Petrella
SINGLES

■ DEPECHE MODE: "I Feel You" (Sire/Reprise PRO-CD-4022)
After taking some serious time off, and amidst the cloud of confusion regarding a few unauthorized bootleg singles being played in some markets, "I Feel You" is the lead single from their latest album, Songs Of Faith And Devilation. The ebullient mid-tempo track shows a few bold signs of production experimentation, with the industrial-noise beginning lending way to a pulsating finish. Depeche Mode and Force producet.

■ TOAD THE WET SPROCKET: "I Will Not Take These Things For Granted" (Columbia CSK 4929)
Just a single from their four album, out in late 93. This Santa Barbara-based group of alternative musicians offers a thoughtful track, reflective and hopeful in meaning. Singer/fiddler Glen Phillips gives a personal look at a few of the seemingly less significant, but nicer things in life. The folk/rock ballad style offers many possibilities for airplay from college radio to AOR stations. Produced and mixed by Gavin MacKillop.

■ FAITH NO MORE: "Easy" (Slash/Reprise PRO-CD-6056-2)
Here's the latest release from this normally hard-rocking group, lifted from last year's Angel Dust album. If the title sounds familiar, the song will, too. It's rather odd take on the smash Commodores hit. Odd, in so much as there isn't much changed in the arrangement (the singular exception would be to have the sound of the drum layered below the vocals) yet the song continues almost as if singer Mike Patton were doing the track seriously (7 as karaoke). Matt Wallace produces.

■ SLAMMIN' CLAWS: "What U Need" (Priority Rocks DPRO 6653)
This band made the long trek to Hollywood all the way from Ohio, but more importantly for them, they followed in the wake of fellow homey (and Warrant singer) Jon Lane, who not only had those guys open for them on the road, but he also produced their debut album, co-wrote and even makes a featured vocal appearance on this track. The folk-rock style production on this ballad seems almost as a version of Unplugged with a careful ear lent toward more acoustic guitars. David Eaton produces.

■ SOFIA SHINAS: "One Last Kiss" (Warner Bros. PRO-CD-5920)
Toronto, Canada-raised Sofia Shinas' poppy, self-titled debut album is primarily dance-oriented material, and this cut is no exception. However, the new radio remix of this mid-tempo single has an improved groove and a more updated production than the album version of the same track written by Ms. Shinas (and album version producer) Mitch Kaplan. But it's the new mix with additional production by Tyrell, David Brown and Scott Powell that will be getting the airplay.

■ THE POORBOYS: "No Real Emotion" (Hollywood PRCD-10295-2)
The third single from their Pardon Me debut album, is a heartfelt rock track that could have been written by any number of different artists over the last 20 years. The Poorboys use a traditional approach to rock and rela, much the same way the band who inspired their name (The Poorboys) did. The biggest difference is, the song itself just doesn't have the same sing-a-long strength in the chorus as did most of those old CCR classics. But then who these days does Andy Wallace produces.

ALBUMS

■ DURAN DURAN: Duran Duran (Capitol CD-7 95876-2)
Hello again. Andy and Roger Taylor are still here, and nine albums into their career, they've re-used the same title as their first. A certain element of the implied new beginning; the 13-cut album does show a less affectations flair, but there's still a contrived element of working to seem undated by the success of a decade ago, yet such simply, they are not. On-bands will clamor, the rest of us won't. The group produces with John Jones.

■ KIM CARNES: Gypsy Honeymoon—The Best Of Kim Carnes (EMI 7 98223-2)
Hello again, again. Celebrating her 20 years of making records, she released this album of hits in the 70s. She was one of the most significant along with three new cuts which kick off the album, "Chain Letter," the title track (and first single), and "Don't Cry Now." Among others, there are the duets with keyboards, Gene Cotton and Barbara Streisand, her cover of Smokey Robinson's "Some Like It Hot," and naturally, the 1981 double Grammy Award-winning smash, "Bette Davis Eyes." Various producers.

■ DRIVING'S CRIN: Smoke (Island 314-541319-2)
This Atlanta-based group of hard/folk/punk/rockers' fifth album is a 12-cut effort with an approach to the recording process similar in direction and style to that of a live show. The boys don't mess around filling up tracks with corporate overdubs and relentless sweetening, you hear it the way they play it. Raw. Period. Look forward to some licks and drumbeats ranging from the Ramones to Neil Young to Zeppelin. Reprising their performance as engineer and producer is Geordie Worthing.

■ DIGITAL FANGASM: Do It (White Label/Def American 9 45160-2)
From Brussels, Belgium, where this "rave" disco-dancing scene is apparently much bigger than it here, this duo (composer/musician) Fraga Khan, and singer Jada has been driving electro-psychedelic influenced Europop into a techno-frenzy for several years now. The sound is certainly new to our shores, but embracing things foreign holds a certain fascination for some. The 11 hyper-energetic, synthesized tracks are fronted by Jada's pretty, avant-garde vocals. "Fraga" and "Jada" produce as MKG.

■ BIG HEAD TOTT AND THE MONSTERS: Sister Scepty (Giant 9 24856-2)
This Colorado-based trio was signed out of a single visit to a club in Aspen by Giant president, Irving Azoff. Their 11-cut debut e.p. has an overall bluesy flair to it, but there is more musical complexity going on here: the edges are cut into different styles. There's also a bit of folk-rock as demonstrated on "Soul For Every Cowboy." Strong solos and musicianship is apparent throughout, although like a blues record, the song order is not easy to pick which cuts would be commercial. David Z produces.

■ CLAW HAMMER: Paddock (Epitaph 86145-2)
There will always be groups like these guys around. They're a necessary part of what keeps the scales balanced in this business of music. claw hammer's fourth album has all the subtlety their name suggests. Basically, it's nine tracks of rip-slammin' Indie spin-punk (actually produced well), and sung with sarcasm. Will create you want to throw up on your mash boots, hey, it's more fun than you'd think. If you can dig it. Produced by Brett Gurewitz.

POP SINGLES LOOKING AHEAD

1. IF I EVER LOSE MY FAITH IN YOU (A&M) Stint
2. WALKING (RCA) 21 Guns
3. SEND FOR ME (Motown) Gerald Alston
4. NEVER DO YOU WANT ME (MCA) Stephanie Mills
5. MADE FOR LOVIN' YOU (Epic) Doug Stone
6. CAN WE LOVE U LIKE THIS? (Virgin) After 7
7. ROCK ME (Great Jones) Kitty Kat
8. ALL ABOUT LOVE (Hollywood) The Part
9. FAST ENOUGH FOR YOU (Island) Phil Sch
10. WAIT FOR ME (Charisma) Countess Vaughn
11. AT LONG LAST (DEF AMERICAN) Swell
12. TAKE THE TIME (A&M) Dream Theater
13. INDEPENDENT (Hollywood) Sacred Reich
14. DOMINO (Mercury) Genesis
15. CROOKED OFFICER (RSR Lott) Geto Boys

PICK OF THE WEEK:

■ VAN HALEN: LIVE: Right Here, Right Now (Warner Bros. 9 45198-2)
Okay, after 15 years of touring, the rock band with the most loyal following finally decides to put out a live album. Well, if you were waiting for one, this double CD set might have everything you've been hoping for. It creates just about every part of their live show without the exception of having to stand in a crowd place them to complete the band's last three tours. With 24 cuts, the two CDs clock in at nearly 2 1/2 hours in length. A long form will follow. What else would you want? Van Halen produces with Andy Johns.
Elton John: Sweatin' To His Oldies

By Nell Almendral

Cash Box EAST COAST

Bill Clinton too: HIS PR presidency to an epistolary degree with the release of his album Portrait Of Victory, out on CD ROM, which traces the last leg of the election.

President of Virgin Records, Richard Branson, graced the cover of the New York Times Style Section last week. President in name only, Branson sold the label to Thorn EMI for $1 billion last year. Virgin houses veterans like Bryan Ferry and newer-comers like Smashing Pumpkins, Jellyfish, Nehah Cherry, and Allern 8.

Ravenvision: Grungers have the Seattle movie Singles. Hip hop has Dr. Dre and now ravers have their film—and named after their drug of choice, ecstasy, no less. E—Dancing To A Different Beat will be capitalizing on the bubblegum dance trend of techno. Rub on the Vicks and run out for this one. First time director Shabba Doo has a history of flash-in-the-pan dance trends like break dancing as a star in Breakin' 2—Electric Boogalo and Lambada—Set The Night On Fire.


Everything Starts With An "I": "You wouldn't buy shoes without trying them on. You wouldn't buy a car without driving it first. So why do you buy your music without listening to it?" maintains intouch group inc. who have introduced the "i station": a music previewing system spreading through major record stores. This oversized Walkman holds tens of thousands of tracks, working with any album that carries the "i" sticker. Members can also earn "inquent buyer" mileage good toward special prizes and benefits.

But what if you're too lazy to run out to Tower or not quite find the best hip-hop on Home Shopping Network? In Tunemarketing Group Inc. has introduced the record industry's answer to phone sex. Supported by labels from giant RCA, MCA and Ariola to hip indies like Mango and Delicious Vinyl, the "Touch Tune" interactive system, like i station, allows callers to sample songs and order by credit card or at a discount at Camelot Music.

PERFORMING AT THE BLUE NOTE: Last week was Tito Puente & His Golden Latin Jazz All-Stars including Mongo Santamaria, Paquito D'Rivera, Dave Valentino, Claudio Roditi, Hilton Ruiz, Giovanni Hidalgo, Andy Gonzalez, and Igacio Berro. The Sunsets were at the Academy, and Limelight featured the Second Annual Alternative Grammy Awards with WAXTRAX/TV artists Sister Machine Gun, Moses On Acid, Me, and self-appointed alternative spokesperson Dave Kendall, while its Communion night featured Seattle's Green Apple Quickstep.

Zoom Zoom Zoom: with the Boom Boomers: VH-1 presents Body By VH-1, a Cindy Crawford-esque workout, premiering this month. Throw on your tights, hit the remote and warm up to Paula Abdul or cool down with Vanessa Williams or other members of VH-1's usual canon: Michael Bolton, Amy Grant, Janet Jackson, Elton John, George Michael, and other music for, as the baby boomer station puts it, the "busy career person." Yuppy. Just say it! Yup-py.

By Randy Clark

Cash Box WEST COAST

Comedy's newest and hottest bad-boy, Denis Leary

The Big News of last week was obviously the Grammys, and if you aren't aware by now that it was a landslide for Eric Clapton then you must be living under a rock. I was there in the press tent for the entire ceremony... including the over 2 1/2-hour long pre-teletcast (yawn) and managed to keep from freezing (hey, it was cold, the tents were outside, and there were no heaters. Thanks.) long enough to phone in who won the major awards before we went to print with last week's issue, but it was old news even then. I would say that next year I'd go dressed in winter garb, but with all the fallout from the city of Los Angeles slapping NARAS with a huge security bill (for traffic cops, security, etc.) it looks like it will be another cold day here in Tinseltown before the Grammy Awards show is in L.A. again. But then again, New York City has been broke for so much longer, it figures they would have figured out how to play ball by now... and it's really only about money, isn't it?

So Anyway, to cheer myself up, I hopped up a couple of tickets to go see comedy's latest rising star (and A&M recording artist) Denis Leary at a sold-out, live performance at the Henry Fonda Theatre in Hollywood. His No Cure For Cancer show is airing on cable currently, and a record album and book of the same name have just been released, but I don't have cable and prefer to see comedy shows live (believe me, you laugh a lot more when the whole room is cracking up)—it's a different energy.

Being a West Coaster, my only experience with the East-Coasting Leary has been an occasional glimpse of his one-minute sound-off bits on MTV (when visiting friends who have cable) and the snappy, sarcastic TV commercials he's done for Nike shoes. It wasn't until after I saw the show (and laughed my lungs up) that I read his bio and found out this guy has been a cable-comedy God with shows on several different stations here and in the U.K. His No Cure... show was apparently a smash in London's West End and Off-Broadway in New York, so those in-the-know out here filled up the one-performance-only house pretty quick.

Leary's shows aren't for everyone, and with his cryptic wit and snide stance on just about everything, there will no doubt be someone in utter disagreement with his views and style in any crowd. But the bottom line is... this guy is the funniest f**ker since before Andrew "Dice" Clay got overexposed.

Although Leary's comedy is headier and far less blue than the Dickeman, (more topics and situations) considering the way Denis is working these days (we're talking films, television, records, a book, and a new live show coming up for the N.Y. stage called Birth, School, Work, Death) the time to enjoy Denis Leary is now before he makes too much money and loses the hunger. The man's star is definitely on the rise. Unless you're a puta, you'll laugh. Trust me.

Meanwhile... the place to be last weekend was at Prince's newly opened downtown location of his dance club Glam Slam where the superstar entertained a jammed house with a full-blown, two-hour-plus preview of his latest U.S. tour (his first in five years) with the New Power Generation. The word was out ahead of time, so figuring it would be a mad-house scene and guessing he'd only do the same few songs he had worked up for the same day's taping of The Arsenio Hall show, like a dope I blew it off in the hapless pursuit of having a life of my own outside this magazine. Now I guess I'll have to wait till the tour comes round. Oh well, there'll be more news 'n stuff... Next week...
Black and Never Going Back

By John Carmen

INDIE ROCK WENT THROUGH a real low in the late '80s. As the premier American roots/noise/funk acts like the Replacement, Ministry, Sonic Youth and Firehose got deals with the majors, the pickin's in the pond grew mighty slim.

Out of Boston came the Pixies, a college-sounding quartet who seemed, on the surface, to be typical mid-tempo plaints with a touch of Violent Femmes in their sound. But as the group evolved, they developed the oddest mix of comfy pop and pure dread to be heard on the airwaves, courtesy of the band's lead singer and songwriter, Black Francis.

Despite an enormous European following, and massive tours with U2, The Cure and Jane's Addiction in the States, Francis decided that "five albums is enough for one band." Inverting his stage-name, he metamorphosed into Frank Black, and is releasing his solo debut on 4AD/Elektra.

Lusher and broader than the Pixies were, "Frank Black" is a gratifying expansion. With the Iggy-like "Los Angeles" and Brian Wilson's "Hang On To Your Ego" as the key cuts, and the bizarre psycho-folk of "Brackish Boy" ("It's a song about this Mexican kid who gets raised in Norway but comes back to Mexico where he's run over by a truck. He's brackish, because he has all these languages swirling around in his head") as well as the Ramones tribute "I Heard Ramona Sing," which is about the first time Black saw the Ramones while sharing a festival bill with them in Belgium. This is a truly ground-busting album.

Black is heading out on the road with only his assistant Jean Walsh in tow to do press and radio as a solo, something he'd shied away from as a Pixie. "I'm doing radio interviews and in-studio acoustic things, and cable access shows too," says Black. "I don't mind doing it from the ground up in America, because even though I'm starting over, I'm doing it in a way most so-called alternative acts wouldn't do."

Expect the single and video for "Los Angeles" to spark major interest in all markets, as the video is a jaundiced view of glam-metal types doing their thing. "I got these rocker guys," says Black. "They looked like they hadn't eaten in a week, they were so thrilled to be doing an MTV video, which is kind of the opposite of how I feel about it." In Europe, the single will be "Hang On To Your Ego," but the video will be without the song's author, Brian Wilson. "We tried to get him to be in the video, told him it would be a respectful tribute and all, not making fun of him like we did with the metal guys, but he declined," says Black, sadly. "Really, I only wanted to meet him."

Eccentrics of a feather you might say. Frank Black will also be putting together a touring band, if the debut goes well, but will likely record a second solo LP before venturing out on the road. "All songs from the record and a few covers," says Black. What about a few Pixies cuts for the diehards? "No way, Jose, never again," says the singer, emphatically.

IIPA: Taiwan, Thailand Must Take Greater Strides To Stop Software Piracy

By M.R. Martinez

TAIWAN AND THAILAND ARE countries with which U.S. entertainment and business software companies continue to have problems, according to a report by the Washington D.C.-based International Intellectual Property Alliance (IIPA) submitted to the United States Trade Representative. The report outlines what the IIPA calls "substantial problems" with respect to copyright standards and enforcement of existing law in those countries. The report was ardently supported by the Recording Industry Assn. of America (RIAA), which pressed for immediate action against Taiwan, Thailand under Special 301.

Noting that Thailand and Taiwan have been on the IIPA's "priority foreign countries" hit list for nearly eight years, Eric Smith, executive director and general counsel for the IIPA, told Cash Box that since the IIPA's annual 301 filing earlier this year several raids on suspected pirates have been launched in Thailand. But he said he was unaware of substantial progress toward convicting suspected pirates. Smith further said that Taiwan, a country identified as a major music CD pirate, has raided the three largest manufacturing facilities in the country, seized several million dollars in bootleg product and made several arrests. But, Smith said, "Unless both these countries demonstrate significant action against piracy (i.e., prosecution), then we will recommend immediate action against those countries upon the April 30 (1993) deadline."

Countries that have been identified as Priority Foreign Countries after 30 days become subject to Special 301 provisions of the U.S. trade law, which requires the U.S. trade office to identify them as special trade hot spots. After a six-month negotiation period (and a maximum three-month extension), if conditions in the target countries are not addressed, the U.S. Trade Office must decide on trade sanctions against those countries.

"301 discussions pursuant to designations have historically proved extremely productive, and we're happy to note the winds of change even in a number of the countries we're identifying today," said RIAA president Jason Berman. He pointed out that countries like Paraguay appear to be making efforts to substantially reduce the massive piracy problem that existed more than a year ago, and that Korea and even Thailand have made "positive overtures" toward reducing their acknowledged problems.

Other countries that are on the current priority list include repeat offenders Poland and the Philippines, Turkey, Korea and China. India and India-head the IIPA's Priority Watch List and could be added to the top priority list on April 30 if they do not make stronger efforts to quell piracy. Also included on that list are Brazil, Saudi Arabia, Venezuela, Egypt, Greece, Cyprus, El Salvador, Australia.

The IIPA's Smith said that countries are likely to take serious the new presidential administration's stand on opening up foreign markets for American business opportunities and greater trade balance. "Some of these countries have worked hard to clean up their act since we filed under Special 301," he said.

He added that new U.S. Trade Representative Mickey Kantor, former Los Angeles-based attorney and president Bill Clinton's campaign manager, is a tough negotiator and that the IIPA is aware of his ability to solve problems. "While he doesn't have a great deal of experience in the trade arena," Smith said, "he is aware of the importance of the intellectual properties industry. He's already had conversations with Jay (Berman) and Jack (Valenti, president of the Motion Picture Assn. of America)."
CERITOS CENTER FOR THE PERFORMING ARTS, CERITOS, CA—Calling Judy Collins a folk singer is like calling Bill Clinton a Southern Politician. The more often you see either of them “live,” the more deficient the description sounds.

Tickets for Ms. Collins’ concert in Cerritos were almost as hard to come by as those for her Clinton Inaugural performance in Washington. Her Southern California show was an early sell-out that offered almost two solid hours of the music that’s made this performer a favorite of Presidents and proletarians alike. And while The Cerritos Performing Arts Center isn’t the White House, its spanking new design delivers architecture just as awe-inspiring and acoustics which are probably superior.

With her own personal acoustics occasionally strained by a bout with the flu, Judy still wowed the crowd with 17 numbers that left them screaming for 17 more.

Surprisingly, her generous set left out two familiar sides of her multi-faceted artistry: the “cabaret” Collins of “Send In The Clowns” and the “hymnal” Collins of the “Amazing Grace.” Perhaps by omitting two of her three biggest hit singles, she was able to feel less like a human jukebox and more like a human being.

In between songs like “City Of New Orleans” and “From A Distance,” she ricochets a punchline off the President (“I have to admit, I did inhale”), credits a joke back to David Crosby (“If you can remember the ‘60s, you couldn’t have been there”), and reveals a true confession about Leonard Cohen (“When I met him for the first time, I realized I didn’t care if he could write or not.”).

Ms. Collins has introduced us to so many major songwriters in the span of 20 albums that she can no longer fit them all into one concert. While we missed her signature readings of Bob Dylan, Eric Andersen, Phil Ochs and Randy Newman, we were treated to Joni Mitchell (“Both Sides Now,” “Chelsea Morning”) and Leonard Cohen (“Bird On The Wire” plus her unrecorded version of “Song Of Bernadette”).

While Judy may have slighted her own talents as a songwriter in the past, this concert delivered five Collins originals: her very first song (the achingly-beautiful “Since You’ve Asked”) plus three from her current Columbia debut Fires Of Eden (the ultimate getting-over-you saga “The Blizzard,” the anti-war “Fortune Of Soldiers” and the personally-reveling “Home Before Dark”).

Judy’s live version of her own “Secret Gardens” now incorporates a narrative bridge in which she recites a seemingly-ordinary letter her grandmother had written her parents in 1942. It’s a rare example of the profoundly personal transformed into the magically universal.

While the keyboard and backing vocal magic of John Boswell is essential to the show’s pacing, Ms. Collins largely relies on her own keyboards and guitar to help fill the hall. But she can also hold you spellbound with nothing more than her voice as she proves in her a cappella numbers (Mimi Farina’s “Broad And Roses” and The Weavers-associated “Last Night I Had The Strangest Dream”).

After such undaunted sorcery, Ms. Collins’ use of pre-recorded rhythm tracks on the title tune from Fires Of Eden reminds us of President Clinton’s sax playing: definitely unexpected, seemingly unnecessary, but ultimately unpretentious fun.

THE HENRY FONDA THEATRE, HOLLYWOOD, CA—After a three-year absence from the music scene, punk/alternative icon Adam Ant has resurfaced with an impossibly high-energy live show, offering a smattering of excellent new songs alongside pumped-up, bristling guitar-based readings of some of his best catalogue material.

Although the war paint and elaborate buccaneer wardrobe were missing (various members of the audience filled in that gap), the first of three sold-out shows at the Henry Fonda Theatre featured plenty of vintage stage “Ant-ics.” His persona was a likeable cross between the hand-outstretched theatricality of David Bowie and the hip-swinging sexual play of Elvis—dramatic glances and poses, sexy moves (what he can do with a speaker?) and teasing banter were eaten up by everyone in attendance.

Backed by a powerful four-piece band, which included guitarist and longtime collaborator Marco Pirroni, Ant’s voice sounded better than ever, working out on the low growl of “Desperate, But Not Serious,” and the brash “Dog Eat Dog” with equal ease. The romantic new selection, “Wonderful,” was the best vocal showcase of the set, as the singer segued effortlessly between the octaves, crooning in the low register and jumping to a wistful falsetto. With its beautiful acoustic ballad frame and danceable, drum-driven b-section, “Wonderful” should be an instant hit.

Of the new songs, “Persuasion” was another favorite, boasting cracking distortion guitar riffs and soulful background vocals. Ant also scored with a perfectly suited cover-tune—Mark Bolan’s “20th Century Boy.” Guided by in-your-face, driving drums, Ant delivered an ideally-obnoxious, nasal reading (sample lyric: “Walk like a cat/Talk like a rat/Sting like a bee/I wanna be your man”) of the infectious tune.

Ant (whose real name is Stuart Goddard) also proved adept at selecting and re-outfitting songs from his MCA past, including “Viva Le Rock” and the bopping, offbeat “Ant Music,” with its rallying cry, “Unplug the jukebox/Do our we all a favor.”

Augmented by the new wall-of-guitar presentation (no synthesizers here), the singer barrelled through the raging spoken vocals of “Stand And Deliver,” and an electrifying, beat-heavy reading of his most recent hit, “Room At The Top.” Topping things off with a brassy spin on “Goody Two Shoes,” which smartly substituted rumbling bass for the familiar horn hits, the 38-year-old Ant kept the age diverse crowd on its feet and screaming for more.

With some recent high-profile acting experience under his belt (including TV’s Northern Exposure) and an album release scheduled for June, the “King of the Wild Frontier” is definitely back, and well-poised to captivate and seduce new audiences.

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TALENT REVIEW

Lynyrd Skynyrd
By Felicia Scarangello

RADIO CITY MUSIC HALL, NEW YORK, NY—New York City's legendary Radio City Music Hall was recently transformed into a denim, dope den haven for Southern Rockers. The reason: Lynyrd Skynyrd was performing. The dress code for the evening was jeans, boots, and cowboy hats. Some teetotaling fans were draped in the traditional Skynyrd symbol—a Confederate flag. The elegant Music Hall was overflowing with urban cowboys who were rockin' when the band debuted 20 years ago, as well as teenagers who think a band named after a conservative gym teacher who made boys cut their hair is a cool concept.

Lynyrd Skynyrd brought some friends up North for the one evening venue—Lil' Wily and The Charlie Daniels Band. Lil' Wily is a prepubescent, high-pitched hard-rock band made up of pre-teens and a seven-year-old keyboardist.

The Charlie Daniels Band did not disappoint. The veteran Southern Rockers got the audience riled for the headlining band. The band will also be performing with Lynyrd Skynyrd on March 13 at The Freebird Festival, an all-day Country and Rock concert fundraiser this year in Jacksonville, Florida. The proceeds will help in funding an educational and recreational children's facility—Ronnie Van Zant Memorial Park. The park is named after Lynyrd Skynyrd's original singer who died in a plane crash in 1977.

Today's Lynyrd Skynyrd consists of Ronnie's brother, Johnny Van Zant, Gary Rossington, Robert Johnson, Michael Lunn, Randall Hall, Custer, the new drummer and Ed King, who played bass on the first two albums.

The fans, young and old, were pleasantly surprised to hear their Skynyrd favorites from decades past. A mammoth American flag dropped upon the band's entrance, serving as a backdrop for "Working For The MCA." The background was switched to a translucent screen with a swampland setting for "Swamp Thing." Fiery guitar solos blazed on "That Smell" and "Tuesday's Gone," a ballad that the group had not played since their One More For The Road album. "Simple Man" was dedicated to Troy Caldwell of the Marshall Tucker Band, who died that very morning.

Some other old favorites were "Three Steps," "What's Your Name," every high school's prom song, "Freebird" and "Sweet Home Alabama," the group's famous rebuttal to Neil Young's anti-Alabama song. The audience sang along, "...I hope Neil Young will remember/A Southern man don't need him around anyhow." Charlie Daniels and his fiddle joined Lynyrd Skynyrd for "The Breeze." Although his fiddle couldn't be heard past the first row, due to technical difficulty, Charlie kept his foot a tappin' while a guitar was brought out for him to fiddle with.

The audience embraced the group's new material with hooting and hollering approval. The Last Rebel is the album they have wanted to record for a long time. Songs that were bumped from their last release on PolyGram can now be heard on Atlantic's The Last Rebel, produced by Barry Beckett.

"I think there is a little rebel in everyone, don't you," shouts Van Zant, as the stage and audience float in a cloud of smoke for the album's title track. Other songs played from the new album were "Outta Hell / My Dodge," about finding freedom behind the wheel and "Born To Run," co-written by 38 Special's Donnie Van Zant, and the fast-moving first single to hit radio waves, "Good Lovin' Hard To Find."

Lynyrd Skynyrd's Radio City show ended with the Confederate flag draped across the entire back of the stage, directly followed by the American flag. Lynyrd Skynyrd is a Made In The U.S.A. group. Radio City may never be the same.

TALENT REVIEW

Joseph and the Amazing Technicolor Dreamcoat
By Fred L. Goodman

The story is that of Joseph, who is sold into slavery by his jealous brothers. The story is told through a series of musical numbers and dance routines. The production features a cast of 50, including a chorus of 25 children, who perform as a group. The costumes are colorful and elaborate, with Joseph wearing a Technicolor Dreamcoat.

The production is directed by Bob Fosse and choreographed by Michael Bennett. The music is by Andrew Lloyd Webber, with lyrics by Tim Rice. The production has been playing for over 30 years and is still a popular choice for theater companies around the world.

The cast includes Joseph, played by Michael Damien, a young actor who has been a star in the show since its premiere. The other characters in the production include the portions of the Bible, played by a group of children.

The production has been praised for its musical numbers, including "Any Dream Will Do," "Close Every Door," and "The Star Song." The show has been a staple of Broadway and has been produced in many different countries around the world.
GREAT GRAMMY JAMMIES!

The L.A. Grammy Host Committee, under the stewardship of Irving Azoff, CEO of Giant Records, celebrated the kickoff of Grammy week activities with a breakfast at the Hard Rock Cafe. Councilman Mike Woo (l) and NARAS president Michael Greene (r) joined in the festivities by presenting Hollywood High School principal Dr. Jeanne Hon with a check for $75,000 on behalf of NARAS' Grammy In The Schools Program.

Warner Bros. Records post-Grammy celebration took place at Chasen's and was especially festive. The label took an historic 17 major awards, including six for Eric Clapton. Seen here are WB's senior vp of Black Music Benny Medina (l) with Red Hot Chili Pepper (and Grammy winner) Anthony Kiedas.

A&M Records president/CEO Al Cafaro hosted the spectacular PolyGram Records Group wingding on the A&M lot in Hollywood. Pictured (l-r) are: Cafaro; Vanessa Williams; Billy Ray Cyrus; Ed Eckstine, president, Mercury Records; and Luke Lewis, president, Mercury-Nashville.

The Four Seasons Hotel in Beverly Hills was the site for MCA's party, hosted by MCA Music Entertainment Group chairman Al Teller. Shown (l-r) are: Richard Palmese, president, MCA Records; Patty Smyth; Lyle Lovett; Patti LaBelle; Martina Navratilova; Teller; and Vince Gill.
NEWS FROM JAPAN

WITH SALES OF OVER 3 million, The Swinging Star by Dreams Come True has been ranked number 1 on the album charts of both International and Domestic sections for seven months (July, 1992 to January 1993) here according to RIAJ (Record Industries Association of Japan). Other rankings were as follows: #2, RUN by B'z from BMG Rooms; #3, Yumi Manou No Hanagasa Sakunari, Southern All Stars, Victor; #4, Friends, B'z, BMG Rooms; #5, Tears And Regressions, Yumi Matsutoya, Toshiba EMI; #6, Guy's, Chage & Aska, Pony Canyon; #7, Quiet Life, Mariya Takeuchi, MMC; #8 Memories Of Blue, Kyousuke Himuro, Toshiba EMI; #9 So Sad, T-Bolan, Rock It; #10 Flight Recorder 1989-1992, Lindberg, Tokuma Japan.

In the International and Domestic Singles chart, with over 1 million, was "Sekaiju No Dareyori Kitto" by Miho Nakayama & WANDS from King label; #2 "X'mas Carol No Korinsha, Junyichi Inagaki, Fun House; #3 "Zero," B'z, BMG Rooms; #4 "Kessen Wa Kinyoubi/Taiyou Ga Miteiru, Dreams Come True, Epic Sony; #5 "Bye For Now," T-Bolan, Rock It; #6 "Motto Tsuyoku Dakishimetanara," WANDS, Toshiba EMI; #7 "You Are The Only..." Sony Records; #8 "DA,KA,RAN.," Maki Daikoku, Toshiba EMI; #9 "Asai Nemuru," Miyuki Nakajima, Pony Canyon; #10 "Ai No Wave," Clark Smoky Ishii & Yumi Matsutoya, Toshiba EMI.

In the international album section: the Bodyguard (Soundtrack), Whitney Houston, BMG Victor hit #1 with #2 Erotica, Madonna, Warner Music Japan; #3 Keep The Faith, Bon Jovi, Nicpon Phonogram; #4 Bobby Brown, MCAV; #5 Unplugged, Eric Clapton, Warner Music Japan.


Septuplet Platinum Albums went to the Swinging Star, Dreams Come True, Epic Sony. Two titles, Octave by Komekome Club on Sony Records and Yumi Manou No Hanagasa Sakunari by Southern All Stars on Victor Musical Industries have been awarded Quintuple Platinum. The Bodyguard (Soundtrack) by Whitney Houston hit BMG Victor and Quiet Life, Mariya Takeuchi, MMC Victor have acquired Triple Platinum status. Double Platinum went to Flow Into Space, Miki Imai, For Life Records and Memories Of Blue, Kyousuke Himuro, Toshiba EMI. Platinum Award winners were BEE BEE, Princess Princess, Sony Records, The Checkers, Checkers, Pony Canyon, Listen Without Prejudice Vol. 1, George Michael, Epic Sony Records and Storm Front, Billy Joel, Sony Records. Six titles including Dramatic Songs by Miho Nakayama on King Records were winners of Gold Awards.

LOCAL 45s TOP 10

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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>THE BODYSIGN</td>
<td>BMG Victor</td>
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<td>2</td>
<td>STICK OUT (MMG)</td>
<td>The Blue Hearts</td>
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<td>3</td>
<td>MEMORIES OF BLUE</td>
<td>(Toshiba EMI)</td>
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<td>4</td>
<td>THE SWINGING STAR</td>
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<td>5</td>
<td>DRAMATIC SONGS</td>
<td>MIHO NAKAYAMA</td>
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<td>6</td>
<td>OFF THE GROUND</td>
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<td>7</td>
<td>BEE-BEE</td>
<td>Pony Canyon</td>
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<td>8</td>
<td>THE CHECKERS</td>
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<td>9</td>
<td>WANDERING SPIRIT (MMG)</td>
<td>Miki Imai</td>
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<td>10</td>
<td>FLOW INTO SPACE</td>
<td>(For Life)</td>
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Bob Roberts Hits Vid Trail

By M. Alan & B. Gregory

Bob + Bob

IF YOU ARE A FAN of satirical comedies, politics, radical folk music and Tim Robbins, then Bob Roberts is the movie for you. Robbins wrote and directed this wacky look at radical right-wing politics by using all of the gimmicks of 1980's/90's technology, mixing it with 1960's sensibilities.

Robbins literally lifted ideas and sequences from D.A. Pennebaker's infamous Dylan falkenumentary Don't Look Back which was filmed in England in 1965.

Bob Roberts, the character, is a '90s Senatorial candidate with an ultra conservative message which he gets across by releasing rock videos, albums and gives concerts preaching pro-life, money and every other conservative cause ever to come down the pike. Robbins made this film in a documentary style with a music score that would fool anyone who actually took the film seriously. Robbins refuses to release a soundtrack album, so as not to confuse the real message of the film, which is to "goof on" the ultra-conservative movement.

If you missed the film during its theatrical release, you mustn't miss it as a home video.

Reservoir Dogs Hounds Viewers

RIDING THE WAVE of successful independent films was last fall's cult flick, Reservoir Dogs, that, despite a very low budget, held its own with the major studios and carved out an audience.

The film stars Harvey Keitel (last year nominated for Best Supporting Actor in Bugsy) and an up-and-coming independent film star Steve Buscemi (who can also be seen in the very funny film In The Soup) as part of a group of criminals recruited to pull off the perfect bank robbery. When one of the group's members turns out to be a police informer, they are caught in a very bloody ambush and turn on each other to get away.

This is without a doubt one of the most violent films released in 1992, but director Quentin Tarantino keeps the audience interested in the characters and keeps the film moving at a rapid fire pace. Other notables in the film have Hollywood siblings, Chris Penn (Sean's brother, who you might remember from Footloose) and Michael Madsen (the older brother of Virginia Madsen) both do excellent work in the film as well as new names such as Tim Roth and Lawrence Tierney.

The other standout in the film is its soundtrack that was recorded like a late-night radio show with the very dry wit of comedian Steven Wright serving as the host and playing a host of memorable and forgotten '70s songs such as Blue Swede's "Hooked On A Feeling" (remember "Ooga shaka, ooga, ooga, Ooga shaka?") or Stealer's Wheels' "Stuck In The Middle With You" and we cannot forget the classic song "Magic Carpet Ride" that now serves as the theme music for beer commercials.

If you like violence films with quirky characters then Reservoir Dogs is definitely to be placed on your video rental list. The soundtrack is worth a listen just to send your mind back to those bell bottom and polyester days of the '70s.
THE RHYTHM AND THE BLUES

By M.R. Martinez

SAMPLES: Dancehall star Shabba Ranks is still trying to overcome the hassle he created for himself when he inferred a streak of homophobia during an interview on the BBC-TV program The Word. Shabba came out in support of his Jamaican homeboy Buju Banton’s “Boom Bye Bye,” which has become a controversial gay-bashing anthem. In his statement, Shabba says he supported Banton on the basis of his support for all Jamaican artists and their music. But he added: “In retrospect, I now realize that the comments were a mistake, because they advocated violence towards homosexuals. I regret having made any such statements and wish to clarify for the record my personal views,” which is not to condone violence against gays nor attack their sexual preference. The statement from Shabba’s camp implied that his unfortunate comments have made an all-but-scheduled booking on The Tonight Show be canceled. Pop meister Michael Jackson, who declined a performance on the Grammy Awards show to personally address the audience, will make his first appearance on the Soul Train Music Awards presentations when they are syndied broadcast live Tuesday, March 9 from the Shrine Auditorium in Los Angeles.

REVIEWS


Arrangements and production make some singers sound better on disc. But when you’re a great singer to begin with, production expertise can only make you greater. Regina Belle is one of those singers. And on this disc Narada Michael Walden, Nick Martinelli, et al permit one of the truly emerging song stylists to shine. A variety of material, ranging from midtempo smokers like the title track to the midtempo ballad, “Quiet Time,” (which includes a guest moan by Barry White), permits Belle to display her formidable instrument. Most of the selections on this disc are for adult listeners, including the “A Whole New World (Aladdin’s Theme)” duet with Peabo Bryson, the plush ballad “If I Could” and the bluesy “My Man.” Big-time album from a big-time singer.


Alexander O’Neal has carved a niche as a contemporary soul singer, and there’s nothing fake about him. In fact, since his 1985 self-titled debut album, O’Neal has managed to evolve with trends without forsaking the vocal stylings that have made him a radio staple. From the two opening tracks—“In The Middle” and “If U Let Me”—both hopping new jack funkers, to the urgent midtempo ballad “Aphrodisia” and the plaintive “Change of Heart,” O’Neal’s All True Soul Man versatility is in full effect. The title track on this disc may best capture how the singer combines his lusty voice and groove cadence. But songs like “Home Is Where The Heart Is” and “Lady” swoon with the romantic vibe.


Old-fashioned soul meets country on the self-titled debut from this Hot Springs, Arkansas singer/songwriter. There’s a mixture of the bluesy soul that Petrella was weaned on and the boogie bluegrass that she came to appreciate while making the studio rounds in Nashville. The collection’s first single is a cover of the Glenn Frey song, “I Found Somebody.” “Blues Stay Away From Me” and “This Isn’t Goodbye,” both released on a single last year, are other tracks of note on this nine-song collection.
Artist Michael Wall (in dreadlocks, second right) was recently in the studio putting the finishing touches on his Salmon Records debut *Wet Mind Skills*, which contains the single “Gypsy Waters.” Both are scheduled for release in March. Pictured with Wall are (l-r): Salmon president Dan Blumenthal; producer Robbie Melnick; Salmon Multimedia chairman Adam Blumenkranz; and producer Joey Schwartz.

**THE WAILING WALL:** “Consumer-Friendly Urban” music is not quite a religious experience, but some people might find the odyssey of former homeless denizen Michael Wall enlightening. According to Adam Blumenkranz, chairman of Salmon Multimedia, parent company to Salmon Records, “This guy has become part of the family; he’s a very good friend. I didn’t imagine that we would become this close when my partners and I heard him rapping outside the Roxi (nightclub in West Hollywood). That’s right. Michael Wall was discovered rapping outside the Roxi and told Blumenkranz and company that he was “the best f**kin’ rapper in the world.” “He’d been homeless for two years,” Blumenkranz recalls. “He’d written all the lyrics to these raps, and he just blew us away with the words.”

So, enter Blumenkranz, Blumenthal, Melnick and Schwartz (not, a law firm). They fashioned the radio-friendly sound that frames Wall’s wailing. While “Gypsy Waters” is an apt first single, when “My Head Is Bad” is either pulled from the album or released as a single, hard-core funkateers will find reason to delight. For those who like a little hard rock with their rap, “Tickle Tingaling” and “Funktasia” will serve up ample helpings of such soul. While much of the material is a cross between singing and rapping, Wall finds the right attitude on most of the selections. Blumenkranz says that a multimedia campaign extending to radio, video and public appearances is planned for this album. One place they might not have success is among the gangsta hardcore. Go figure.

**REVIEWS**

- KAM: *Neva Again* (Street Knowledge/EastWest 7 92208-2). Producers: Various.

This young man from the dark underbelly of South Central Los Angeles is not a studio gangsta. His “Peace Treaty” single, after all, is a chronicle of the gang truce that took in Los Angeles prior to the uprising. Employing a variety of samples and hooks from the Parliament/Funkadelic/George Clinton, Zapp/Troubadour and Sly and the Family Stone universe, Kam and company exhibit an edgy sense of humor that comments insightfully on the foibles of inner city African-American life, especially on tunes like “Stereotype,” the title track and “Holiday Madness.”

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**TOP 30 RAP SINGLES**

**Cash Box** March 13, 1993

1. **REBIRTH OF SLICK** (Pendulum 66305/Elektra) Digable Planets — 6
2. **EVERYTHING’S GONNA BE ALRIGHT** (Upset 54525/MCA) Father M.C. — 2
3. **INFORMER** (Atco EastWest 96112) Arstyd & The Boyz — 16
4. **HIP HOP HORRAY** (Tommy Boy 554) Naughty By Nature — 21
5. **WHAT AM I MAKING?** (Uptown 54553/MCA) Head N’ The Boy — 11
6. **DON’T LOSE LOVE** (Epic 74746) Fabolous — 13
7. **TAP THE BOTTLE** (Soul 54556/MCA) Young Black Teenagers — 9
8. **I GOT A MAN** (Island 86389/Priority) Onyx — 11
9. **HALL TIME** (Ruthouse 74777/Columbia) Nasty Nas — 8
10. **THEO** (Jum/Jaful 74776/Columbia) Onyx — 15
11. **GANGSTER BITCH** (Tommy Boy 541) The Phatman — 7
12. **FREEDOM GONNA AN A.N.K.** (Tommy Boy 9690) Da Lench Mob — 15
13. **HIP HOP HORRAY** (Tommy Boy 554) Naughty By Nature — 17
14. **YABADABADO** (Select 64348) Chubb Rock — 13
15. **A.D.M.** (Polydor 861888/PLG) XClan — 13
16. **STRAIGHT OUT THE SEWER** (Atco EastWest 59845) Def 21
17. **PUNKS JUMP UP TO GET BEAT DOWN** (Elektra 64687) Grand Puba — 12
18. **CHECK IT OUT** (Elektra 64671) Grand Puba — 22
19. **DITTY** (Next Plateau 360012) Paperboy — 24
20. **MURDER SHE WROTE** (Mango 503/313) Chaka Demus & Pliers — 17
22. **IT’S A SHAME** (Ruthouse 74836/Columbia) Kris Kross — 18
23. **I GET WRECK** (Elektra 66034) Heather B. — 26
24. **GET THE POINT** (Ruthouse 74848/Columbia) E.C.B. — 27
25. **TIME A SUM AKSION** (Rail/Cash 7474/Columbia) Redman — 21
26. **RAK IN THE DUNK** (Polydor 860117/PLG) Ziggy — 2
27. **LETTERMAN** (Atari 6869) K-Solo — 13
28. **85 SOUTH** (Rowdy 75444/Arista) Y’All So Stupid — 23
29. **HEAD BANGER** (Rail/Cash 74700/Columbia) EPM — 20
30. **DEM NO WORRY WE** (Columbia 74720) Super Cat — 12
1. THE BODYGUARD (Motown 76923) \n2. UNPLUGGED (RCA 46,049) \n3. 500 MILES (RCA 46,044) \n4. BAD (RCA 46,043) \n5. PEARL JAM (RCA 46,042) \n6. SHAKESPEARE'S (RCA 46,041) \n7. 2004 FIFA WORLD CUP (RCA 46,040) \n8. HIGHLANDER (RCA 46,039) \n9. 2004 FIFA WORLD CUP (RCA 46,038) \n10. THE JOURNEY (RCA 46,037) \n11. THE JOURNEY (RCA 46,036) \n12. THE JOURNEY (RCA 46,035) \n13. THE JOURNEY (RCA 46,034) \n14. THE JOURNEY (RCA 46,033) \n15. THE JOURNEY (RCA 46,032) \n16. THE JOURNEY (RCA 46,031) \n17. THE JOURNEY (RCA 46,030) \n18. THE JOURNEY (RCA 46,029) \n19. THE JOURNEY (RCA 46,028) \n20. THE JOURNEY (RCA 46,027) \n21. THE JOURNEY (RCA 46,026) \n22. THE JOURNEY (RCA 46,025) \n23. THE JOURNEY (RCA 46,024) \n24. THE JOURNEY (RCA 46,023) \n25. THE JOURNEY (RCA 46,022) \n26. THE JOURNEY (RCA 46,021) \n27. THE JOURNEY (RCA 46,020) \n28. THE JOURNEY (RCA 46,019) \n29. THE JOURNEY (RCA 46,018) \n30. THE JOURNEY (RCA 46,017) \n31. THE JOURNEY (RCA 46,016) \n32. THE JOURNEY (RCA 46,015) \n33. THE JOURNEY (RCA 46,014) \n34. THE JOURNEY (RCA 46,013) \n35. THE JOURNEY (RCA 46,012) \n36. THE JOURNEY (RCA 46,011) \n37. THE JOURNEY (RCA 46,010) \n38. THE JOURNEY (RCA 46,009) \n39. THE JOURNEY (RCA 46,008) \n40. THE JOURNEY (RCA 46,007) \n41. THE JOURNEY (RCA 46,006) \n42. THE JOURNEY (RCA 46,005) \n43. THE JOURNEY (RCA 46,004) \n44. THE JOURNEY (RCA 46,003) \n45. THE JOURNEY (RCA 46,002) \n46. THE JOURNEY (RCA 46,001) \n47. THE JOURNEY (RCA 46,000) \n48. THE JOURNEY (RCA 46,000) \n49. THE JOURNEY (RCA 46,000) \n50. THE JOURNEY (RCA 46,000)
Songwriting News From Music City

By Brad Hogan

MARCH IS THE MONTH!—While the industry buzzes hot after the 24th annual Country Radio Seminar, Nashville songwriters are busy preparing for the many songwriting events planned for the Music City in March. The Music City News Country Songwriters Awards, and the Nashville Songwriters Association International’s Tin Pan South and Spring Symposium will highlight the month.

THE HEART OF NASHVILLE BEATS for a good song, and some of Nashville’s best will vie for accolades in the Music City News Country Songwriters Awards. For the third consecutive year, singer/songwriter Alan Jackson, who won Song of the Year in 1991 for “Here In The Real World,” leads the nominations. Two of Jackson’s nominated songs were hits for him: “Midnight In Montgomery” (written with Don Sampson) and “Someday” (co-written with Jim McBride). “Forever Together,” which Jackson co-wrote with Randy Travis, was a hit for Travis. Jackson’s closest competitor is singer/songwriter Vince Gill. His hit songs, “I Still Believe In You” (co-written with John Barlow Jarvis) and “Look At Us” (co-written with Max D. Barnes) have garnered him two nominations. The 90-minute awards program will be televised on TNN. The Nashville Network will air a two-hour tribute from Nashville’s Grand Ole Opry House on Tuesday, March 9, at 9:00 pm (with repeat at 1:00 am; all times EST). Voted by the readers of Music City News, the top vote-getter, Song of the Year, will be revealed during the telecast. Winners and nominees will be interviewed in a special post-awards show hosted by TNN’s Lorriane Crook and Charlie Chase, televised live at 10:30 pm (with repeat at 2:30 am). This is the third year that The Nashville Network is presenting the awards telecast. The program is produced by Jim Owens Entertainment.

NSAI PLANS TIN PAN SOUTH & SPRING SYMPOSIUM—The landmark musical event known as Tin Pan South takes place Tuesday, March 9, Wednesday, March 10, and Thursday, March 11, when Nashville’s leading showcase clubs will open their doors for special songwriter performances and “surprise” guests each evening. The City of Songs Celebration is a week-long tribute to the song and the songwriter. It opens with a major acoustic concert in the Jackson Theatre of the Tennessee Performing Arts Center on Monday, March 8. Among those already scheduled to perform are Christopher Cross, Karla Bonoff, Rodney Crowell, Steve Dorff, Richard Leigh, J.D. Souther, Barrett Strong, Wendy Waldman and Dennis Morgan. Tickets for this and all consecutive nights are available through Ticketmaster or at participating clubs. Tin Pan South culminates with the annual NSAI Spring Symposium from Friday, March 12 through Sunday, March 14 at Loews Vanderbilt Plaza. While the traditional college spring break travelers around a relaxing trip to Florida or the Caribbean, nearly 100 Berklee College Of Music songwriting students will spend March 11-16 in Nashville, learning the ins and outs of the music industry. In its fifth year, the Berklee-Nashville trip is sponsored by some of Nashville’s leading figures including Jim Ed Norman, president of Warner Bros./Reprise Records Nashville; Jimmy Bowen, president and CEO of Liberty Records; Pete Fisher, publishing director of Warner/Elektra/Asylum; Tom Casey, vice president/creative department of SESAC; Thom Schuyler, vice president/Nashville operations, and Jack Weston, vice president and general manager of BMG/RCA Records; the Nashville Entertainment Association; and the Nashville Chapter of the Chamber of Commerce. To conclude the event, Berklee, in conjunction with Nashville alumni present “Nashville Salutes Berklee,” a showcase in which 10 prominent Berklee alumni bands perform for an audience which will include many of Nashville’s music industry elite. The concert, which is open to the public, will be held at the 328 Performance Hall on Sunday, March 14, from 7-10 pm. For more information, call the NSAI at (615) 256-3354.

Top Ten Country Hits Of 1992

(In Alphabetical Order)

“Achy Breaky Heart”
Writer: Don Von Tress
Publisher: Millhouse Music (BMI)
Performer: Billy Ray Cyrus

“Billy The Kid”
Writers: Billy Dean & Paul Nelson
Publishers: EMI-Blackwood Music, Inc./Great Cumberland Music (BMI)
Performer: Billy Dean

Boot Scootin’ Boogie”
Writer: Ronnie Dunn
Publishers: Tree Publishing Co., Inc./Praying Mantis Music (BMI)
Performers: Brooks & Dunn

Forever Together”
Writers: Alan Jackson & Randy Travis
Publishers: Mattie Ruth Music/Seventh Son Music, Inc./Sometimes You Win Music (ASCAP)
Performers: Randy Travis

“I Still Believe In You”
Writers: Vince Gill & John Barlow Jarvis
Publishers: Inspector Barlow Music/Benefit Music (ASCAP/BMI)
Performer: Vince Gill

“Keep It Between The Lines”
Writers: Russell Smith & Kathy Louvin
Publishers: MCA Music Pub./Tillis Tunes Inc. (ASCAP/BMI)
Performer: Ricky Van Shelton

“Look At Us”
Writers: Max D. Barnes & Vince Gill
Performer: Vince Gill

“Midnight In Montgomery”
Writers: Alan Jackson & Don Sampson
Publishers: Seventh Son Music/Mattie Ruth Music/Golden Reed Music Inc. (ASCAP)
Performer: Alan Jackson

“A Picture Of Me (Without You)”
Writers: George Richey & Norro Wilson
Publishers: EMI-Al Gallico Music Corp./Algee Music Corp. (ASCAP/BMI)
Performer: Lorrie Morgan

“Someday”
Writers: Alan Jackson & Jim McBride
Publishers: EMI April Music Inc./Mattie Ruth Music/Seventh Son Music, Inc. (ASCAP)
Performer: Alan Jackson

BLAZE OF GLORY—To celebrate the #1 status of “Somewhere Other Than The Night,” BMI recently hosted a party to honor songwriter Kent Blazy, with co-writer and artist Garth Brooks joining in the fun. (The two previously collaborated on “If Tomorrow Never Comes.”) Pictured (l-r) are: BMI vice president Roger Sovine, Sophie’s Choice Music’s Sharon Blazy; Kent Blazy; Garth Brooks; Brooks’ co-manager Bob Doyle; BMI assistant vice president Harry Warner. (Photo Credit: Beth Gwinn)
Songwriting Profiles

MAX D. BARNES is commonly referred to as a songwriter’s songwriter. The former truck driver has written many hits for major country artists during the last decade: from Randy Travis to Conway Twitty; Tanya Tucker to Tammy Wynette; and from George Jones to Vern Gosdin. Country Music magazine listed Barnes’ “Chiseled In Stone,” which was co-written with Vern Gosdin, as one of the top country songs of all time. He is nominated this year for “Look At Us,” which he co-wrote with Vince Gill.

Barnes’ #1 Hits: “Joe Knows How To Live”-Conway Twitty “I’ll Never Get You Any More”-Randy Travis “Don’t Tell Me What To Do”-Pam Tillis “This Ain’t My First Rodeo”-Vern Gosdin; “Red Neckin’ Love Makin’ Night”-Conway Twitty; “Don’t Take It Away”-Conway Twitty; “Drinkin’ And Dreamin’”-Waylon Jennings; “Look At Us”-Vince Gill; “If I Didn’t Have You”-Randy Travis.

“I called me one day from Masterphonics where he was doing some overdubbing and said he had a little time between sessions and said would you feel like getting together and trying to write something. I said sure and went down there. He had this idea, ‘Look At Us,’ and we finished it in about an hour. Tony Brown came in a little later and Vince sang it for him, and Tony said, ‘That sounds like song of the year!’ It worked out to be exactly that.”

KATHY LOUVIN was born the daughter of famed Louvin Brother, Ira Louvin, and third cousin of legendary songwriter John D. Loudermilk. Always musically inclined, she began writing songs professionally in 1988 for Mel Tillis Enterprises. Louvin has had cuts recorded by Randy Travis, Dwight Yoakam & Patty Loveless, Martina McBride, and Ricky Van Shelton. She is nominated this year for “Keep It Between The Lines,” which she co-wrote with Russell Smith.

Louvin’s “Keep It Between The Lines” went #1 for Ricky Van Shelton. Her latest cut, “Queen Of Memphis” recently sold over 50,000 copies, which is the same mark for Confederate Railroad.

“I was definitely country when country wasn’t cool,” says Louvin. “And even though I loved it, there was a period of time when I literally would not listen to country music and associated it with unpleasant memories. The music of Linda Ronstadt and Emmylou Harris kind of brought me back around. I think it’s exciting that country artists are taking more chances with their music now.”

DON VON TRESS had his first single with the Oak Ridge Boys titled “Fall,” but was still virtually unknown before “Achy Breaky Heart” vindicated his years spent as a struggling songwriter. To date, “Achy Breaky Heart” has sold over 2,000,000 copies, with album sales approaching 6,000,000. The single has also gone #1 in Australia and in the UK. Versions of “Achy Breaky Heart” have been released worldwide in several different languages, including Japanese and French. Von Tress is nominated this year as solo writer of “Achy Breaky Heart.”

Von Tress’ “Achy Breaky Heart” masterpiece is likely to be followed with cuts on Billy Ray Cyrus’ new album, due out sometime in 1993. “I always had a strong feeling about ‘Achy Breaky Heart’, but I really had no idea it would do what it did. I had pitched it around town, and by the time Billy Ray got it, I had lost a little faith in it. I feel really baffled by it now. ‘Achy Breaky Heart’ has gotten me through doors I thought I’d never see. This is may be the first summer since my wife and I have been married that I won’t have to working 70 hours a week.”

SINGLES
OUT OF THE BOX

- CHARLIE DANIELS “America, I Believe In You” (Liberty)
  Producers: Jimmy Bowen/Charlie Daniels
  Writers: Charlie Daniels/Taz DiGregorla/Charlie Hayward/Jack Gavin/Bruce Ray Brown
  Album: America, I Believe In You

Charlie Daniels is a truly unique recording artist, and his sincere patriotism never ceases to amaze me. In his latest single, “America, I Believe In You,” the CDB offers a timely, upbeat, danceable social commentary which reiterates that the good ole U.S. of A. is still the greatest country in the world while directly addressing its mounting problems without sugarcoating. —“We can’t leave it to the politicians, cause they don’t do nothing but talk…”

THE GRASS ROOTS—Liberty recording artist Charlie Daniels talks shop with Peter Littman, director of his new video, shot in part at the Saturn plant in Spring Hill, TN. His first Liberty release “America, I Believe In You” will be in stores April 20. (Photo Credit: John Lee Montgomery)

FEATURE PICKS

- JOE DIFFIE “Honky Tonk Attitude” (Epic)
  Producers: Bob Montgomery/Johnny Slate
  Writers: Joe Diffie/Lee Bogan
  Album: Honky Tonk Attitude

Another rockabilly blitz from Smokin’ Joe, “Honky Tonk Attitude” takes you down to the clubs and puts you in the line dance. All you need now is “a Friday night get right honky tonk attitude…”

- GEORGE JONES “Wrong’s What I Do Best” (MCA)
  Producers: Emory Gordy, Jr.
  Writers: Dickey Lee/Mike Campbell/Freddy Weller
  Album: Walls Can Fall

He’s already told us he don’t need a rockin’ chair, now the possum admits “Wrong’s What I Do Best.” Traditional country from one of the pioneers of the sound.

- SHANIA TWAIN “What Made You Say That” (Mercury)
  Producers: Harold Shedd/Norro Wilson
  Writers: Tony Haselden/Stan Munsey, Jr.
  Album: Shania Twain

Shania Twain is another artist in Mercury’s Triple Play promotion. Twain’s vocals are strong, and alternate between seductive triteness and sincerity, which is quite appropriate for the tune. She asks her lover “What Made You Say That?”
COUNTRY MUSIC

CASH BOX March 13, 1993

Top 75 Country Albums

#1 Album: Billy Ray Cyrus

To Watch: Reba McEntire

Powerful on the Playlist

The Cash Box Top 100

Country Singles chart shows us the big movers in big numbers this week. Travis Lawrence leads the pack with his latest single, "Alibi," which climbs an amazing 21 spots to land at #28. Hal Ketchum follows with "Hearts Are Gone," which moved 15 places to rest at #29. Another big mover is Doug Stone. His latest, "Made For Lovin' You" jumps 14 to stay at #36. MCA's hot ones, McEntire & Gill move a strong 13 spots from last week with "The Heart Won't Lie," which currently rests at #20. Rounding out the big movers is RCA's Lari White. Her debut single, "What A Woman Wants," moved 12 this week to wait patiently at #9.

Radio News

Radio promotion executives across the country have been praising the Sterling Cards Country Gold promotional campaign that began last year. Last year, Sterling Cards recently announced their Wal-Mart distribution as a result of the extensive promotion which involved over 100 country music stations across the United States.

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. Drive Time—Lisa Stewart (BNA)
3. Nobody Loves You When You're Free—The Remingtons (BNA)
4. Under My Skin—Six Shooter (Curb)
5. Ain't That Lonely Yet—Dwight Yoakam (Capricure)

Note: Cash Box would like to print more radio news. Send press releases to Brad Hogue, Nashville Editor, 50 Music Square West, Suite 884, Nashville, TN 37203.

CMT Top Ten Video Countdown

1. Sawyer Brown . . . . . . . . All These Years (Curb)
2. Mary-Chapin Carpenter . . . . . . . . . Passionate Kisses (Columbia)
3. Billy Dean . . . . . . . . . . Tryin' To Hide A Fire In The Dark (Liberty/SBK)
4. George Strait . . . . . . . . . . Heartland (MCA)
5. Collin Raye . . . . . . . . . I Want You Bad (And That Ain't Good) (Epic)
6. Tanya Tucker . . . . . . . . . It's A Little Too Late (Liberty)
7. Pam Tillis . . . . . . . . . . . Let That Pony Run (Arista)
8. Clint Black . . . . . . . . . . . When My Ship Comes In (RCA)
9. Mark Chesnutt . . . . . . . . . Ol' Country (MCA)
10. McBride & The Ride . . . . . Just One Night (MCA)

Compliments of CMT Video countdown, week ending March 3, 1993
INDIE PICK OF THE WEEK

PETRELLA (Playback)
Producer: Jack Gale
Album: Petrelia

Country-soul is what they're calling her,
and Petrella's self-titled Playback album leaves little doubt as to how much room there
is for such a sound in modern music. The
current single, "I Found Somebody," which
is a remake of the old Glenn Frey hit, is currently
at #71 on the Cash Box Top 100 Country
Singles chart. Also included are the selections
"Blues Stay Away From Me" and "This Isn't Goodbye," which
were actually a two-sided hit last year. The lp
was produced in Nashville by noted producer Jack Gale and also features two
selections which were written by Petrella, "Patience" and "Living
Close To The Sun.""'

INDIE CHART ACTION—Once again, Marion Hammers
leads the independents 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 #44. Kevin Charles on Stargem
moves up four to #54 this week with "The Tears In Mama's Eyes," Stop
Hunger's Jack Hollingsworth slides up two to rest at #55, and
Doc Randolph climbs forward three spots with his latest
Stargem single, "Fantasies Of You," up this week to #56.

INDIE NEWS BRIEFS—Toy Caldwell, former leader and one
of the founders of the legendary southern rock group The
Marshall Tucker Band, died in his sleep the morning of February 25
at his home in Spartanburg, South Carolina. A formal an-
nouncement of the cause of death has not been issued, but Toy
was known to have had a chronic bronchial condition, and of late,
that condition had worsened severely. Toy is survived by his wife
of 23 years, Abbie, and two daughters. He was 45 years old.
From 1970 to 1985, Toy Caldwell stretched musical boundaries
with The Marshall Tucker Band. As lead singer and principal
songwriter for the group, Toy composed such anthems as "Can't
You See," "Heard It In A Love Song," "This Ol' Love Song,"
and many more. His recognizable vocals and fiery guitar work were
trademarks for the group's 18 albums—five of which reached
gold sales status and two were certified platinum.

INDIE FEATURE PICKS

■ Bill Wilkerson, Jr. "You're My One And Only You" (Stargem)
Writer: William E. Wilkerson, Jr.
Bill Wilkerson, Jr. lends a heartfelt country croon to this nostal-
agic look at love called "You're My One And Only You." Lively guitars
blend with a tasteful piano and well-structured harmonies add
spice to the cut.

■ J.R. RANDOLPH "Somebody's Stealin'" (Playback)
Writers: Meeker/Phillips/Canup
Album: Goin' Strong
"Somebody's stealin' me out of your mind" is the light-hearted
complaint filed by Playback's J.R. Randolph. There's some good
musicanship here, with a lively fiddle strengthening the song's
integrity.

PAYCHECK, ETC.—Johnny
Paycheck took a break from
recording recently to hang out
with some of his musical friends.
He will release a new album soon
on Record Records. (Correction:
In last week's indie column,
Paycheck was credited incor-
rectly to the Stargem label.) Paycheck's Playback album will include Paycheck
standards like "Take This Job And Shove It," and "The Old Violin," plus new
material. Pictured (l-r) are: Playback's Len Jinks and Jack Gale, Paycheck, and
Cash Box/Nashville director of operations Mark Wagner and Cash Box/Nash-
ville editor Brad Hogue.

CANADIAN MILLIONS—Paul Church; Capitol-EMI Canada, presents Libe-
ry Records with an award commemorating Garth Brooks' record-breaking
sales in Canada. Pictured (l-r) are: Cindy Wilson; vice president of inter-
national, Liberty Records, Paul Church; Capitol-EMI Canada, Jimmy
Bowen; president of Liberty Records, and Marty Craighead; international
manager, Liberty Records. (Photo Credit: John Lee Montgomery)
Smithsonian Explores Gospel Music

A NEW BOOK from Smithsonian Institution Press explores the history of gospel music and the profound influence it has had on American culture. Edited by Bernice Johnson Reagon, who is both a scholar and a singer of gospel music, We’ll Understand It Better By and By, about pioneering African-American gospel composers, is the outcome of seven years of research into the history and development of gospel music conducted under the aegis of the Program in African-American Culture at the Smithsonian’s National Museum of American History.

"Today, it is African-American music, in structure and often in content, that drives mainstream popular culture worldwide," Reagon says. "However, participants, musicians and consumers are woefully ignorant of the source of these expressions, performance traditions and aesthetics... The story of African-American sacred music is much more than a story of how African-American song and singing developed. It is the story of a people under stress searching for a more fertile ground for survival in a strange land. It is a black story and an American story we tell about how one of America’s major cultural communities in motion at the turn of the 20th century created a new and powerful music tradition."

Bringing together essays by some of the most renowned scholars in the field, the book focuses on the lives and contributions of six of gospel music’s pioneering composers: Charles Albert Tindley, Lucie Eddie Campbell, William Herbert Brewster Sr., Roberta Martin, Kenneth Morris and Thomas Andrew Dorsey. Mr. Dorsey, who was widely known as the "Father of Gospel Music" died January 23.

Reagon, a curator in the museum’s Division of Community Life and founder of the Program in African-American Culture, is also founder and artistic director of Sweet Honey in the Rock, an internationally acclaimed all-women, African-American a cappella quintet. She received a MacArthur Fellowship in 1989. The contributors to the book are Reagon; Horace Boyer, associate professor of music at the University of Massachusetts and himself a gospel singer; Lisa Brevard, an Emory University graduate student and Smithsonian intern; Luvenia George, music educator and pioneer in the incorporation of ethnomusicology in music education; Michael Harris, associate professor of history and African-American world studies at the University of Iowa; Anthony Heilbut, author of the first book-length study of gospel music and producer of Grammy Award-winning gospel albums; Portia Maultsby, professor of Afro-American studies and ethnomusicology at Indiana University, Bloomington; the Rev. Charles Walker, pastor of the 19th Street Baptist Church in Philadelphia and a noted pianist, composer and conductor; and William Wiggins Jr., associate professor of music at the University of the District of Columbia.

The 432-page volume has 67 black-and-white illustrations, and includes substantial musical analyses and 49 complete piano-vocal scores.

We’ll Understand It Better By and By will be available in bookstores nationwide, in paperback for $19.95 and in hardcover for $49.95. The book can be ordered from Smithsonian Institution Press, Dept. 900, Blue Ridge Summit, Pa. 17234-0900 (add $2.25 for postage and handling for the first book, $1 for each additional book) or by calling toll free (800) 782-4612. The book is also available in commercial bookstores around the country and in Smithsonian Institution museums.
GOSPEL MUSIC

TOP BLACK GOSPEL ALBUMS
CASH BOX • MARCH 13, 1993

1 WE WALK BY FAITH (Savoy 1403) John P. Kee & New Life Community Choir 1 17
2 WHEN THE MUSIC STOPS (Sparrow 1234) Daryl Coley 2 28
3 MY MIND IS MADE UP (Word 48784) Rev. Milton Brunson & The Thompson Community Singers 3 45
4 LIVE IN DETROIT (Malaco 6009) Rev. James Moore 4 36
5 U KNOW (Savoy 14912) The Anointed Pace Sisters 5 22
6 I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir 6 12
7 FOCUS ON GLORY (Benson 8535) Hezekiah Walker Fellowship Crusade Choir 7 17
8 HANDEL'S MESSIAH A SOULFUL... (Reprise 29900) Various Artists 8 8
9 IN LIVING COLOR (CGI 200301211) Melvin Williams 9 12
10 I'M GLAD ABOUT IT (Savoy 14904) Rev. T. Wright/Chicago Interdenominational Mass Choir 10 49
11 ALIVE & SATISFIED (Malaco 2841) Thomas Whitfield 11 45
12 GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 12 55
13 PERFECTING CHURCH (Sahah 7529) Marvin Winans 13 7
14 HE THAT BELIEVETH (Light 750769) Chicago Mass Choir 14 12
15 HE'S WORKING IT OUT FOR YOU (Word 48765) Shirley Caesar 15 55
16 I'M GOING THROUGH (Savoy 7109) Rev. Clay Evans 16 6
17 THE COUNTRY BOY GOES HOME (Malaco 0010) Willie Neal Johnson & The New Keynotes 17 36
18 NOW, I CAN SEE (Malaco 6011) Florida Mass Choir 18 26
19 IT'S IN THE PRAYER (CGI 51461111) Calvin Bernard Rhone 19 12
20 TESTIMONY (Sparrow 1293) The Richard Smallwood Singers 20 3
21 WITH ALL MY HEART (Sparrow 1325) Sandra Crouch 21 17
22 "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455) Ruby Terry 22 7
23 LOVE (Light 73006) Beau Williams 23 7
24 SALUTE TO THE CARAVANS (CGI 0004) Various Artists 24 6
25 LIVE AND ANOINTED (Malaco 6012) The Jackson Southerners 25 29
26 THANK YOU JESUS (Savoy 14821) The New York Restoration Choir 26 34
27 USE ME (ARR 10181) James Bignon & Deliverance 27 22
28 THROUGH THE STORM (Trouble 9040) Yolanda Adams 28 3
29 CHILDREN OF THE KING (Malaco 4454) Mississippi Children's Choir 29 18
30 STAND STILL UNTIL HIS WILL IS CLEAR (ARR 10180) Rev. Ernest Davis, Jr. & Greater Victory Mass Choir 30 19
31 LIVE FROM SALT LAKE CITY (Savoy 7105) The Gospel Music Workshop of America 31 19
32 SEND YOUR ANOINTING (FM 2001) TM Mass Youth Choir 32 2
33 THERE IS A FOUNTAIN (Fath 1992) Rev. R.L. White Jr. & Mt. Ephraim Baptist Church Mass Choir 33 3
34 KEYS TO LIFE (Tribute 2000) Ben Tankard 34 71
35 FILL ME (Tribute 3643) Keith Dobbins and the Resurrection Mass Choir 35 3
36 I'M GETTING BETTER ALL THE TIME (Malaco 4455) Pilgrim Jubilees 36 6
37 HOLD ON (Word/Epic 53176) Greater Victory Temple 37 2
38 HE'S ALL I NEED (REX 001) San Quentin Mass Choir 38 3
39 KEEP LOVE ALIVE (CGI 0028) Heaven Sent 39 3
40 PH FACTOR (Word/Epic 53175) PH Factor 40 2

GOSPEL REVIEW

GREATER VICTORY TEMPLE CHOIR Hold On (Word/Epic)
This choir has a strong following in their native California. The project gives the rest of the world an opportunity to enjoy what the West Coast has been enjoying for some time. Nice mixture of traditional and contemporary-flavored material combined with Patrick Henderson's production prowess are the ingredients that make this album work.

VARIOUS ARTISTS Gospel Showcase (Blackberry)
Keep a close eye on this label. Everything they've released during their two-year existence has gone on to receive hit record status. Their latest effort should be no exception. This live set showcases the entire Blackberry artist roster. Featured are Pastor Murphy Pace III & The Voices of Power, the newly signed Canton Spirituals, Kenton Rogers, Melvin Williams, along with the Williams Brothers.

MARK S. HUBBARD & THE UNITED VOICES FOR CHRIST Trust In Jesus (Tyscot)
Chicago has recently been the delivering point for some hot, young innovative talent in gospel music. Hubbard and the dynamic voices making up this choir are the latest to come off this talent assembly line. The sound here is fresh and challenging, breaking away from the usual choral status quo. The project also showcases the production talents of another Windy City up-and-coming talent, Michael Houston. This project is one to watch.

DEGARMO & KEY CELEBRATE 15 YEARS—AND STILL ROCKIN'! DeGarmo & Key launched their career 15 years ago with This Time Thru, released on Pat Boone's Lamb of Lion. Recently DeGarmo & Key reunited with Boone as guests on his TBS Pat Boone Show. Pictured are (l-r): Eddie DeGarmo, Pat Boone, and Dana Key.

CGI Records artist Doug Miller recently dropped by the studio to finish up work on his debut album entitled, Victory. Pictured are (l-r): Joe Williams, Miller's manager; Miller; Teresa Stinson, executive director, Gospel, CGI; and Joe Thomas, president, CGI Records.
Noted Gospel Singer Dies

By Tim A. Smith

Willie Banks

Willie Banks and the Messengers

WILLIE BANKS leader of the popular Malaco Records group, Willie Banks and the Messengers, died recently after a lengthy bout with cancer. Banks began singing at age five in his hometown of Raymond, Mississippi, over half a century ago. From there, Banks went on to work with such artists as the Flying Clouds, the S.C. Violinaires, the Trumpets of Joy, Sister Edna Gallmon Cook, and the popular Jackson Southernaires.

In 1968, Banks went on to form his own group, Willie Banks and the Southernaires, who released an album on the Peacock-Songbird label, entitled, Heaven Must Be A Beautiful Place.

Four years later, in 1972, Banks and the Messengers came into being. Signed originally to the Nashville-based HSE label, Banks and the Messengers released four albums while at HSE: God's Goodness, For The Wrong I've Done, Mother Why, and Still In Charge. The music industry recognized Banks' artistic abilities by nominating him and the group for a Grammy in the category of Traditional Male Group of the Year in 1979.

In 1988, Banks moved to the Malaco label. From that time to the present, Banks and the Messengers released three highly acclaimed albums: Just Look At The Blessings, Master Piece, and The Legend Lives On.

Banks was true to his calling as a "musician of God's music." He sung until he was unable to sing anymore. The class as well as the anointed, soulful presence he brought to his "hiss" style of gospel music will long be remembered. Willie Banks will be missed, but in the language of his last album, the legend lives on.

New Tradition Changes Personnel

THE MEMBERS OF CONTEMPORARY BLUEGRASS group, The New Tradition, recently announced the addition of guitar player and tenor Kenny White to the band. White will be replacing long-time member Fred Duggin, who left the band to pursue other interests in Nashville outside the music industry.

White, former guitar player for Vassar Clements, joined the group in mid-January and his addition marks the first change in personnel The New Tradition has had since it began four years ago. The group's other three members include Richie Dotson (banjo), Daryl Mosley (bass), and Danny Roberts (mandolin). The New Tradition was the first group signed to Brentwood Bluegrass, Nashville's only exclusively bluegrass label. With the overwhelming popularity of both country and Christian music today, this collaboration of Christian lyrics with a distinct bluegrass feel might just be the right combination to start a new tradition.

Pictured are (l-r): new member Kenny White, Daryl Mosley, Danny Roberts, and Richie Dotson (seated).

TOP 30 GOSPEL SINGLES

CASH BOX • MARCH 13, 1993

1  WHEN GOD IS IN THE BUILDING (Savoy 14812)  The Anointed Peace Sisters  1  22
2  WE WALK BY FAITH (Tyscot 1430)  .......................................  John P. Kee  2  14
3  IN MY NAME (Word 48794)  .............................................  Rev. Milton Brunson & The Thompson Community Singers  3  14
4  IT SHALL BE DONE (Sparrow 1234)  ..................  Daryl Coley  4  29
5  MY MIND IS MADE UP (Tyscot 1430)  ..................  John P. Kee  5  8
6  HE'S WORKING IT OUT FOR YOU (Word 48785)  ....  Shirley Caesar  6  29
7  BE WITH ME JESUS (Blackberry 20033)  ..................  Melvin Williams  7  9
8  JESUS IS THE LIGHT (Benson 8539)  ............  Hezekiah Walker/Fellowship Crusade Choir  8  29
9  WHAT HE'S DONE FOR ME (Sparrow 1283)  The Richard Smallwood Singers  9  18
10  USE ME (At 10181)  .............................................................  James Bignon & Deliverance  10  5
11  ALL IS WELL (Savoy 7105)  .............................................  G.M.W.A./Salt Lake City  11  18
12  HALLELUJAH (Warner Alliance 6512)  ..................  Handel's Messiah-Various Artists  12  18
13  MY MIND IS MADE UP (Word 48784)  ............  Rev. Milton Brunson & The Thompson Community Singers  13  29
14  THANK YOU JESUS (Savoy 14811)  ..................  The New York Restoration Choir  14  29
15  IT'S IN JESUS (Tribute 1160)  Donnie Harper & The New Jersey Mass Choir  15  18
16  I STOOD ON THE BANKS (Malaco 6009)  ......  Rev. James Moore  16  29
17  LET EVERYTHING PRAISE HIM (Benson 2841)  ....  Thomas Whitfield  17  14
18  HE THAT BELIEVETH (Light 750769)  ............  Chicago Mass Choir  18  9
19  TROUBLE DON'T LAST ALWAYS (Savoy 14804)  ....  Rev. T. Wright/Chicago Interdenominational Mass Choir  19  5
20  GOD IS MOVING (Tyscot 1309)  ..................  Sandra Crouch  20  18
21  I GIVE YOU JESUS (Shekinah)  ..................  Valerie Boyd  21  14
22  NOW I CAN SEE (Malaco 6011)  ....................................  Florida Mass Choir  22  22
24  THROW OUT THE LIFELINE (Sparrow 1319)  ......  West Angeles C.O.G.I.C.  24  29
25  GOING UP YONDER (Tribute 2000)  ..................  Ben Tankard  25  9
26  THAT'S WHAT THE LORD IS TO ME (M.Y.D 10001)  ....  Gerald Hinton & The Redeemers  27  12
27  JESUS IS REAL (Tyscot 1401)  ..................  New Life Community Choir/John P. Kee  28  27
28  I KNOW I'VE BEEN CHANGED (Savoy 14807)  ....  Shun Pace Rhodes  29  28
29  MASTER CAN YOU USE ME (Savoy 14804)  ......  Rev. Timothy Wright/Chicago Interdenominational Mass Choir  30  29
30  A TRIBUTE TO JAMES CLEVELAND (CGI 8530)  ....  Various Artists  30  29

SIGNING ON THE DOTTED CAKE...Margaret Becker recently signed on the dotted cake at a reception honoring her re-signing an exclusive recording and songwriting agreement with Sparrow Communications Group. Pictured at the celebration are (l-r): Billy Ray Hearn, co-chairman and CEO, The Sparrow Corporation; Peter York, senior vice president, Sparrow Communications Group; Becker; and Lucy Diaz, senior director, marketing and artist development, Sparrow Communications Group. Becker is currently in the studio with producer Charlie Peacock finishing work on her fifth Sparrow studio recording.
Capcom Names Shelly Sax

CHICAGO—Responding to recent industry inquiry, Capcom USA, Inc. has issued the following statement with regard to potential involvement in the pinball business: 

"Capcom is pleased to announce that Shelly Sax, formerly of Data East Pinball in Chicago, is joining Capcom USA, Inc. to serve as an administrative assistant in the company's coin-operated products division," states Jeff Walker, vice president of arcade and amusement products at Capcom. "However, Shelly's move to Capcom should not be taken out of context. It signifies the continued growth of the corporation only, and does not represent our move into the pinball marketplace."

"As it relates to the entire electronic entertainment arena, Capcom has an ongoing interest in the pinball business," adds Walker. "However, our only direct involvement in that market has been the licensing of Street Fighter II to Premier Technologies."

NAMA Publishes Revised Mechanics Training Program

CHICAGO—The National Automatic Merchandising Association (NAMA) announced that it has completely overhauled its Mechanics Training Program, an in-house training program for vending mechanics certification.

The program, originally introduced in 1978, has been updated to include the latest industry technical standards and techniques and enables vending operators to have their own in-house training program for maintenance, service and repair of vending machines.

NAMA president James A. Rost, in speaking of the program's advantages said, "A vending operator with well-trained employees will have less equipment 'down' time, improved time per maintenance and repair call, fewer repeat service calls, lower equipment maintenance costs, and fewer customer complaints and refunds.

"Two other benefits of training are improved employee morale, and reduced employee turnover," he added. "All of this translates into real savings for vending operators."

The definite need for maintenance and repair caused by the explosion of technology in vending equipment prompted the updating. According to Larry Eils, NAMA director of health, safety and technical standards, "Vending machines are getting more complicated, and just talking to the service departments of equipment manufacturers can be a chore if the vending operator doesn't have the basic knowledge needed to communicate the problem that the equipment is experiencing.

"One of the best features of the program," Eils added, "is that you don't have to send your employees away for training. All of the manuals as well as the certification exams are designed to be administered in-house."

Two manuals are available at each program level—one for students and one for instructors. Copies may be ordered from NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102.

The Coin-Operated Amusement, Music & Vending Industry's 1993 Government Affairs Conference

A New Administration... A New Congress... And a New Opportunity for the Industry to Be Heard!

There's a new generation running Washington and you couldn't ask for a better time—or opportunity—to make the coin-operated amusement, music & vending industry's voice heard than by attending the industry's 1993 Government Affairs Conference!

These are times of change and—possibly—new ideas. There is also strength in numbers. That's why your participation is very important!

The Conference is your opportunity to:

• Understand key legislative & regulatory issues affecting small businessmen and the coin-op industry.
• Be briefed on important industry topics including: dollar coin legislation... telecommunications legislation and regulations... tax developments... and much more.
• Hear from experts from both within and outside the coin-op industry.
• Understand how to effectively lobby at the local, state and federal levels.
• Receive position papers that succinctly explain key industry issues.
• Understand how "the system" works.
• Ask questions.
• Talk with your peers.
• Meet with your elected officials and their staffs during Congressional visits arranged with the help of AMOA and AAMA Washington staffs.
• Enjoy the cultural sites and attractions of the nation's capital!

May 16-18, The Washington Court on Capitol Hill, Washington, D.C.
**Tentative Schedule of Events**

**The Washington Court Hotel**

### Sunday, May 16

<table>
<thead>
<tr>
<th>Time</th>
<th>AMOA Event</th>
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| 5:00 - 6:00 p.m. | Issues Briefing/Program Overview  
(Both AMOA and AAMA members)                        |
| 6:00 - 7:30 p.m. | Welcome Reception for AMOA & AAMA                                           |

### Monday, May 17

<table>
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<tr>
<th>Time</th>
<th>AMOA Event</th>
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<tr>
<td>8:30 - 9:00 a.m.</td>
<td>AMOA Continental Breakfast</td>
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<tr>
<td>9:00 a.m. - 1:00 p.m.</td>
<td>AMOA Congressional Briefings</td>
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| 2:00 p.m.      | Optional Activities  
(Advance registration only!)                                              |
| Transportation departs from hotel main lobby promptly at 2:00 p.m. | |

### Tuesday, May 18

<table>
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<th>Time</th>
<th>AMOA Event</th>
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<tr>
<td>8:00 a.m.</td>
<td>AMOA/AAMA Continental Breakfast</td>
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<tr>
<td></td>
<td>Morning/Afternoon Congressional Visits</td>
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<td>Lunch on Your Own</td>
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</table>
| 7:00-9:00 p.m. | AMOA/AAMA Congressional Reception/Tournament  
Union Station - East Hall   |

Important: Buses to the Congressional Reception will depart from the front lobby of the Washington Court Hotel between 6:45 and 7:30 p.m. They will return back to the hotel from Union Station at the end of the event.

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**Schedule of Events**

**Wednesday, March 10**

- Distributors Preview: 5:00 - 8:00 pm
- Distributors Gala (By Invitation Only): 9:00 pm

**Thursday, March 11**

- Seminars: 8:00 am - Noon
- Coin-Op Olympics: 9:00 am - Noon
- Exhibit Hours: 9:00 am - Noon

**Friday, March 12**

- Exhibit Hours: 12:00 Noon - 5:00 pm
- General Trade Admission
- American Amusement Machine: 7:00 pm
- Charitable Foundation Appreciation Dinner Honoring Mrs. Leah Bettsman, C.A. Robinson Co., Inc. (Paid Admission)

**Saturday, March 13**

- Seminars: 8:00 - 11:00 am
- Exhibit Hours: 10:00 am - 4:00 pm
- General Trade Admission
- American Amusement Machine: Noon

**Manufacturer’s Firing Line**

- 3:00 - 5:00 pm
- “All Star Salute To The Operator”
- All Show Cocktail Party: 7:00 - 9:00 pm
  
  (Free to registered attendees)

**IT'S OUT OF THIS WORLD**

Everything and everyone under the sun, moon and stars comes together for three days in March for the world-class coin-op event of the year - the 1993 American Coin Machine Exposition. March 11, 12 and 13 mark the dates and the Sands Expo Center in Las Vegas is the place where leading manufacturers and suppliers of coin-operated amusements, music and games can show and sell their products to the global coin-op market at the peak of the spring and summer buying season.
To make money, the first thing a jukebox has to do is catch the eye.

NSM presents
The Eye-Catcher

The new Performer-Wall™
A complete 100-CD jukebox that hangs on a wall.

A jukebox that catches patrons eyes. Entices locations that wouldn’t normally consider a jukebox. And provides its operators with a host of money-making features like no other.

But, most importantly, The Performer Wall’s HyperBeam™ system can handle just about anything advancing CD technology comes up with. And CD technology changes are now all but guaranteed to happen.

See The Performer-Wall and the entire Performer Series™ of “eye-catchers” from NSM at your nearest NSM Distributor. Find out why more operators across the world are switching to NSM HyperBeam jukeboxes than ever before.

For more information & the name of the Distributor nearest you, contact . . .

NSM
The Performance Machine™
5207 North Rose Street
Chicago, IL 60656
312 992-2280  FAX 2289

Now with new ESV Technology HyperBeam Systems!
• Real Time Clock!
• Even a faster CD changer!
• Built-in interfaces for hooking up external background music!
• Much, much more!

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ACME List of Exhibitors

A & G Company
ALD Services, Inc
A-T Products
Adastra, Inc
Advanced Games & Electronics
Alter Enterprises
American Darters Association
American Laser Games
American Sammy Corp
American Shuttlecocks
American Simulators
Ameri Corporation
Amusement Equipment Exchange
Anchored, Inc
Asahi Seko, Ltd
Aspen Gaming Corp
B & B Music and Video
Don Ball & Associates
Bally Gaming Inc
Baton Lock & Company
Bay Tek Inc
B.H. Burton Co, Inc
B. H. Industries
Big Ten Electronics
Billiard System, Inc
Bob's Space Racers
Bonela Marine Intl, Inc
International
Boleum Dart Co
Brami Inc
Don Brencher & Co
Brony Inc
C D Jukebox Kit Co
Canadian Coin Box Magazine
Capcom USA, Inc
Card System
Carnival International
Catalina Games
Clean Team Company
Clever Devices Ltd
Coastal Amusement Distributors, Inc
Colusa Enterprises
Coin Acceptors, Inc
Coin Concepts, Inc
Coin Controls, Inc
Coin Journal Co, Ltd
Coin Mechanisms Company
Compaine, Ltd
D & R Industries, Inc
Daimeco Founders
Dark World Inc
Data East USA
Deltron Labs, Inc
Digital Disc of America
Diversified Coin Service
Dover-Nasco
Dobco Enterprises Ltd
Dooie International
Div of Doyle & Assoc
Drew's Distributing Co
Dynamo Corporation
ESD Equipment Systems & Distributors
EAGLE Lift Co
B Pocket Right Angle Billiards
Northfield Cabinet Shop
EuroSlot
Evers, Inc
Eyip Company USA Ltd
FABTEK, Inc
Felgas U.S.A., Inc
Fan Shing Electronics
GSA, Inc
G.D.C., Inc
GAMCO International

Game Sales Marketing
Gamma Int'l Ltd
Gemini Chemical Co
Gentian Industries
Grant Gumball Machine Co
Graysounds
Great American Billiard Industries
Great Lakes Darts
Greenfield Industries
HMS Mosaic & Co Ltd
Hamilton Machine Corp
Hantex Corporation of America
Hape Controls, Inc
Hayes Specialties Corp
Hot Hits
IPFA
Ideal Software Systems
The Illness Lock Co
ImageLicense, Inc
Innovex VideoGames
Innovex Services, Inc
Imperial International
Impreris Plus,Inc
Innovative Concepts
In Entertainment
International Games Technology
Ithaca Peripherals, Inc
(subsidiary of Tridex Corp.)
J & S Sales Company, Inc
Janny Inc.
Japco USA, Inc
Johnston Products Co
Just Middle Riders
Kiddie Mfg
Kamco USA, Ltd
Key Controls
Kiddie Riders USA
King Plush
Kinsaro Inc
Kramer Manufacturing
La East
Laramie Enterprises, Inc
Laser Video Network
Lazer-Tron Corporation
Lassiter Entertainment
Leechcraft, Inc
Lock America, Inc
Lynde-Osborne Co, Inc
M & T Toy
Machine-O-Matic Ltd
Magga Coninaire
Mars Electronics, Intl
Maxima Entertainment
Mayo Enterprises
Mc O Riley, Inc
Melles, Inc
Memt Industries, Inc
Micro Manufacturing
Microtouch Systems
Midway Manufacturing
Coring Corporation
J R. March & Assoc
Mobile Record Service
Moustache Novelty Co
Namco America, Inc
NSM America Inc
Nadel & Sons Toy Corp
Nanco/Nancy Sales Co
National Sports Games
National Ticket Co
Neonetics, Inc
Netunro of America
Neukol Industries
O & D Industries
Ocean of America
P & H Company, Inc
P & M Toys & Novelties
Pensala Vending
Pioneer Laser Entertainment
Play Ball Cards & Novelties
Punch-A-Plays
Punch & Play, Inc
Pool & Billboard Magazine
Practically Perfect
Productions, Inc
Premier Technology
PRITCS
Profitable Games
R & M Distributors
R&M Sales, Inc
Rebecca's
Red Baron Amusements
RePlay Magazine
Rock-N-Roll
Booth of Fame, Inc
Rock-O-Matic Corp
Roger Williams, Meet
Romstar, Inc
Rosette, Inc
Rossco Video, Inc
SAMI Corporation
SIAM Corp of America
S. J. Saltinsky & Assoc
Seibung Intl, Inc
SGA Enterprises, Inc
Int'l
Seidel Amusement Machine Co
Sieg
Selecta Intl Designs
Sharp Image Electronics
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Flat Silver Company
Merchant Video Services
Division
Silent Partner Inc
Singer Data Products/Scribe
Skee Ball, Inc
Smart Industries Corp
Sony Corporation
Southgate Amusement & Vending
Standard Change Makers, Inc
Standard Metal Taper
Star Manufacturing Co
Star Track Inc
Steiner Mfg & Sales
Stella International
Strata Group, Inc
Summar Business Products
Sunshine Distributing
Superior Toy & Novelty
Taico America Corp
Teicro, Inc
Tekilt Inc
Teco International
Corporation
*K-ram, Inc.
Tombstone Table Soccer
Tourist Attractions
Plays Magazine
U.S. Amusement Awards
U.S. Games, Inc
U.S. Toy Co, Inc
Valley Recreation Products, Inc
Van Brokk of Lexington
Vantech International
Vending Times
Vendors Exchange, Inc
Video Gaming Technologies, Inc
Video Insights
Video Lottery Consultants
Wells-Gardner
Electronics Corporation
Wico Corporation
Williams/Bally
Woodward Mfg & Sales
The Wurster Jukebox Company
Zampera, Inc

AMOA Jukebox Top 30

FOR MONTH ENDING JANUARY 1993

THIS CHART

LATEST CHART

COMPILED FOR THE AMUSEMENT & MUSIC OPERATIONS ASSOCIATION'S JUKEBOX PROMOTION COMMITTEE

TITLE

SONGS/ARTISTS

LABEL/DISTRIBUTING LABEL

1

ACHY BREAKY HEART

BILLY RAY CYRUS

1

2

NOVEMBER RAIN

GUNS N' ROSES

3

3

FRIENDS IN LOW PLACES

GARTH BROOKS

4

4

WHAT SHE'S DOING NOW

GARTH BROOKS

5

5

BOOT SCOOTIN BOOGIE

BROOK SHAY

6

6

SHAMELESS

GARTH BROOKS

7

7

BOHEMIAN RHAPSODY

QUEEN

8

8

COUL'DVE BEEN ME

BILLY RAY CYRUS

9

9

THE THUNDER ROLLS

GARTH BROOKS

10

10

LAYLA

ERIC CLAPTON

11

11

JUMP

KRIS KROSS

12

12

I FEEL LUCKY

MARY CAMPBELL CARPENTER

13

13

UNDER THE BRIDGE

HARD ROCK CHILL PEPPERS

14

14

HOW O' YOU TALK TO AN ANGEL

THE HEIGHTS

15

15

ROGUE

GARTH BROOKS

16

16

SHE IS HIS ONLY NEED

WYNONNA

17

17

SOMEBODY OTHER THAN THE NIGHT

GARTH BROOKS

18

18

MAMA I'M COMING HOME

OZZY OSBOURNE

19

19

WHEN A MAN LOVES A WOMAN

M. LEWIS & THE HINDSIGHT

20

20

I CAN'T MAKE YOU LOVE ME

M. REID & S. WILSON

21

21

IF YOUR HEART AIN'T BUSY TONIGHT

TAYNA TUCKER

22

22

CRAYZY

PATSY CLINE

23

23

HOTEL CALIFORNIA

EAGLES

24

24

TWO OF A KIND

GARTH BROOKS

25

25

BORN TO BE WILD

STEPPENWOLF

26

26

HAVE YOU EVER SEEN SOMEONE SO BAD

DEF LEPPARD

27

27

MY NEXT BROKEN HEART

BROOKS & DUNN

28

28

NEON MOON

BROOKS & DUNN

29

29

THE REAL LOVE

BROOKS & DUNN

30

30

UNCHAINED MELODY

RIGHTEOUS BROTHERS

57-7773

96022-7

56017

44467

77-6733

7674

8988

999999

71027

71787

71590

44990

714377

37427

560230

598842

660230

596161

123727

560188

71787

57160

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SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celio) immediately! AM. SAMMY: Task Force Harrier. ATARI: Road Riot S/D; Relief Pitcher; Tetriz, BALLY. Super High Impact; Tri Sport. DATA EAST: Caveman Ninja; Tumble Pop; Capt. America; Viper Trail. FABTEK: Raider. 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 Nintendo 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 $55; Desert Assault $95; Guardian of the Hood $495; Knights of the Round $695; Main Event $25; Pac Mania $15; Pig Out $25; Punk Shot $95; Rampart $95; Wrestle Fest $295. SNK Neo-Geo Six Game Model with large screen, large cabinet and six 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: Cyberhip; Ninja Combat; Baseball Stars; Sengokei; King of Monster; Football Frenzy. $100 each: Alpha Mission II. $125 each: Super Baseball 2020. $250 each: Art of Fighting. $275 each: World Heroes. For all your parts needs, old and used PCB boards—call Darren, Parts Dept. Call Celio for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.


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DATE

MARCH 13, 1993
LEAH BETTELMAN of C.A. Robinson & Co is the first woman to be honored by the American Amusement Machine Charitable Foundation at their Annual Appreciation Dinner, on Thursday, March 11 at Caesars Palace in Las Vegas. She is a most worthy recipient who has distinguished herself in the coin-op industry.

Leah, you are indeed one of a kind... a very special coin-op lady... Please accept our congratulations and best wishes.

George Albert
and
the Cash Box staff