KEY** 125 03 |
**#121** HONEYMOON IN VEGAS (Epic Soundtrack 52845)(G) | **SOUNDTRACK** 126 26 |
**#122** VULGAR DISPLAY OF POWER (Arco East/West 91758) | **PANTERA** 127 30 |
**#123** LONGNECKS AND SHORT STORIES (MCA 10503) | **MARK CHESNUT** 128 43 |
**#124** DURK (Epic 51364) | **TOM WOODSON** 129 16 |
**#125** THE IMAGINARY COLLECTION (MCA 10503) | **VANILLA ICE** 130 16 |
**#126** DON T ROCK THE JUKEBOX (Arista 86691)(P) | **ALAN JACKSON** 131 92 |
**#127** LIFES A DANCE (Atlantic 82462) | **JOHN MCGREGOR** 132 89 |
**#128** BIG ROD HORES (RCA 60609) | **RESTLESS HEART** 136 53 |
**#129** IN THIS LIFE (Epic 48897) | **COLIN RAYE** 138 23 |
**#130** SWEET OBSESSION (Epic 48898) | **SCREAMING TREES** 139 149 |
**#131** BORN INTO THE 90'S (Live 41498 240)(P) | **THE 121** 141 65 |
**#132** R. KELLY AND THE PUBLIC ANNOUNCEMENT (MAX 3145)(P) | **EXTREME** 142 70 |
**#133** SHOKE YOUR MONEY MAKER (Deaf American 42478)(P) | **THE BLACK CROWES** 143 51 |
**#134** WALLS CAN FALL (MCA 10652) | **GEORGE JONES** 144 11 |
**#135** MACK DADDY (Deaf American 26708)(P) | **SIR MIX-A-LOT** 145 53 |
**#136** GREATEST HITS (Warner Bros. 26649)(P) | **ZZ TOP** 146 107 |
**#137** HOMEROWN LIGHTING ANGEL (Arista 89993) | **PAMELLA** 147 123 |
**#138** LAST OF THE MOHICANS (Morgan Creek 20019) | **SOUNDTRACK** 148 140 |
**#139** POK, THE FIRST 20 HITS (Sire/Rapides 451159)(P) | **HY-FIVE** 149 153 |
**#140** KEEP IT GON (Live 41474) | **BELLY DEBU** 150 156 |
Welcome To CRS #24

By Brad Hogue

WE’VE GOT WHAT’S HOT!—That’s the rally cry for country radio everywhere. By March 3, Nashville will be crawling with radio broadcasters and other industry personnel ready to participate in one of the most important weeks of the country music year. The entire staff at Cash Box shares in this excitement and extends a warm welcome to all participants great and small, independent and major. We offer special thanks to our reporting stations and wish you continued success in all your ventures.

MUST-SEE SHOWS—In addition to the forums and panel discussions of the radio seminar, the entertainment, as always, will rate an A-plus. Columbia recording artist Dolly Parton will provide the opening entertainment for CRS-24 on Thursday, March 4. This is Dolly’s first-ever performance at a CRS function. MCA’s Reba McEntire headlines the Super Faces Show sponsored by the Academy of Country Music on Thursday evening. McEntire first performed at CRS in 1980 during the New Faces Show. “It’s a real thrill for me to come back 13 years later,” says McEntire. “To say thank you to radio for allowing me to enjoy so many wonderful years in this business.”

The Country Music Association will sponsor a presentation called “Fire Up Your Playlist” on Friday, March 5 at 8:30 a.m. A special surprise guest will be appearing to perform as well as give attendees through a video preview of Hot Product for 1993. Liberty recording artist Suzy Bogguss headlines the ASCAP-sponsored luncheon showcase, also on Friday. A New Faces Shote participant in 1990, Bogguss is enjoying her biggest year to date as the CMA’s 1992 Horizon Award Winner. Her Aces album has been certified gold by the RIAA, and her current album, Voices In The Wind is rapidly approaching that same mark. Remember, this is the same luncheon in which Garth Brooks performed “Friends in Low Places” from his upcoming album in 1990. At the time, Brooks had only one #1 single to his credit. MCA Canada recording artist Joan Kennedy will headline the Saturday, March 6 luncheon showcase sponsored by the Canadian Country Music Association. Kennedy will be joined by songwriter/performer Ian Tyson who will co-host the luncheon.

New Faces Banquet & Show—CRS-24 concludes with the New Faces Banquet & Show on Saturday night, March 6th. As a potential career-booster, the New Faces Show once again represents an impressive line-up of artists. Scheduled to appear are: Boy Howdy (Curb), Tracy Byrd (MCA), Confederate Railroad (Atlantic), Radney Foster (Arista), Matthews, Wright & King (Columbia), Martina McBride (RCA), Ronna Reeves (Mercury), The Remingtons (BNA), Dennis Robbins (Giant) and Michael White (Reprise).

Mass Media—As you know, “We’ve Got What’s Hot” is the theme for CRS-24, and organizers have announced the opening press conference will be held from 2-3 p.m. on Wednesday, March 3, 1993 in the Centennial “B” ballroom of the Opryland Hotel. This marks the first year in which CRS registrants are being encouraged to attend. CRB executive director Frank Mull said, “The press conference has become an important place to disseminate information on the Seminar, and we felt by including first time attendees along with the media they could make the most of their Seminar experience.” The press conference will give CRS organizers the opportunity to run through the Seminar agenda highlights as well as update the press and media on any last-minute changes regarding meeting rooms, panels, speakers, showcases, etc.

For Further Information: Contact CRB Inc. offices, 50 Music Square West, (615) 327-4487 or 327-4488. For more detailed publicity information please contact AristoMedia, PO. Box 22765, Nashville, TN 37202. (615) 269-7071, FAX (615) 269-0131.

“The press conference has become an important place to disseminate information on the seminar, and we felt by including first time attendees along with the media they could make the most of their seminar experience.”

—Frank Mull, CRB Executive Director

MUSIC CITY NEWS—Country stars Tracy Lawrence and Michelle Wright recently announced the nominees for the TNN Music City News Country Awards from Nashville’s Country Music Hall of Fame. The show will be telecast on Monday, June 7, at 9:00 p.m. (EST) on TNN: The Nashville Network.
Thanks Country Radio Broadcasters for turning up the Heat!
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Chart Peak</th>
<th>Chart Weeks</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Queen of Memphis</td>
<td>Confederate Railroad</td>
<td>3</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>Drive South</td>
<td>Suzy Bogguss</td>
<td>2</td>
<td>12</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>All These Years</td>
<td>Suzy Bogguss</td>
<td>6</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>What Part of No</td>
<td>Lorrie Morgan</td>
<td>7</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>Once Upon a Lifetime</td>
<td>Alabama</td>
<td>9</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Just One Night</td>
<td>McBride &amp; the Ride</td>
<td>8</td>
<td>13</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>I Want You Bad (And That Ain't Good)</td>
<td>Collin Raye</td>
<td>10</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Tryin' to Hide a Fire in the Dark</td>
<td>Billy Dean</td>
<td>11</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>Anthology</td>
<td>Mary Chapin Carpenter</td>
<td>12</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>Heartland</td>
<td>George Strait</td>
<td>15</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>11</td>
<td>My Strongest Weakness</td>
<td>Wynnonna</td>
<td>9</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>It's a Little Too Late</td>
<td>Tanya Tucker</td>
<td>17</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>13</td>
<td>Leave's Been a Long Time Comin'</td>
<td>Shennanah</td>
<td>13</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Boom It Was Over</td>
<td>Robert Ellis Orrall</td>
<td>14</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>15</td>
<td>Let That Pony Run</td>
<td>Pam Tillis</td>
<td>19</td>
<td>7</td>
<td>18</td>
</tr>
<tr>
<td>16</td>
<td>Learning to Live Again</td>
<td>Garth Brooks</td>
<td>21</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>17</td>
<td>Ol' Country</td>
<td>Mark Chesnutt</td>
<td>20</td>
<td>7</td>
<td>21</td>
</tr>
<tr>
<td>18</td>
<td>High on a Mountain Top</td>
<td>Marty Stuart</td>
<td>18</td>
<td>15</td>
<td>19</td>
</tr>
<tr>
<td>19</td>
<td>When My Ship Comes In</td>
<td>Clint Black</td>
<td>22</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>20</td>
<td>She's Not Crying Any More</td>
<td>Billy Ray Cyrus</td>
<td>23</td>
<td>6</td>
<td>22</td>
</tr>
<tr>
<td>21</td>
<td>Hard Workin' Man</td>
<td>Brooks &amp; Dunn</td>
<td>25</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>22</td>
<td>Nobody Wins</td>
<td>Rodney Foster</td>
<td>26</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>23</td>
<td>Mending Fences</td>
<td>Restless Heart</td>
<td>28</td>
<td>6</td>
<td>27</td>
</tr>
<tr>
<td>24</td>
<td>Rock Me (In the Cradle of Love)</td>
<td>Deborah Allen</td>
<td>29</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>25</td>
<td>Standing Deep in the Vineyard of Time</td>
<td>Kathy Mattea</td>
<td>27</td>
<td>7</td>
<td>26</td>
</tr>
<tr>
<td>26</td>
<td>In a Week or Two</td>
<td>Diamond Rio</td>
<td>14</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>27</td>
<td>Born to Love You</td>
<td>Mark Collie</td>
<td>25</td>
<td>9</td>
<td>24</td>
</tr>
<tr>
<td>28</td>
<td>Tonight I Climbed the Wall</td>
<td>Alan Jackson</td>
<td>32</td>
<td>14</td>
<td>31</td>
</tr>
<tr>
<td>29</td>
<td>My Blue Angel</td>
<td>Aaron Tippin</td>
<td>31</td>
<td>14</td>
<td>30</td>
</tr>
<tr>
<td>30</td>
<td>She Don't Know She's Beautiful</td>
<td>Sammy Kershaw</td>
<td>40</td>
<td>3</td>
<td>39</td>
</tr>
<tr>
<td>31</td>
<td>I'd Rather Miss You</td>
<td>Little Texas</td>
<td>32</td>
<td>5</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>Best Mistakes I Ever Made</td>
<td>Rick Vincent</td>
<td>33</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>The Heart Won't Lie</td>
<td>Reba McIntire</td>
<td>36</td>
<td>2</td>
<td>35</td>
</tr>
<tr>
<td>34</td>
<td>Why Baby Why</td>
<td>Palomino Road</td>
<td>35</td>
<td>6</td>
<td>34</td>
</tr>
<tr>
<td>35</td>
<td>Look Who's Needing Who</td>
<td>Clinton Gregory</td>
<td>39</td>
<td>2</td>
<td>38</td>
</tr>
<tr>
<td>36</td>
<td>Romeo</td>
<td>Dolly Parton</td>
<td>43</td>
<td>3</td>
<td>42</td>
</tr>
<tr>
<td>37</td>
<td>Let Go of the Stone</td>
<td>John Anderson</td>
<td>13</td>
<td>5</td>
<td>14</td>
</tr>
<tr>
<td>38</td>
<td>What's My World Coming To</td>
<td>Jack Roberts</td>
<td>38</td>
<td>6</td>
<td>37</td>
</tr>
<tr>
<td>39</td>
<td>Like a River to the Sea</td>
<td>Steve Wariner</td>
<td>41</td>
<td>3</td>
<td>40</td>
</tr>
<tr>
<td>40</td>
<td>Now I Pray For Rain</td>
<td>Neal McCoy</td>
<td>42</td>
<td>3</td>
<td>41</td>
</tr>
<tr>
<td>41</td>
<td>Someone to Give My Love</td>
<td>Tracy Byrd</td>
<td>45</td>
<td>4</td>
<td>44</td>
</tr>
<tr>
<td>42</td>
<td>True Confessions</td>
<td>Joy White</td>
<td>44</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>43</td>
<td>High Rollin'</td>
<td>Gibson Miller Band</td>
<td>47</td>
<td>2</td>
<td>46</td>
</tr>
<tr>
<td>44</td>
<td>Hearts Are Gonna Be</td>
<td>Hal Ketchum</td>
<td>52</td>
<td>2</td>
<td>51</td>
</tr>
<tr>
<td>45</td>
<td>Get Me Just as Close to Her as You Can (Let's Be)</td>
<td>Marty &amp; Mamie</td>
<td>46</td>
<td>11</td>
<td>45</td>
</tr>
<tr>
<td>46</td>
<td>Honky Tonk Walkin'</td>
<td>Kentucky Headhunters</td>
<td>49</td>
<td>6</td>
<td>48</td>
</tr>
<tr>
<td>47</td>
<td>Nobody Loves You When You're Free</td>
<td>The Remingtons</td>
<td>48</td>
<td>4</td>
<td>47</td>
</tr>
<tr>
<td>48</td>
<td>Look at You Girl</td>
<td>Chris LeDoux</td>
<td>57</td>
<td>2</td>
<td>56</td>
</tr>
<tr>
<td>49</td>
<td>Alibi (At Least You)</td>
<td>Tracy Lawrence</td>
<td>52</td>
<td>2</td>
<td>51</td>
</tr>
<tr>
<td>50</td>
<td>Made for Lovin' You</td>
<td>Doug Stone</td>
<td>57</td>
<td>2</td>
<td>56</td>
</tr>
<tr>
<td>51</td>
<td>What a Woman Wants</td>
<td>Lari White</td>
<td>51</td>
<td>2</td>
<td>50</td>
</tr>
</tbody>
</table>
CHUCK DIXON PROMOTIONS
Hard Work Makes The Difference

Exclusive Cash Box Promotions

345 Hickory Drive
Old Hickory, TN 37138

(615) 754-7492
HIGH DEBUTS

1. TRACY LAWRENCE—"Alibi"—(Atlantic)—#49
2. DOUG STONE—"Make For Lovin' You"—(Epic)—#50
3. DOUG SUPERNAW—"Honky Tonkin' Fool"—(BNA)—#54
4. MICHELLE WRIGHT—"The Change"—(Arista)—#56

MOST ACTIVE

1. SAMMY KERSHAW—"She Don't Know She's Beautiful"—(Mercury)—#30
2. CHRIS LEDOUX—"Look At You Girl"—(Liberty)—#48
3. HAL KETCHEM—"Hearts Are Gonna Roll"—(Curb)—#44
4. DOLLY PARTON—"Romeo"—(Columbia)#6
5. ALAN JACKSON—"Tonight I Climbed The Wall"—(Arista)—#28

POWERFUL ON THE PLAYLIST—In this big week in country music we see lots of action in the Cash Box Top 100 Country Singles chart. Leading the big movers is Mercury's Sammy Kershaw as his latest single, "She Don't Know She's Beautiful," moves a whopping 10 spots to #30. Liberty cowboy Chris Ledoux's "Look At You Girl" climbs nine to #48, while Curb's Hal Ketchum slides up eight to #44 with "Hearts Are Gonna Roll." Billy Ray Cyrus will always love Dolly Parton, (or is that vice-versa?) as her exceptionally publicized "Romeo" single on Columbia jumps seven to #56. Artie Kershaw's Alan Jackson is the last of the week's big movers. His latest single, "Tonight I Climbed The Wall" has moved six spots up to rest at #28.

RADIO NEWS—Artist & Video/Radio Tape Sessions Slated For CRS-94. The Artist/Radio Tape Session (ARTS) continues to be one of the highlights of Country Radio Seminar. The event allows radio programmers an opportunity to tape customized IDs, spots, and promos with today's most popular country music artists. This year's session will take place from 4 to 7 p.m. on Wednesday, March 6, the opening day of CRS-94. Participants must provide their own battery-powered tape recorder. For the second year, CRS is also offering a Video/Artist Tape Session (VATS) where regional music video shows with a country radio station tie-in can tape the same type of customized spots for their video shows. CRS successfully tested the concept a year ago with 10 shows. This year over 20 participants are expected. VATS happens on Wednesday, March 6 from 11 a.m. to 2 p.m. Artists scheduled to participate include Deborah Allen, Suzy Bogguss, Brooks & Dunn, Marty Brown, Mark Collie, Charlie Daniels, Diamond Rio, Holly Dunn, Chris Ledoux, Little Texas, Tim Mensy, Dennis Robbins, Dan Seals, Pam Tillis, Steve Wariner, Curtis Wright, and Michelle Wright among others.

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. Broken Heartland—Zaca Creek (Giant)
2. She Dreams—Tim Mensy (Giant)
3. Losing You Is New To Me—Skip Ewing (Liberty)

Cash Box would like to print more radio news. Send press releases to Brad Hogue, Nashville Editor, 30 Music Square West, Suite #504, Nashville, TN 37203.

CMT TOP TEN VIDEO COUNTDOWN

1. Sawyer Brown . . . . . . . . . . . . . All These Years (Curb)
2. Billy Dean . . . . . Tryin' To Hide A Fire In The Dark (Liberty/SBR)
3. McBride & The Ride . . . . . . Just One Night (MCA)
4. Suzy Bogguss . . . . . . . . . Drive South (Liberty)
5. Mary-Chapin Carpenter . . . . . . Passionate Kisses (Columbia)
6. Collin Raye . . . . . . I Want You Bad (And That Ain't Good) (Epic)
7. Lee Kernaghan . . . . . Boom! It Was Over (RCA)
8. George Strait . . . . . . . . . Heartland (MCA)
9. Tanya Tucker . . . . . It's A Little Too Late (Liberty)
10. Pam Tillis . . . . . . . . . Let That Pony Run (Arista)

—compliments of CMT video countdown, week ending February 24, 1993.
MARION HAMMERS
Nick Hundley Productions, Inc.

Promotions
by
DIXON
and
BRADSHAW

Publicity
by
Eddie Carr

THANK YOU
RADIO
For All Your Support In
"Get Me Just As Close To Her"

WATCH FOR NEW RELEASE
"THIS TIME IT'S YOU"

Interstate 40 Records
Thank you, Radio... for the success of "THE TEARS IN MAMA'S EYES"

Look for my new release on Compact Disc...

"SHE WON'T LOVE ME" ('TIL I GROW HAIR)
(sometimes called... "The Dogfight Song")

By Brad Hogue

SINGLES
OUT OF THE BOX

**TRACY LAWRENCE** "Alibis" (Atlantic)
Producer: James Stroud
Writer: Randy Boudreaux
Album: Alibis

From his forthcoming album of the same name, "Alibis" demonstrates Lawrence’s maturing vocal prowess. It's a catchy tune with a hook easily strong enough to garner requests. The song relates to its listener—"And, boy, you can bet, if a move can be made, she knows how to make one on you..."

**RICKY LYNN GREGG** "If I Had A Cheatin' Heart" (Liberty)
Producer: Chuck Howard
Writers: Wayland Holyfield/Al Turney
Album: If I Had A Cheatin' Heart

This rockabilly swinger debuts Ricky Lynn Gregg from Longview, Texas. Gregg recently signed a multi-album deal with Liberty after notoriety and touring on the Texas scene brought him national attention. Kickin' country.

**LOUDON WAINWRIGHT III** "People In Love" (Virgin)
Producer: Loudon Wainwright III/Jeffrey Lesser
Writer: Loudon Wainwright III

In Wainwright's opinion, love is the wrong thing to be into. "People In Love" is a well-written farce which presents a bit of comical angst while looking at relationships.

**TOBY KEITH** "Should've Been A Cowboy" (Mercury)
Producer: Nelson Larkin/Harold Shedd
Writer: Toby Keith
Album: Toby Keith

There's already a big push on this artist as part of Mercury's Triple Play promotion. Billed as a Haggard-influenced singer/songwriter, Toby Keith indeed comes across as authentic in "Should've Been A Cowboy."

**NANCI GRIFFITH** "Speed Of The Sound Of Loneliness" (Elektra)
Producer: Jim Rooney
Writer: John Prine
Album: Other Voices, Other Rooms

Mary-Chapin Carpenter has opened lots of doors for vocal stylists like Nanci Griffith. Written by John Prine, "Speed Of The Sound Of Loneliness" has Griffith lending interpretive vocals to create strong visual images appropriate for the song.
RADIO SAYS... "A SMASH HIT!!"

J.R. RANDOLPH

"Somebody's Stealin'"

From the PLAYBACK ALBUM
"Goin' Strong"

Now on Over 400 Stations and

GOIN' STRONG!

Produced by JACK CATE

THANKS RADIO

THANKS CASH BOX

Playback RECORDS

BOX 630755
MIAMI, FL 33163
(305) 935-4880

50 MUSIC SQ. W.
NASHVILLE, TN 37203
(615) 329-8093

THE #1 INDIE

National Distr. by LAURIE RECORDS

450 Livingston St.
Norwood, N.J. 07648
1-800-344-8249
By Brad Hogue

SINGLES

OUT OF THE BOX

■ TRISHA YEARWOOD “You Say You Will” (MCA)
Producer: Garth Fundis
Writers: Beth Nielsen Chapman/Verlon Thompson
Album: Heaters In Armor
The latest from MCA’s platinum blonde, “You Say You Will” presents further evidence that Trisha Yearwood is quite comfortable with any style she decides to try.

■ RICKY VAN SHELTON “Just As I Am” (Columbia)
Producer: Steve Buckingham
Writers: Larry Boone/Paul Nelson
Album: Greatest Hits Plus
Ricky Van Shelton has always recorded selections which showcase his versatility. “Just As I Am” is a gospel-tinged self-comforter, and Van Shelton’s vocals are smooth as silk.

■ ROSANNE CASH “Seventh Avenue” (Columbia)
Producers: John Leventhal/Rosanne Cash
Writers: R. Cash/J. Leventhal
Album: The Wheel
It’s been a while since we’ve heard from her and a much-anticipated pleasure to hear what she’s up to. Rosanne strays slightly from the country music mainstream in “Seventh Avenue,” but there’s a chance she might open some new doors and cross to other markets. Remember “Seven Year Ache.”

■ LEE ROY PARNELL “Tender Moment” (Arista)
Producers: Scott Hendricks/Barry Beckett
Writers: L. Parnell/R. Bourke/C. Moore
Album: Love Without Mercy
Another Parnell, Bourke and Moore song, “Tender Moment” is a little more upbeat than the previous single, “Love Without Mercy.”

■ SIX SHOOTER “Under My Skin” (Curb)
Producers: Buddy Killen/Ronnie McDowell/Joe Meador
Writer: Jeff Cody
Say salutations to Six Shooter, who steps out and at least takes a chance with this mad-samba of a country ditty. Reminiscent of the Nitty Gritty Dirt Band and maybe Ricky Skaggs, “Under My Skin” is an extremely interesting attention-getter which combines some risque production techniques with an obviously talented band. Give it a spin!
from
PLAYBACK RECORDS

A NEW STAR

PETRELLA
from the Playback Album
"PETRELLA--COUNTRY SOUL"
Produced by Jack Gayle

...Every so often, in time, a "different" sound bursts onto the music scene. This is one of those times. The Magical sounds of PETRELLA...Hypnotizing us over weaving rhythm & Blues horns. Country joins Soul!

Truly...The birth of a new sound..."Country-Soul".
CONGRATULATIONS PETRELLA.

Playback RECORDS

BOX 630755
MIAMI, FL 33163
(305) 935-4880

50 MUSIC SQ. W.
NASHVILLE, TN 37203
(615) 329-8093

THE # 1 INDIE

National Distr. by

450 Livingston St.
Norwood, N.J. 07648
1-800-344-8249
INDIE PICK OF THE WEEK

PETRELLA “I Found Somebody” (Playback)
Producer: Jack Gale
Writer: G. Frey/J. Tempchin
Album: Petrella

Jack Gale and Playback Records are blazing a new trail with another first in the music business—a country-soul division! Petrella is the artist who is spearheading the effort. Having performed at President Clinton’s inauguration, Petrella may soon be getting national television exposure. Her first single is called “I Found Somebody,” an excellent remake of the Glenn Frey hit. Give it a spin!

INDIE CHART ACTION—Marion Hammers leads the independents again this week with her latest single, “Get Me Just As Close To Her As You Can,” on the Interstate 40 label. Hammers moves up one chart spot to #45. Stop Hunger’s Jack Hollingsworth climbs three to #57 with his timely “Country Radio” single. Kevin Charles on Stargem also moves up three to #58 with “The Tears In Mama’s Eyes.” Labelmate Doc Randolph slides forward four spots with his latest single, “Fantasies Of You,” up this week to #59.

INDIE NEWS BRIEFS—Independent recording artist “Doc Randolph” Howes, a Ponchatoula, Louisiana native is off to the Philippines again, this time to Aklan, Panay, off the northern coast on one of his many missionary mercy flights where he will donate both his time and money as a surgeon helping in cases involving cleft lip and cleft palate. As a musician, Doc’s latest single on the Stargem label, “Fantasies Of You” is currently holding a bulleted #59 on the Cash Box Top 100 Country Singles Chart. Labelmate and country legend Johnny Paycheck is back in the studio finishing up a forthcoming album project which will include, among other things, a brand new version of his hit single, “Old Violin.” Southern Desoto Productions recording artist Heath Locklear is putting together a new country/gospel project under partial direction of noted vocal coach, Renee Grant Williams. Locklear is expecting an early Spring ’93 release.

INDIE FEATURE PICKS

FRANK PILGRIM “The Winter” (Interstate 40)
Writers: B. Jones/D. Wayne

“The Winter” is the latest single from Frank Pilgrim. It likens the winter season to an unhappy time in the singer’s life and shows that his anxiety grows as the thermometer shrinks. “Damn the winter,” the song says.

MELISSA MICHAELS “If I Had My Way” (Interstate 40)
Writers: D. Austin/V. Dial/V. Byrd

An uptempo ballad pace provides the backdrop for this love lamentation. “If I Had My Way” presents Michaels’ vocals in a country-pop fashion.
THANKS!
Country Radio
for making this past year
my best yet!

Del Pritchett

Special thanks to:
Dave & Brenda Faulkner for making it all happen
DeCecco Tomato Products for Album & Tour Support
Dick McVey for Project Coordination, Consulting & Publicity
Chuck Dixon & Gary Bradshaw for Promotion
Mark Wagner at Cash Box

For further information contact:
Del Pritchett Enterprises
Phone 410-397-8305
Dick McVey in Nashville
Phone 615-822-3703
Del Pritchett: Country On Tour

Redefining the Role of the independent artist is what Del Pritchett seems to be doing in country music. His latest single, “Marie Laveau,” (a remake of the Bobby Bare hit) was released in December and garnered immediate airplay. In fact, it took honors for #1 indie during its peak position on the Cash Box Top 100 Country Singles chart. Presidential candidate Ross Perot heard “Marie Laveau” on a Texas radio station and mentioned it in one of his campaign speeches saying “he heard a country singer singing about a voodoo lady” and compared the lyric to “voodoo economics.” Perot liked the song so much he had his aides contact Del to send him a copy. “Marie Laveau” is available from Lion Records on compact disc and cassette as part of Del Pritchett’s first album titled Breakthrough. Del’s next single release, “Closing the Door” will be released to radio immediately.

Having independently toured the northeastern United States for several years, Pritchett is a seasoned performer, and his Las Vegas, family style show has caught the attention of many, including Dave and Brenda Faulkner, who operate DeCecco Tomato Products. DeCecco now supplies Del with tour and album support. Del now travels in two customized MCI Tour busses, and is fully self contained carrying a full band and sound and lights capable of providing adequate sound for up to 6,000 people. Pritchett has worked with many of Nashville’s biggest acts including Conway Twitty, Reba McEntire, Alabama, Cal Smith, Mickey Gilley, Joe Stampley, Moe Bandy and Charlie Pride. He has played a variety of venues including corporate conventions, fairs, show clubs, nightclubs, and other venues, public and private. His six-piece band consists of young veteran musicians that all have strong ties to Nashville. DeCecco’s sponsorship of the Del Pritchett Show is simple. DeCecco supplies posters, tickets, radio spots and some co-op advertising. The club owner will help D.P.E. coordinate the show. DeCecco keeps ticket sales and the club owner gets 100% of the bar. Ticket prices range from $5 - $10 under normal circumstances.

On stage, Pritchett takes his audiences on a roller coaster ride through music history. Everything from a foot-stomping country favorite to a tearful ballad, Del blends new and traditional country as well as music from the ‘50s into a show that attracts audiences of all ages. As the old saying goes, “There is never a dull moment.” Pritchett credits his versatility to his early career as a radio disc jockey and program director and says the experience has given him an edge on knowing what the audience wants.

“I never in my wildest dreams would I have expected these songs to take off like they have,” said Pritchett. “Especially with a first project. Without the help of the Faulkners, we would never have been able to get this thing off the ground nationally. Certain clubs won’t book a new artist, and Dave has been able to bring us in on a sponsorship and it’s really working out great. We’ve got all the key elements going—now we’ve just got to get it happening on a grander scale.”

For more information, please contact Del Pritchett Enterprises at (410)-397-8385.
<table>
<thead>
<tr>
<th>#1 ALBUM</th>
<th><strong>Bill Ray Cyrus</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GIVE ME ALL</strong> (MCA 10608)</td>
<td>George Strait 1  29</td>
</tr>
<tr>
<td><strong>IT'S YOU CALL</strong> (MCA 10620)</td>
<td>Reba McEntire 3  37</td>
</tr>
<tr>
<td><strong>THE CHASE</strong> (Liberty 97479)</td>
<td>Garth Brooks 2  21</td>
</tr>
<tr>
<td><strong>PURE COUNTRY</strong> (Original Motion Picture Soundtrack) (MCA 10615)</td>
<td>George Strait 4  19</td>
</tr>
<tr>
<td><strong>BROADWAY</strong> (Liberty 97448)</td>
<td>Brooks &amp; Dunn 5  29</td>
</tr>
<tr>
<td><strong>I STILL BELIEVE IN YOU</strong> (MCA 10630)</td>
<td>Trisha Yearwood 7  21</td>
</tr>
<tr>
<td><strong>HEARTS IN ARMOR</strong> (MCA 10641)</td>
<td>Trisha Yearwood 2  23</td>
</tr>
<tr>
<td><strong>A LOT ABOUT LION</strong> (Liberty 97503)</td>
<td><strong>BUT LOVE</strong> (Liberty 97503)</td>
</tr>
<tr>
<td><strong>LOVE'S A WINDING ROAD</strong> (Liberty 97504)</td>
<td>George Strait 13  125</td>
</tr>
<tr>
<td><strong>ROCK THE JUKEBOX</strong> (Arista 86813)</td>
<td>Trisha Yearwood 19  69</td>
</tr>
<tr>
<td><strong>CHRIS MY BROKEN HEART</strong> (Liberty 97505)</td>
<td>Reba McEntire 16  82</td>
</tr>
<tr>
<td><strong>COME ON OVER</strong> (Columbia 84889)</td>
<td>Mary-Chapin Carpenter 6  18</td>
</tr>
<tr>
<td><strong>GREATEST HITS PLUS</strong> (Columbia 75253)</td>
<td>Ricky Van Shelton 3  125</td>
</tr>
<tr>
<td><strong>TRUE HEARTS</strong> (Liberty 98073)</td>
<td>Trisha Yearwood 20  60</td>
</tr>
<tr>
<td><strong>GARTH BROOKS</strong> (Liberty 98875)</td>
<td>Garth Brooks 21  175</td>
</tr>
<tr>
<td><strong>CAN'T RUN FROM YOURSELF</strong> (Liberty 98970)</td>
<td>Yvonne Tucker 3  17</td>
</tr>
<tr>
<td><strong>FROM THIS DAY FORWARD</strong> (Liberty 98980)</td>
<td>Trisha Yearwood 16  50</td>
</tr>
<tr>
<td><strong>FIRE IN THE DARK</strong> (Liberty/SKJ 99947)</td>
<td>Garth Brooks 22  24</td>
</tr>
<tr>
<td><strong>THE HARD WAY</strong> (RCA 66009)</td>
<td>Clint Black 23  30</td>
</tr>
<tr>
<td><strong>IN THE WIND</strong> (Liberty 96386)</td>
<td>Trisha Yearwood 24  24</td>
</tr>
<tr>
<td><strong>GREATEST HITS VOL. II</strong> (Warner Bros. 50405)</td>
<td>Randy Travis 27  19</td>
</tr>
<tr>
<td><strong>ALL I CAN BE</strong> (Epic 47696)</td>
<td>Collin Raye 28  74</td>
</tr>
<tr>
<td><strong>WHATCHA GONNA DO WITH A COWBOY</strong> (Liberty 89881)</td>
<td>Chris LeDoux 26  64</td>
</tr>
<tr>
<td><strong>CLOSE TO THE EDGE</strong> (Arista 185602)</td>
<td>Diamond Rio 31  14</td>
</tr>
<tr>
<td><strong>BEYOND THE SEASONS</strong> (Liberty 98742)</td>
<td>Garth Brooks 22  24</td>
</tr>
<tr>
<td><strong>CONFEDERATE RAILROAD</strong> (Atlantic 23235)</td>
<td>Confederate Railroad 74  22</td>
</tr>
<tr>
<td><strong>CARE ON THE CORNER</strong> (Curb 77794)</td>
<td>Sawyer Brown 24  21</td>
</tr>
<tr>
<td><strong>HONEYMOON MAN</strong> (Arista 67020)</td>
<td>Various Artists 25  24</td>
</tr>
<tr>
<td><strong>LIFE IS A DANCE</strong> (Atlantic 84260)</td>
<td>John Michael Montgomery 26  14</td>
</tr>
<tr>
<td><strong>YOU CAN'T TAKE IT WITH YOU</strong> (Arista 67756)</td>
<td>Sammy Kershaw 27  48</td>
</tr>
<tr>
<td><strong>IN THIS LIFE</strong> (Epic 49893)</td>
<td>Tim McGraw 28  32</td>
</tr>
<tr>
<td><strong>PONGIN' YOURSELF IN MY SLEEPS</strong> (RCA 27523)</td>
<td>Mark Chesnutt 29  15</td>
</tr>
<tr>
<td><strong>ONE OF THESE NIGHTS</strong> (Liberty 97646)</td>
<td>Marty Stuart 30  47</td>
</tr>
<tr>
<td><strong>HOMeward LOOKING ANGEL</strong> (Arista 91694-2)</td>
<td>Pam Tillis 31  18</td>
</tr>
<tr>
<td><strong>BIG IRON HORSES</strong> (RCA 66049)</td>
<td>Restless Heart 32  62</td>
</tr>
<tr>
<td><strong>DAIN'T NO KIND</strong> (Warner Bros. 50364)</td>
<td>David Lee Murphy 33  85</td>
</tr>
<tr>
<td><strong>READ BETWEEN THE LINES</strong> (RCA 61249)</td>
<td>Aaron Tippin 34  28</td>
</tr>
<tr>
<td><strong>THE ROAD TO RESCUE</strong> (Curb/Capitol 94290)</td>
<td>Sawyer Brown 35  97</td>
</tr>
<tr>
<td><strong>THE DIRT ROAD</strong> (Curb/Capitol 94290)</td>
<td>Hank Williams, Jr. 36  50</td>
</tr>
<tr>
<td><strong>MAVERICK</strong> (Curb/Capricorn 26386)</td>
<td>Tanya Tucker 37  41</td>
</tr>
<tr>
<td><strong>I DO AND I DON'T</strong> (Liberty 98961)</td>
<td>Trisha Yearwood 38  41</td>
</tr>
<tr>
<td><strong>MARIE COLLIE</strong> (MCA 10658)</td>
<td>Mark Collie 39  26</td>
</tr>
<tr>
<td><strong>TEN STRAIGHT HITS</strong> (MCA 65645-3)</td>
<td>George Strait 40  52</td>
</tr>
<tr>
<td><strong>STICKS AND STONES</strong> (Liberty 97526-1)</td>
<td>Tracy Lawrence 41  61</td>
</tr>
<tr>
<td><strong>DON'T GO NEAR THE WATER</strong> (Memory 10512)</td>
<td>Sammy Kershaw 42  51</td>
</tr>
<tr>
<td><strong>TOO BIG FOR OUR TOUGHEST LIVESTOCK</strong> (Curb 77949)</td>
<td>Tim McGraw 43  25</td>
</tr>
<tr>
<td><strong>SURE LOVE</strong> (Curb 77511)</td>
<td>Hal Ketchum 44  59</td>
</tr>
<tr>
<td><strong>GREAT MYSTERY</strong> (Warner Bros. 50404)</td>
<td>Randy Travis 45  19</td>
</tr>
<tr>
<td><strong>RUMOR HAS IT</strong> (MCA 10016)</td>
<td>Reba McEntire 46  123</td>
</tr>
<tr>
<td><strong>LONG TIME COMIN'</strong> (RCA 66901)</td>
<td>Shania Twain 47  37</td>
</tr>
<tr>
<td><strong>POCKET FULL OF GOLD</strong> (MCA 10140)</td>
<td>Trisha Yearwood 48  29</td>
</tr>
<tr>
<td><strong>FREEBORN MAN</strong> (Screamin' Eagle/RCA 50070)</td>
<td>Steve Wariner 49  29</td>
</tr>
<tr>
<td><strong>AIN'T NO TELLING</strong> (Warner Bros. 50402)</td>
<td>Travis Tritt 50  87</td>
</tr>
<tr>
<td><strong>DEL RIO, TX 1936</strong> (Arista 18712)</td>
<td>Radney Foster 51  13</td>
</tr>
<tr>
<td><strong>WHERE THERE'S SMOKE</strong> (Epic 52940)</td>
<td>Gibson Miller Band 52  63</td>
</tr>
<tr>
<td><strong>DIAMOND RIO</strong> (MCA 67051)</td>
<td>Diamond Rio 53  13</td>
</tr>
<tr>
<td><strong>HERE IN THE REAL WORLD</strong> (MCA 10621)</td>
<td>Alan Jackson 54  150</td>
</tr>
<tr>
<td><strong>BACKROADS</strong> (Columbia 46465)</td>
<td>Ricky Van Shelton 55  66</td>
</tr>
<tr>
<td><strong>DOWN IN THE DIRT</strong> (Warner Bros. 26599)</td>
<td>Rodney Crowell 56  38</td>
</tr>
<tr>
<td><strong>GREAT HITS II</strong> (RCA 61040)</td>
<td>Trisha Yearwood 57  67</td>
</tr>
<tr>
<td><strong>BILLIE DEAN</strong> (Liberty/SKJ 67297)</td>
<td>Billy Dean 58  70</td>
</tr>
<tr>
<td><strong>BAD AT HOME</strong> (Curb/Capitol 94290)</td>
<td>Mark Chesnutt 59  70</td>
</tr>
<tr>
<td><strong>SOMETHING IN RED</strong> (MCA 30211)</td>
<td>Lorrie Morgan 60  34</td>
</tr>
<tr>
<td><strong>THE TIME HAS COME</strong> (RCA 66002)</td>
<td>Martina McBride 61  73</td>
</tr>
<tr>
<td><strong>SAVED AND POWERFUL</strong> (MCA 10540)</td>
<td>McBride &amp; The Ride 62  70</td>
</tr>
</tbody>
</table>

### Top 5 Killin' Time **(RCA 96687)**

- 5 Killin' Time **(RCA 96687)**
- Clint Black 75  193

### FROM COUNTRY MUSIC CASH BOX MARCH 6, 1993

**COUNTRY MUSIC**

“Country & Western, Country, Pop Country, Country Pop or just Pop?”

**By Mark Wagner**

Hi, I’m Mark Wagner, operations director of the Cash Box/Nashville office. I know the intro or title to this editorial update is somewhat confusing, but just where is country music today? I have listened to country music for 30 years and never once grew tired of the steel guitars, the rhythm of a Martin, the thumping of a bass and the solid beat of the snare. However, for the past year I have listened to country music with an open ear, and I must say there’s a much livelier beat in my right foot as I tap along. I also feel the whole country, even the world, is giving this phenomenon called country music more of its ear and pocketbook. Country & Western has gone from Saturday nights on the Grand Ole Opry with all the greats to two major prime time awards shows and over 2,400 full-time radio stations. With Garth blowing pop artists away in sales figures and Billy Ray with one of the biggest singles since Elvis had “Blue Suede Shoes,” I ask again, country or pop?

I don’t want to take anything away from my roots or anyone who believes in good old country music. On the other hand I don’t want to miss this opportunity to let this great music reach the potential it so rightfully deserves. People in the U.S.A. and the world today are asking for and demanding many things. One of those demands is obviously no-holds-barred, take-down-the-fences, cross-all-the-boundaries and go-for-the-platinum Country Music! When a music dominates so many awards, covers so many age groups, takes retail outlets by storm and has radio stations changing music formats everyday, we must ask if this could be our cherished country music is becoming the most popular music of today and the future. If it did, what would we say? What would we do and what would we call it? Pop or Country? Who knows. Let’s just work together in making our precious gem grow larger and shine brighter. Let’s don’t forget, on the horizon is something called Country Gospel. Where does it end? Let’s hope it never does.

Cash Box/Nashville, myself and staff are working hard every day to make this music bigger, broader and better. Our country editorial is top-notch. Our radio panel, by carrying major, medium and small market radio stations offers to help and give new artists (independent & major) a fair chance to exploit their craft or talent. The radio panel also gives the legends and once hit-makers who still make hits the opportunity they always had. No other trade magazine will work as hard in artist development and coordinating an effective strategy to launch a new artist or sustain the legends. Rates are competitive, and 50 years of experience never hurt any business. We are internationally marketed and striving for the future of all music in a determined, aggressive manner.

Please don’t take me wrong, I am not putting down any major trade in any way, I just know that Cash Box magazine has a special interest in helping all artists, big or small in making their dreams come true. This is why everyone knows, from the largest major to the smallest independent, there is no guarantee for any undertaking. Give your project the chance it deserves: Cash Box magazine!
Radio Seminar News, Etc.

CANADIAN COUNTRY RETURNS—The Canadian Country Music Association (CCMA) returns to CRS for the fourth straight year as the presenter of the seminar’s Saturday, March 6 Luncheon and Showcase. CCMA president Chris Hughes announced the organization will be showcasing one of the country’s hottest new acts, Joan Kennedy, at the luncheon. It is hoped that the show will duplicate the response American radio programmers had to Michelle Wright’s appearance at the Canadian luncheon last year which led to the U.S. success of her Now & Then album. “The Country Radio Seminar is one of the most important industry events in the Nashville calendar,” said Hughes. “For four years now, we have sponsored this luncheon at the event as a way of making the point that the Canadian country music scene is as vital and exciting as the American one.” An after-luncheon presentation will include excerpts from the Canadian Country Music Awards show, televised nationally by CTV from the Calgary Jubilee Auditorium in September of 1992. The CCMA’s international affairs director Bart Barton will produce the presentation for the second year.

SONGWRITING NEWS—TNM: The Nashville Network will soon present the 10th annual Music City News Country Songwriters Awards live from Nashville’s Grand Ole Opy House on Tuesday, March 9. Voted by the readers of Music City News, the awards will honor the Top Ten Country Songs of 1992 and the writers of those hits. The song receiving the most votes will be named Song of the Year, which will remain a secret until the envelope is opened during the live telecast.

OFFICES OPENED—Chicago-based Jeff McClusky and Associates, a 12-year national promotion and marketing company, has announced the opening of a Nashville office. Tapped to head the Nashville division is Ed Mascolo, senior vice president of promotion, and Bobby Young, vice president of promotion. Jeff McClusky and Associates’ Nashville offices will be located at 1719 West End Avenue, Suite 603, West Tower, Nashville, TN 37203/Phone (615) 322-1212.

POP COUNTRY—Ruthanna Abel, president and founder of the Nashville-based film and video company, The L.A. Connection, has announced the exclusive signing and representation of music video director, Eric Stratton. Abel and Stratton’s joint project was the recently released music video on Skip Ewing’s new single, “Losing You Is New To Me.” Pop music video producer/director Stratton cut his teeth in the country market with the Diamond Rio video clip, “Meet In The Middle.” He recently completed a made-for-television motion picture shot in Nashville last February, The Hollywood Beach Murders. Abel is excited about the “stylized look and dynamic feel Eric’s pop music video experience can bring to country.” Abel also announced the duo’s intention to shoot another motion picture in Nashville sometime in late February of 1993. The picture, titled Sins Of Destiny, is a World War II story about Hitler’s last days. The picture will have a name cast in its lead roles, but will utilize a number of local Nashville actors.
COUNTRY SINGLES INDEX (See page 26)

Albie/Sony Tree/Treax2million-BMI/DM
All These Years (Beginner Music-ASCAP)39
Best Mistakes I Ever Made (Longtime Music-BMI)67
Big Heart/Nocturnal Eclipse Music/Union County Music/Brigham Songs & Careers-BMG Music Pub Inc./Young World Music-BMI
Boom! It Was Over (EMI April Music Inc./Kids Music-ASCAP/EMI Blackwood Music Inc./Okay Then-BMI)14
Born To Love You (Judy Judy-JBMI/ASCAP? Sony Tree-BMI)27
Cadillac Ranch/Great Cumberland Music/Diamond Struck Music-BMI
Can I Trust You With My Heart? (Sony Tree-BMI/Post Oak/Edisto Sound-BMI)52
Cheap Whiskey (Sony Tree Pub Co Inc/Building Country Pub-BMI/BMG Int'l Pub/Amandalin Music-ASCAP)60
Country Music Heaven/Sage & Sand-SESAC
Country Radio/Bobby & Billy Music-BMI
Drivin'You'll Be/Truly Billy Music-BMI
"Fantasies Of You" (Uptift Publishing Co.-BMI)59
Get It Just As Close To Her As You Can (Tree Pub Inc.-BMI)43
Golden Years (Sony Tree-BMI/Gold Line-ASCAP)36
Hard Workin' Man (Sony Tree-BMI)21
Heartland (Warder-Tamerlane ASCAP/No current BM/John Bicks-ASCAP)10
Hearts Are Gonna Roll/Foreshadow Songs/Of Polygram/Virgin Timber Music Inc
High On A Mountain Top (Midstream Music Pub-BMI)18
High Rollin'/Nocturnal Eclipse/Union County-BMI/Brahm Songs & Careers-BMG/BMI
Hanky Tonk Walkin' (Polygram Int'l-ASCAP/Mama Ellis's ASCAP/Songs Of Polygram-BMI/Tractor Tracks-BMI)46
Idiot Hands (Englishtown-BMI)99
"I'd Rather Miss You Square/West/I Lowin' Her-ASCAP)53
"If I Could Stop Lovin' You/Don't Tell/Will-AASCAP/Two Sons-ASCAP/BMG/2 Kids ASCAP)85
"I Want You Bad (And That Ain't Good)" (Faron Howard Songs, Inc.BMI)
I Will Stand by You (Famous Music Corp/Bob Corbin Songs-ASCAP)79
In A Week Or Two (Madwoman Music-BMG/MCA Music Pub/Gary Burr Music-Inc.-ASCAP)
It's A Little Too Late (Castle Street End Of August-ASCAP/Marrah-BMI)12
Just One Night Songs Of Polygram Int'l Inc/Songs Of McBride-BMI
Learning To Live Again (Blackwood-BMI/Beatitudes-BMI/Dave Schlitz/Almo-ASCAP)16
Learnin's A Been A Long Time Comin' (Shenandoah's Ark Music Pub/Pub/Judy Judy Music-ASCAP/Four Of A Kind Music-BMI)
Let Go Of The Stone/Irving Music, Inc./Handsome Rafter Music Pub/BMG/LWB Music Corp./Two Some Music-ASCAP)
Let That Pony Run (Sony Cross Keys Pub Co Inc-ASCAP)15
"Like A Danced Away Street/Almo/Love Thy Town-ASCAP)91
Like A River To The Sea (Steve Wariner Music-BMI)39
Look At You Girl (Wyoming Brand-BMI)48
Look At My Heart, No Hands (MCA Music Pub-ASCAP)56
Look Who's Needing Who (Almarie Music-BMI/Millstone Music-ASCAP)57
Lady Love (I'Merry/Polygram Int'l Pub/Lodge Hall Music Inc-ASCAP)16
Marie Lavau/Evil Eye Music Pub/BMI)
Manding Terrors (ASCAP)23
My Blue Angel (Acuff-Rose BM/BMI/Sony Cross Keys-ASCAP/BMG Songs/ASCAP/Micky Hudson-ASCAP)29
My Strongest Weakness (Kentucky Sweetheart Music/Almo Music Corp/BMD Blues Music-BMI/ASCAP)
Nobody Loves You When You're Free (Mapp/BMI/Country-ASCAP/Ca rees-BMI/Rita's Cloud Nine-BMI)47
Nobody Wants/"You're A Gal/ASCAP/St. Julien-ASCAP/Mighty Nice-BMI)22
Now I Pray For Rain (Screen Gems-EMI, BMI/Zomba-ASCAP)140
Of Country (EMI April Music Inc/K-Mark Music-ASCAP)17
Once Upon A Lifetime (Zomba-ASCAP/Dixie Stars-ASCAP)54
Passionate Kiss (Lucy Jones Music-BMI)99
Poor Man's Rose (Sony Tree Pub Co/Coup De Ville Music/Sony Songs Inc)-BMIBMID63
Queen Of Memphis/Nocturnal Eclipse Music/Union Country Music/Tillie Tunes Inc-BMI)1
Rock Me (In The Cradle Of Love/Boyce/Boyce Music/Peevy Co-BMI/24
Romeo's Waltz/Love Music-BMI)36
You Don't Know She's Beautiful Polygram Int'l Pub./Inv./Ranger Bob Music Careers-BMG
Music Pub., Inc.-ASCAP/BMI)
She's Not Cryin' Anymore Songs Of Polygram/Sly Dog/I Got Dog Gone-BMI/20
Somebody Like That (Stonebrook/SESAC/Meadowgreen-ASCAP)56
Someone To Give My Love To "Polygram Int'l Publishing-ASCAP)41
Somewhere Other Than The Night/Off-Song's Choice Music/Majors Bob Music Inc./No Fences Music-BMI/ASCAP)100
Starting Over Blues (Acuff-Rose Music Inc-BMI)83
Take It Back (Ever Pub)BMI)
"The Heart Won't Lie" (Moon & Window Music/Donna Weiss Music, Inc.-ASCAP/BMI)
Two Busy Being In Love (Gary Morris Music/MCA Music Pub/Gary Burr Music-Inc.-ASCAP)18
Two Confessions Songs Of Polygram-BMI/Hank's Cadillac-BMI/42
Walkway Joe (Warner/Tamerlane Pub Co/Warner Music Pub Co/Patrick Joseph Music Inc-BMI)
What A Woman Wants (ASCAP/BMI)31
What Part Of No Gonna Enterprises Inc./ASCAP/Tex Music-BMI
What's My World Coming To It (When My Ship Comes In/Howlin' Hits Music Inc.-ASCAP)19
"Why Baby Why" (Trio/Fort Knox-BMI)43
Wild Man/B Music Corp/Long Ago Music/Sesac/Great Cumberland Music/Diamond Struck Music/Paterrick Music-BMI)

Thanks Radio for Playing
The New Interstate 40 Release by
Melissa Michaels
"If I Had My Way"

National Promotions by
CHUCK DIXON &
GARY BRADSHAW PROMOTIONS
### POP SINGLES INDEX (page 4)

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>The Last Song (Big Pig)</td>
<td>Warner Chappell</td>
<td>ASCAP</td>
</tr>
<tr>
<td>4</td>
<td>Like (Weed High Nightman)</td>
<td>BMI</td>
<td>T-Love</td>
</tr>
<tr>
<td>5</td>
<td>Angel</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>6</td>
<td>Again</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>7</td>
<td>Was</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>8</td>
<td>See You Tonight</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>9</td>
<td>Rush</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>10</td>
<td>Love Love Love</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>11</td>
<td>Heart &amp; Soul</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>12</td>
<td>I Like Your Style</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>13</td>
<td>Since You've Been Gone</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>14</td>
<td>I Need Your Loving</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>15</td>
<td>Place In The Sun</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>16</td>
<td>Talk To Me</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>17</td>
<td>Magic</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>18</td>
<td>Hotline</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>19</td>
<td>In My Life</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>20</td>
<td>In A Million Years</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>21</td>
<td>Do It Again</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>22</td>
<td>Ain't No Love</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>23</td>
<td>Must Be Happening</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>24</td>
<td>Lady Marmalade</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>25</td>
<td>Can't Help Falling In Love</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>26</td>
<td>Like A Virgin</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>27</td>
<td>Love Hangover</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>28</td>
<td>You're My World</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>29</td>
<td>Let It Be</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>30</td>
<td>My Heart Will Go On</td>
<td>BMG</td>
<td>BMG</td>
</tr>
</tbody>
</table>

### R&B CHART INDEX (page 6)

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Controversy</td>
<td>ASCAP/WB/ASCAP</td>
<td>Warner Chappell</td>
</tr>
<tr>
<td>8</td>
<td>Ain't Nobody Like You (Virgin/Buffalo Music Factory/BMI)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>9</td>
<td>Oh My Gosh</td>
<td>ASCAP/Caddie</td>
<td>Warner Chappell</td>
</tr>
<tr>
<td>10</td>
<td>Love Can Move Mountains</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>13</td>
<td>Never A Time</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>14</td>
<td>Slow And Steady</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>15</td>
<td>Free Yourself</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>16</td>
<td>Save America</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>17</td>
<td>Go Away</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>18</td>
<td>Sweeter Than Ever</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>19</td>
<td>Alone</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>20</td>
<td>So Alone (Tryep)</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>21</td>
<td>Sometimes Love Just Ain Enough</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>22</td>
<td>Save Me</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>23</td>
<td>Stop The World</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>24</td>
<td>Go Ahead And Cry (Tryep)</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>25</td>
<td>Head Heartache</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>26</td>
<td>Homies (flip Flop Loco)</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>27</td>
<td>Until You Love Me</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>28</td>
<td>Love Me</td>
<td>ASCAP</td>
<td>ASCAP/E/MCA/ASCAP/WB/ASCAP/Cotton</td>
</tr>
<tr>
<td>29</td>
<td>I Will Always Love You (Violet Aces)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>30</td>
<td>I Need Your Loving (Violet Aces)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>31</td>
<td>If I Ever Fall In Love (Gasoline Alley)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>32</td>
<td>I Fear My Faith In You (Blue Turks)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>33</td>
<td>I Will Always Love You</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>34</td>
<td>I'm Gonna Get That Woman (Nick-O-Vari)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>35</td>
<td>I'm Gonna Get That Woman (Nick-O-Vari)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>36</td>
<td>In The Style Of The Nite I Remember (Gb)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>37</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>38</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>39</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>40</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>41</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>42</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>43</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>44</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>45</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>46</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>47</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>48</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>49</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
<tr>
<td>50</td>
<td>I'm Gonna Be A Lonely Woman (Chappells)</td>
<td>BMG</td>
<td>BMG</td>
</tr>
</tbody>
</table>
Capcom Launches Street Fighter Merchandising Program

CHICAGO—As part of a broad Street Fighter merchandising program, Capcom, Inc. announced the signing of licensing agreements with 24 companies.

Key licensees include Hasbro, Inc., who has obtained the master toy license to manufacture a line of exclusive action figures, vehicles and playsets; Malibu Comics Entertainment, Inc., who will develop and market a cutting-edge comic book series; The Thermos Company, who will create and distribute a special line of lunch boxes; and Fruit Of The Loom, who will manufacture briefs and undershirts for boys later this year.

"Leveraging the tremendous following of our Game Series, Capcom will soon broaden the appeal of Street Fighter with the availability of merchandise from dozens of diverse consumer markets," stated Joseph Morici, senior vice president of Capcom. "Boasting a prestigious list of licenses, these characters are quickly becoming the most powerful property to emerge from the world of electronic entertainment."

To assist its licensing department, Capcom has commissioned Los Angeles-based Entertainment Licensing Associates to serve as the official agent of the Street Fighter line.

"Working closely with Capcom, we've helped secure a list of licensees that represent the finest group of manufacturers, covering all the significant categories of merchandise," commented Dan Kletzky, president of Entertainment Licensing Associates. "This exclusive and far-reaching line of Street Fighter consumer products will be among the most sought-after items of 1993 and beyond," he added.

Offering head-to-head competitive game action, the Street Fighter Series features twelve characters from around the globe, each possessing his or her own special moves and skills. Based on its popularity and tremendous financial success, the Street Fighter Series has been coined the "Pan-Man of the 90s."

Following is the complete list of Street Fighter domestic licenses awarded:

<table>
<thead>
<tr>
<th>LICENSEE</th>
<th>PRODUCT CATEGORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACE NOVELTY</td>
<td>Plush Toys</td>
</tr>
<tr>
<td>ALLISON MANUFACTURING</td>
<td>Apparel Sets for Boys</td>
</tr>
<tr>
<td>CLEO, INC.</td>
<td>Stickers, Valentines, Calendars, Gift Wrap, Bags, Decorations</td>
</tr>
<tr>
<td>COLLEGEVILLE</td>
<td>Halloween Costumes, Masks, Make-Up Kits</td>
</tr>
<tr>
<td>ERO INDUSTRIES, INC.</td>
<td>Backpacks, Gym Bags, Sleeping Bags, Tents, Soft Lunch Kits</td>
</tr>
<tr>
<td>FASCO (USA) LTD.</td>
<td>Back to School Supplies</td>
</tr>
<tr>
<td>FRUIT OF THE LOOM</td>
<td>Briefs and Undershirts for Boys</td>
</tr>
<tr>
<td>GAME PRO PUBLISHING</td>
<td>Video Game Tip/Strategy Book</td>
</tr>
<tr>
<td>HASBRO, INC.</td>
<td>Master Toy License</td>
</tr>
<tr>
<td>HOLOGRAPHICS, INC.</td>
<td>Hologram Hats, Stickers, Decals</td>
</tr>
<tr>
<td>JAY FRANCO AND SON</td>
<td>Towels</td>
</tr>
</tbody>
</table>

HCCl To Meet At ACME '93

CHICAGO—The next official gathering of the industry's Half Century Club International will take place during the upcoming ACME convention in Las Vegas. Meeting date is Friday, March 12 and the location is the Burgundy Room (second level mezzanine) at the Sands Hotel.

HCCI president Steve Kordel promises a lively "gag session" from 3:30 p.m. to 5:30 p.m., "with libations to boot!"

If you are planning to attend, contact Kordel at 312-267-2240; or, time permitting, drop him a quick note at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.

Donna Patzke, an active member of HCCI and a regular at the Club's annual gatherings, passed away on February 12 at the age of 66. Memorial contributions can be made to The Shriners Hospital for Crippled Children or to the Emmanuel Evangelical Lutheran Church. Please direct your contributions to Patzke's daughter, Laurie, at Multi Products Co., Inc., 2052 Grove Ave., Racine, WI 53405.

It's Not Too Late!

CHICAGO—While the response to this function has been outstanding, there is still time for ACME '93 showgoers who would like to participate in the American Amusement Machine Charitable Foundation's Appreciation Dinner, honoring Leah Betelman (chairperson—C.A. Robinson & Co., Inc.) to make their reservations. All you have to do is call AAMCF at 703-494-0756 or FAX 703-494-0616 for full specifics.

The affair is being held on Thursday, March 11 at Caesars Palace in Las Vegas. There will be a reception at 7 p.m. (Colosseum 2-3) followed by dinner at 8 p.m. (Colosseum 4-5). Entertainment and dance music will be provided by the Pink Flamingos and net proceeds will go to the Betelman Education Scholarship Trust Fund.

Another highlight of the March 11-13, 1993 ACME convention at the Sands Expo and Convention Center, will be the annual raffling of a car—this time around a 1929 Model A Ford Coupe! Raffle tickets are $50 each (three for $100). All proceeds from the raffle, the ads inserted in the program booklet (honoring Leah) and the testimonial dinner will be channeled into the establishment of the Betelman Education Scholarship Trust. The scholarships will be awarded to students at UCLA who need financial assistance to continue their education. Leah Betelman ("Mrs. B.") will meet applicants after they have been screened by the University.
DYNAMO AIR HOCKEY CHAMPIONSHIPS. Time Out at Funsphere in Arlington, Texas was the site for the 1992 Texas State Air Hockey Championships, (125-6) which attracted players from throughout the state who competed for over $4,000 in cash and prizes. Time Out's beautiful new facility features four Dynamo deluxe tables. National champion Tim Weissman of Houston prevailed at this match to win his fourth consecutive Texas State title. Veteran player Robert Hernandez, took second place honors, overcame a tough field to reach the finals but was unable to defeat Weissman. The two are pictured (photo 1) in heated competition, with Hernandez wearing his familiar fedora! Now let's head east for the $3,000 1992 New York/New Jersey Air Hockey Championships which climax a special league program involving eight weeks of tournaments, followed by a playoff, at each participating location. The finals were held December 12 at SportsPark USA in Union, New Jersey, which is a five-table sports facility that co-sponsored the event with Dynamo. The finals featured Michael Rosen from Woodhaven Lanes in Queens, NY versus Jason Traynelis from Electric Circuit in Bloomfield, NJ, both of whom have actively organized Air Hockey in their respective areas. Traynelis dominated the match at the start, as Rosen continued to lose ground only to make an outstanding comeback and ultimately win the straight games. This event also saw a terrific nine-year-old player, named Tiffany Keeler, who displayed good puck control, nice wrist action and banks, and a technique of jumping up on the table to snap a puck out near the centerline and deftly whip it back to where she could control it! She won an exciting seven-game set against fellow Vineland, NJ player Tiffany Potts. Tiffany Keeler is pictured in photo 2 giving the champ (Michael Rosen) a little competition! Photo 3 shows the heated action of Rosen and Jason Traynelis.
PAYMENT
SUBSCRIBE
STATE/PROVINCE/COUNTRY
Suite
quantity
King
these
large
Rampart
are
with
Time.
Fighter.
Try.
FABTEK:
games
per
in
full
receipt
Digamart
KONAMI:
the
Super
of
games
order
in
screen,
N.
Main
Basketball.
EAST:
Arabian
Operation
parts
weeks.
Cyberlip;
MERIT
Nintendo:
system.
Discounts.
BULLETIN!
395;
Rampart
large
of
2020.
2002;
200;
20;
2;$
225;
225
per
year
Foreign
Subscriptions
Enclose
payment
and
to
Cash
Box—Subscription
Department
6464
Sunset
Blvd.,
Suite
605
Hollywood,
CA
90028
DIGAMART
OWNERS—Is
your
Digamart
"dime"
scratched,
broken,
in
need
of
replacement?
Call
Stone
Amusement
Co.
for
prices/
quantity
discounts.
Kyle
Copeland,
1-800-WM
STONE.
•
FOUR
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,
PO.
Box
481,
James
A.
Farley
Building,
New
York,
NY
10116-0481.
•
•
•
•
FAN
CLUBS
With
a
deep
understanding
of
the
music
business,
blended
with
our
razor
sharp
graphics,
we
will
design
and
tailor
make
a
product
specifically
for
your
promotions.
From
BOLO
TIES
to
T-SHIRTS,
let
us
put
our
craftsmanship
for
you.
1-800-7-COYOTE.
ADobe
GRAPhiCS
AND DESIGN, INC.
•
•
•
•
COIN
MACHINES
SPECIAL
BULLETIN!
We
have
the
following
beautifully
refinished
games
in
stock
at
the
lowest
prices
ever
quoted.
If
interested,
call
us
(Celine) immediately!
AM.
SAMMY:
Task
Force
Harrier.
ATARI:
Road
Riot
S/D;
Relief
Pitcher;
Tetris.
BALLY:
Super
High
Impact;
Tri
Sport.
DATA
EAST:
Caveman
Ninja;
Tumble
Pop;
Capt.
America;
Viper
Trail.
FABTEK:
Raiden.
IREM:
Hammerin
Harry;
Dragon
Breed.
I-VIC:
Birdie
Try.
KONAMI:
Lightning
Fighter;
Simpsons;
Sunset
Riders;
Turtle
In
Time.
LELAND:
Dragon
Lair
II;
Indy
Heat.
LEPRECHAUN:
Mutant
Fighter.
MERIT
IND.:
Tic Tac
Trivia.
NINTENDO:
Super
System—Practically
new
Nintedo
system
where
youngsters
go
who
are
familiar
with
the
Nintendo
"Home
Game"
system.
A
bargain
at
$1,195
as
they
are
practically
new.
SEGA:
Spiderman;
Clutch
Hitter.
SMART
IND.:
Jackpot;
Clean
Sweep.
SNK:
Beast
Buster.
STRATA:
Hot
Shot
Tennis;
Rim
Rockin
Basketball.
TAITO:
Battle
Shark;
Space
Guns.
PINBALLS:
PREMIER:
Operation
Thunder;
Terminator
2;
Hurricane.
USED
KITS:
Atomic
Punk
$395;
Arabian
Fight
$595;
Brute
Force
$50;
Cabal
$95;
Desert
Assault
$95;
Guardian
of
the
Hood
$495;
Knights
of
the
Round
$695;
Main
Event
$25;
Pig
Mania
$15;
Pop
Out
$25;
Punk
Shot
$95;
Rampart
$95;
Wrestle
Fest
$295.
SNK
Neo-Geo
Six
Game
Model
with
large
screen,
large
cabinet
and
dix
of
the
top
games.
Exactly
like
new,
these
games
and
cabinets
will
last
for
several
years
with
contemplated
frequent
good
games
from
SNK.
A
real
bargain
at
$1,995.
NEO
GEO
PAKS
Slightly
used
cartridges:
$10
each:
Magician
Lord;
Nam
1975;
Super
Spy
$75
each:
Cyberlip;
Ninja
Combat;
Baseball
Stars;
Sengokuei;
King
of
Monsters;
Football
Frenzy.
$100
each:
Alpha
Mission
11;
$125
each:
Super
Baseball
2020.
$250
each:
Art
of
Fighting;
$275
each:
World
Heroes.
For
all
your
parts
needs,
old
and
used
PC
boards—call
Darrin,
Parts
Dept.
Call
Celine
for
Games
and
Kits.
New
Orleans
Novelty
Co.,
3030
N.
Arnould
Rd.,
Metairie,
LA
70002.
Tel:
504/888-3500.
Fax
504/888-3506.
•
•
•
DIGAMART
OWNERS—Is
your
Digamart
"dime"
scratched,
broken,
in
need
of
replacement?
Call
Stone
Amusement
Co.
for
prices/
quantity
discounts.
Kyle
Copeland,
1-800-WM
STONE.
•
•
•
SUBSCRIPTION
ORDER:
PLEASE
ENTER
MY
CASH
BOX
SUBSCRIPTION:

NAME

SYSTEM

ADDRESS

BUSINESS

HOME

APART

NUMBER

CITY

STATE/PROVINCE/COUNTRY

ZIP

NATURE

OF

BUSINESS

PAYMENT

ENCLOSEd

SIGNATURE

SUBSCRIBE
NOW!

$180.00
per
year
(U.
S.
A.,
Canada,
and
Mexico)

$225.00
per
year
Foreign
Subscriptions

Enclose
payment
and
to

CASH

BOX—Subscription
Department

6464
Sunset
Blvd.,
Suite
605

Hollywood,
CA
90028

DATE

CLASSIFIED
AD
RATE

Count
every
word
including
all
words
in
firm
name.
Numbers
in
address
count
as
one
word.
Minimum
as
accepted
$10.00
CASH
or
MONEY
ORDER.
CHECK
MUST
ACCOMPANY
ALL
ORDERS
FOR
CLASSIFIED
ADVERTISING.
If
cash
or
check
is
NOT
enclosed
with
your
order
your
classified
ad
will
be
held
for
following
issue
pending
receipt
of
payment.
NOTICE—Subscribers:
add
$80.00
to
your
present
subscription
price.
Non-sub-scribers:
$260.00
per
year.
You
are
entitled
to
a
classified
ad
of
40
words
in
each
week's
issue
for
a
period
of
one
full
year,
52
consecutive
weeks.
You
are
allowed
to
change
your
classified
ad
once
a
month.
All
words
over
40
will
be	billed
at
a
rate
of
$.35
per
word.
Please
count
words
carefully.
Be
sure
your
 Classified
Ad
is
sent
to
reach
the
Los
Angeles
publication
office,
6464
Sunset
Blvd.,
Los
Angeles,
CA
90028
by
Tuesday,
12
noon,
of
preceding
week
to
appear
in
the
following
week's
issue.

Classified
Ads
Close
TUESDAY
A TRAIN YOU DON'T WANT TO MISS

THE SECOND STOP AT THE TOP

Delivering like a freight train, they just scored their second consecutive #1 single ("Jesus & Mama," "Queen of Memphis"); the album is over 300,000 units and still rolling; touring with George Jones, Tracy Lawrence and Mark Chestnut to name a few; and with one of the hottest dance mixes of the year—they are hard to miss!