Wayne Newton

With his new Curb single, “I Know So,” just released and already receiving critical acclaim and significant airplay, Wayne Newton could find himself on top of the charts once again. Although it has been nearly 20 years since he hit number one with the pop classic, “Daddy Don’t You Walk So Fast,” Newton has never been out of the public eye.

Over the years, Newton has amassed a huge following with his legendary shows in Las Vegas (where he performs half the year to sellout crowds) and around the world, wowing audiences with not only his vocal flair and engaging personality, but also his proficiency on almost every instrument in the orchestra.

Added to Newton's astounding success on stage are his numerous appearances in films and television, which make him one of the most all-around, versatile entertainers today. Plus, this "master-of-all-trades" is also producing (he co-produced the single) and writing songs for his upcoming album.
No Model Army: EMI Records and New Model Army have agreed to an immediate release from the band's existing contract, which called for two further albums. "We didn't want 'em to go," says EMI. "We must now look to the future," says NMA.

Oy Vey, is it Grammy time already?: Not quite, but close (hey, February 25th's just around the corner). What do we know? We know that Whoopi Goldberg is going to host, that's what we know. And we know that NARAS has dropped its restriction on its Hall of Fame category. Used to be Hall of Fame records had to come from the pre-grammy period (before 1958), but now, even Milli Vanilli's eligible (ok, not really, but you get the idea).

La La La La La Zomba: BMG and the Zomba Group have inked a new deal that gives BMG 25% interest in Zomba's music publishing business and renews BMG's commitment to the Jive and Silverstone labels. Everybody's happy.

MCA Records recording artist Stephanie Mills recently visited Hale House in New York to announce a donation of part of the proceeds from her new Christmas album to the charity home for Harlem's disadvantaged children, many of whom were born suffering from drug addiction and/or infection with the AIDS virus. Pictured here are Mother Hale (l) and Stephanie with three of Hale House's children.

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PolyGram Holding Inc. has named Al Cafaro, president and CEO of A&M, executive vice president, putting him in charge of monitoring the development of Mercury Records. He will retain his A&M duties. And PolyGram has named Michael Kuhn president of its Filmed Entertainment Group, which will remain a senior vice president of the PolyGram group, but will relocate from London to Los Angeles in 1992. PolyGram Records Group North America, newly realigned, has made a slew of new appointments, moving SKI and Crystal Records under the same roof. The new corporate umbrella NARAS, overseen by Thelma M. Santilli is executive vice president/general manager; Daniel Glass is executive vice president, general manager; Ken Baumstein is senior vice president, marketing. Michael Leon is senior vice president, international; Adam Rightholz is senior vice president, business affairs/A&R administration; and Fred Davies is senior vice president, A&R. Sony Music Entertainment has appointed Vijay Rao to the newly created post of vice president, strategic planning; he has been assistant controller, financial planning and analysis since 1988. Michael Nolan, former director, reports and consolidation, takes the assistant controller, financial planning and analysis slot. Alan Phillips has been appointed vice president, sound technology marketing, Sony Software UK/Europe, a newly created position. A nine-year company vet, he has been director, international marketing and artistic development at Sony Music in London. And Roger Metting has been appointed to the newly created position of vice president, special markets, Sony Music Distribution; he was previously Southeast branch manager. BMI has promoted Phil Graham to vice president, European writer/publisher relations. He takes the London job after seven years as director of the same department in the U.S. Virgin Records has announced the promotions of three key people on its staff. Mark Williams has been promoted to vice president of A&R from director of A&R. Debra Kara is now vice president, production/marketing. She was director of production/manufacturing. Lydia Sarno has been upped to vice president of video production from director of video production. All three are based in Los Angeles. In Martha Thomas-Frye has been promoted to the position of vice president, promotion, Black music at MCA Records. She was previously co-national market director, Black music and has been with MCA for 13 years. Jeff Allen has been named vice president, finance, at Capitol Nashville. Since December, 1989, Allen has been the label's director of finance, initially based in Los Angeles, where he supervised the separation of Nashville repertoire from pop and R&B. When Capitol Nashville was established as a separate entity, Allen moved to Tennessee, continuing to direct the company's financial operations. He was formerly director, Banking & Insurance, for Capitol EMI Music. Carolina Taub has been promoted to the newly created position of international promotion manager for The Atlantic Group. She joined the company's international department in March, 1989 and was made special project coordinator a year later. Capitol Records has announced several appointments. Lionel Ridenour has been named to the post of West Coast promotions manager, L.A. branch. For the past two years, he served as co-director of national street promotions, L.A. street office. In addition, Malik Levy has been appointed manager, street marketing & promotion, West Coast and Money Mosas holds the same post on the East Coast. Levy joins the label from Quality Records where he was director of urban promotions. Previously, Mosas served as director, national radio promotions for Kiss-Kit Marketing. Dyaana Katz has been appointed to the new post of national promotion manager at Hollywood Records. She was previously the West Coast product manager for In Effect/Combat Records. Capitol-EMI Music has appointed Ben Bandar director, financial planning. He joins the company from RKO Warner Video where he served as senior vice president of corporate development since 1988. NARAS has announced two new appointments as part of their ongoing expansion. Yolanda McFarlane has been named office manager. She was most recently with the Ratkovich Company as property manager. Stephen R. DeKeater joins NARAS in the newly created position of management information systems director. He has held management positions in the information systems field with Marathon Office Supply, Inc. and the Berkeley Group. EMI’s Michael Corneiger has been named to the newly created position of director of the dance club department at Pyramid Entertainment Group. Previously, he owned MLS Entertainment, an entertainment management company, for five years. Sid Judd & Associates personal managers has announced the promotion of Barbara Rose to the position of assistant manager. Also upped to Danny Meister from office manager to vice president of operations. In addition to staff promotions, Richard Linnall has become associated with the firm in representation of Narada artist, David Lanz. Alan Wainer has been hired as chief executive officer of Silo Music/Akazi Records of Waterbury, Vermont. Most recently he served as president/chief operating officer of Recktrak (USA), Inc.
DEBUT PICK OF THE WEEK:

**CHAGALL GUEVARA:** Chagall Guevara (MCA/MDG)

First of all, this is not the type of music that anyone would think came out of Nashville, Tennessee. But more impressive than that, is the fact that this album by Chagall Guevara must be listened to. It is filled with lyrical images, potent musicianship, poignant words, and a certain sadness that takes the band far beyond the stereotypical description of its genre. Woven into the fabric are the skills of the band's musicians, who are able to construct an album that is both heartfelt and haunting.

**POP SINGLES LOOKING AHEAD**

1. **BLINDED BY LOVE** (impact) .............................. Rythm Syndicate
2. **THE RUSH** (epic) .......................................... Luther Vandross
3. **THERE'S NO OTHER WAY** (S.I.K.) ............... Blur
4. **LEVON** (polydor) ......................................... Jon Bon Jovi
5. **SHAMELESS** (Capitol) .................................. Billy Joel
6. **SOME GUYS HAVE ALL THE LUCK** (Charisma) .... Maxi Priest
7. **I WANT YOU** (MCA) ...................................... Jody Watley
8. **HEAVEN'S HIGHEST HILL** (Jambalaya/Mercury) .. Billy Falcon
9. **DREAMS TO DREAM** (MCA) ......................... Linda Rondstadt
10. **GET THE IDEA** (Z.Z.K.) ............................... Extreme
11. **DANIEL** (polydor) ....................................... Wilson Phillips
12. **THE COMFORT ZONE** (Mercury) ..................... Vanessa Williams
13. **LOVE CRAZY** (RCA) .................................... Atlantic Starr
14. **NAKED RAIN** (RCA) ..................................... This Picture
15. **THE UNFORGIVEN** (Epic) ............................. Metallica

**MUSIC REVIEWS**

**ALBUMS**

**PHIL MANZANERA:** Southern Cross (Agenda 72167 74707-2)

Most of us will remember Phil Manzanera as the guitarist from Roxy Music. Since then he has produced many other acts and his own band called "Salt and Nada" to name a few, has released several solo albums in which his musical diversification has been explored to the point of the release of his latest effort, Southern Cross. This Latin-orientated, 12-cut CD is filled with catchy instrumentals and guest vocalists (Cary Dyson and Crowded House star, Tim Finn) as well as brilliant musicianship and production (of course, by Mr. Manzanera himself).

**GARTH WEBBER:** Get A Grip On The Blues (Blue Rock RRCD 112)

There is no doubt that Garth Webber is a clearly gifted guitarist. He has played alongside Miles Davis, John Lee Hooker, George Thorogood, Boz Scaggs and Paul Kantner. But as a soloist, this guy is in no small part responsible for the fact that the music is so damn cool! His tone is one of the highest quality... but what we are forced to say here is that Garth Webber is a first-rate sideman, with an album out.

**FLOWERED UP:** A Life With Brian (London 852 252-2)

With the send-up London recordings out of the way, this CD you'd think this band was really something special, and it is really does make us skeptical about anything else they might send our way. Hey look, if this kind of thing works in England, great. Who knows, there might be an ecstatic punk/funk following to be obtained here in the "colonies," but it's going to have to happen soon if they are going to keep getting exposure through mainstream press. Maybe some way underground, with alternative newspapers and radio attention... and the press would be a bit more receptive. This is our guess of what cockney-thrash-rap might sound like if we wanted to listen to it.

**RICK JAMES & FRIENDS:** Rick James & Friends

(Priority Records 4XL-7044)

It's about time that someone released an album that includes the music Rick James recorded for various artists and projects he made during the peak of his career. Cuts of his own that you could find on this 10-selection CD are "Super Freak," "You And I," "Ebony Eyes," "Give It To Me Baby," "77," "Bustin' Out" and "Fire & Desire." This Mary Jane Girls have "In My House," Andy Gibb's "Night," the Southern Rock band "We're Going Down," and the less, but not least, is TdeA Marie with "Square Bz". The only other way to get all of these selections is to go and get each individual album.

**STEPHANIE MILLS:** Christmas

(MCA Records MCD-10427)

Around the holidays, you can find Christmas albums recorded by just about every big name in the industry, but what singles this one out is that it actually has quality recordings and you can tell that this wasn't thrown together. The people are familiar with Stephanie Mills' extra-religious quality to make anything anything the records-should-be-a-good one, we won't let you down. This Christmas is probably the best you can possibly buy.

**FIVE STAR:** Shine (Epic EK-48832)

Five Star let a lot of their fans down with the last couple of albums, but they've recovered. One secret is the group is guaranteed to bring them back up to the status they achieved early in their career. They can't help but be amased while listening to this 10-selection album, the production, vocals, and songs add up to a very special CD. The title track is an uptempo, R&B cut that is one of the album's standout tracks. "Come To Me Love," "Love Can't Wait" and "Sentimental" are other strong cuts that should find a place on the charts if released as singles.

**SINGLES**

**ROBERTA FLACK:** "You Make Me Feel Brand New"

(Robert Flack RRCD 312-2)

Roberta's warm vocals lend a fresh touch to this classic R&B masterpiece with help from producer Arif Mardin. The tastefully updated arrangement by Dave Leboe and Mardin is almost totally brand new with the exception of the dobro intro (we're all in this boat (that's right) which is still riding high on the pop chart. This release should do well, and lend a hand to this album.

**VAN HALEN:** "Right Now"

(Warner Bros. PP-CD)

With "Top Of The World" still climbing the Top 20 and getting massive play on MTV, here is the next single from the For Unlawful Carnal Knowledge album. This very busy group is currently on tour and recently performed a free concert in the streets of downtown LA. Over 50,000 fans attended this "Zen" performance.

**RIGHT SAID FRED:** "I'm Too Sexy"

(Charisma 9235-2)

Here is a fun, tongue-in-cheek dance tune that should get lots of club play. This group of guys from the U.K. have put together a clever, dance/club put-down of what could only be the whole fashion-model, "poser" attitude that's so much in vogue. This CD single contains several versions of the song in various lengths. Right Said Fred is Fred and Richard Fairbrass and Ron Manallack, and lend some punch to the song with their hip-hop production, although it's hard to find any musical influences on the cut, produced by Tommy D.

**RAW FUSION:** Rockin' To The PM (Hollywood Records HB-44824-4)

Digital Underground members Money B and DJ Fuze have really impressed a large majority of the rap industry on their efforts together as Raw Fusion. If their debut single, "Throw Your Hands In The Air," wasn't enough for you, check out "Rockin' To The PM." This single sounds more like the material you would find on Digital Underground's Sex Pacets album, but it has some original flavor added. "Rockin' To The PM" (PM meaning Fano Perez) in a hype track cooked up with some hype piano backing that's a lot more smooth stylish line.

**SLICK RICK:** It's A Boy (Def Jam/Columbia)

(CSK-74129)

It's very unfortunate that Slick Rick is unable for certain reasons to go out and promote his album after the potential to go to a lot farther than it has. Under the circumstances, Rick has recently released the third single off his yet-to-be-titled album titled The Ruler's Back. "It's A Boy" is another Slick Rick story that gives the rap listener more than just words that fit together, it has a stage built just for him. In this case, the mix of other material. The only downfall on this cut is the production, but you once get into the lyrics, you won't even notice it.

**MC LYTE:** Poor Georgie (First Priority Records PRCD 4334-2)

MC Lyte's back with the second single taken off her Act Like You Know album. For those still waiting for Lyte to release one of her hardcore songs as a single, this isn't the one. "Poor Georgie" is pretty much a commercial effort, but has some good sound in it (you'll probably have to listen to it a couple of times to get into all the hardcore fan's, you'll just have to pick up the album to hear the harder side of Lyte.

**CASH BOX • DECEMBER 21, 1991**
GO-GO BEFORE YOU WAKE ME UP: There are many godfathers in American culture. Corleone. Gotti. Brown (James). But on the dancefloors of Washington, D.C., there is only one: Chuck Brown, the undisputed, uncontested, undefeated Godfather of Go-Go. When Chuck Brown & the Soul Searchers aim their percolating go-go beat at your feet, you've got a choice: You can dance till you collapse, or you can get the hell out of the room.

"Go-go is very energetic," rasp Brown by phone from D.C., prior to his second weekend gig at Tramps this fall. "You've got to have stamina in order to stay with it—you've got to have stamina to play it and you've got to have stamina to dance to it."

Stamina, indeed. Brown's sets can go on for hours and he knows not of breaks between tunes. Slipping and sliding from old standards like "Stormy Monday" to LL Cool J's "Around the Way Girl" to "The Woody Woodpecker Theme" to Miles Davis' jazz-funk "Jean-Pierre" to his own "We Need Some Money" what holds it all together is that grinding, grooving, under-your-skin beat, a beat that continues between tunes, as Brown further pumps up the audience with call-and-response chants.

"It's a basic, funky church beat," says Brown, who has been leading dance bands since the '60s. "When I was a kid, they had a little church in every other block and every church had a little band in there—a piano and maybe three guys playing drums: one playing cymbals, one playing a bass drum with a mallet, and another playing a snare. And they had this real hype beat, like disco, and this slow beat that you hear now—a sexy beat that the women especially like to move to off of it."

By the early '70s, Brown was laying those beats under jazz standards and Top 40 tunes and began go-go's trademark of periodically stopping the tunes for chattering percussion breaks. It made D.C. dancers crazy and by 1980 it made Chuck Brown a local legend.

When Brown and company were growing, when the P-Funk horns are in tow and are loose and nasty (as they have been at the Tramps shows), it seems that there is no type of music that doesn't go whizzing by. Dance music since Chuck Brown has caught on to his anything goes ethic—you never know what's going to turn up in the samples—but Brown and company do it all live. They sweat.

"I try to stay away from as much sampling as I possibly can," says Brown about borrowing recorded sounds, "because what it does is it defeats the purpose of your natural ability. And there's nothing like raw, downright, live performance on stage. There's nothing like that."

RED LIGHT: Harry Connick Jr. was playing a thousand-bucks-a-seat AIDS benefit in New York last week and he couldn't get the crowd to shut up. So after his second tune, he split. Bad form, Harry, really bad form. Harry Connick Jr. is going to sing "The Star Spangled Banner" at the Super Bowl next month. Harry Connick Jr.'s new video is directed by his girlfriend, the mostly-naked Victoria Secret's model, Jill Goodacre. "Where does this end?" I enquired of Jeff Lovenson, on the Harry watch like me. "In the White House," said Jeff. "He's already played the White House," said I. "No, as president," said wise Jeff.

DOLL FACE: Should I be embarrassed to admit that the Hammer doll that Mattel sent me—an incredible likeness, if you ask me—is sitting on my desk, greeting visitors with a "U Can't Touch This Gaze."

Nah, I'm not embarrassed: it's kind of a cool doll. Funny thing, though, recently some toy store had an ad in the Times that listed the Hammer doll at $19.98 while offering a Vanilla Ice doll (last year's model, we'd guess) for $4.98. Me, I'll wait for the Harry Connick Jr. doll. It'll probably cost 50 bucks.

Abdul

By Randy Clark

DID YOU MISS ME? Maybe you did and maybe you didn't notice that my column was absent last week. If you did, and missed it, I'm sorry, but I'm back now. If you didn't, or were just glad that it wasn't there, I'm sorry, but I'm back now. Either way, I apologize... but the bottom line is... WHO CARES? It was a slow week anyway. Too much tryptophan from all that turkey and leftovers consumed over the Thanksgiving holiday put everyone to sleep, and it took a week just to start clawing out of the wreckage. Meanwhile, everybody around here is securing together the big year-end issue, due out next week. Don't miss that...

SPELLBOUND?... WHY? The idea that Paula Abdul could sell out the 18,759-seat Los Angeles Forum for three nights aroused my curiosity enough to want to check it out. She had just received, (or was it, purchased?) a star on Hollywood Blvd. the day before, and seemed to be catching the interest of a lot of news and press. Certain things, I knew going in. Things like... her record sales, MTV video play, the hits on the radio, the Diet Coke commercials on TV and in movie theaters, not to mention all the hoopla over her lack of any real vocal ability. I even already knew that her Spellbound album had just come in under the wire for the Top 10 lips of the year, and that "Rush, Rush" came in at the #3 single, but I still had to see firsthand what it was all about... and see who was buying all those records.

The crowd consisted of all ages and ethnic backgrounds, and I noticed there were a lot of kids, with their parents in tow. Just walking in, I was amazed at all the merchandising—souvenir programs at 20 bucks a piece (and people buying them), an assortment of T-shirts ranging from 23 to 30 bucks each (and people buying them), hats at 10, posters at eight, and even buttons at five. I overheard one mother scolding her child for crying and whining about not being able to have one of everything. Could you imagine that cost?... Forget about the tickets being $22.50 each (not including parking). There was a certain irony about seeing Paula Abdul headline at the arena where she once worked as a two or three-hundred-dollar-a-week cheerleader for the Lakers, before she started choreographing music videos, and now the amount of revenue generated by her this weekend would exceed $1.5 million.

The show was fairly elaborate, although it does take a lot to fill up the Forum, her set and lighting seemed more appropriate for a smaller (say 8 to 10,000 seat) venue, but it seems like acoustically, larger venues would hide her vocal shortcomings better. There were some very nice film/video/computer screens that were fun to watch (the cameras working the stage were equipped with anamorphic lenses to thin and lengthen the entertainers). But Paula didn't dance very much, obviously, in a need to save her breath for singing live (can't have any more lip-syncing rumors flying around). There were dancers to cover the dancing department, Paula didn't break a sweat.

I found myself wondering... if she wasn't who she is now, and she went to an audition, for anything, as a dancer or a singer, would she get hired? She doesn't sing well, she's too short and heavy to look good as a dancer. She doesn't write her own songs, or produce them. She might not even play an instrument. I can't touch one thing—she did create a few dance steps for Janet Jackson. But why is Paula Abdul such a big star?... I can't figure it out. The public really is buying into the phenomenon, as long as there is style and substance to be bought. She obviously has a talented team of people working for her, making her videos, writing and producing her songs, designing, packaging and marketing her in a way that is most certainly working, and making BIG bucks.

When Magic Johnson came out on stage to announce that Lakers owner Jerry Buss was retiring her fashion outfit to the famed wall alongside the jerseys of basketball greats Elgin Baylor, Jerry West, Wilt Chamberlain, etc., Paula did seem truly amazed, as well she should be. Paula, you're pulling it off... and getting away with it. What?... Did I hear correctly? Is America's Sweetheart planning on acting next? Oh boy... Enjoy it while you can. I'm either gonna blow my brains out... or see you next week....
ON JAZZ

The Branford Marsalis Trio was caught at a recent New York soiree, where our crack photographer, Snaps Elstop, caught them between sets.

PRACTICE: Carnegie Hall, which is located directly across the street from Cash's New York office (Andrew Carnegie insisted that he put the hall near our office), has announced that, beginning next season (1999-2000), it will mount a four-concert, jazz subscription series, produced by ubiquitous jazz impresario George Wein. The concerts will be based around a new big band, the Carnegie Hall Jazz Band, under the stewardship of trumpeter Jon Faddis. Carnegie is now out raising money from sponsors: They're looking for a quarter of a million bucks.

Look, I hate to play bad cop when it comes to such things, but what's going on here? This Carnegie Hall band will be the third big band in town dedicated to the proposition that if you build it—an ad hoc big band dedicated to jazz repertory or able to play a composer's big band compositions—they (an audience) will come. The American Jazz Orchestra has been fighting a game fight at Cooper Union for the past six years, and this year, as part of Lincoln Center's ballyhooed jazz program, that venue's once-a-year Classical Jazz Orchestra is now the Lincoln Center Jazz Orchestra (and will bust out of its home turf with a true-blue tour next year). Nobody seems to be breaking down the doors to catch the AJO, or the first few Lincoln Center shows (none of which have featured the band) and now rumor has it that the 92nd St. Y will soon be hosting Gunther Schuller with yet another spin on the ad hoc jazz big band theme (or maybe Schuller's bringing up the Smithsonian band, yet another such aggregation).

Good cop: I'm all for it. The more jazz the better. The more musicians working, the happier I am. The more concerts that take place in New York, the more I, and my jazz-writing colleagues, have to do. Rah, rah, sis-boom-bah.

Bad cop: Is there an audience for all of this? Fact: The only jazz artists who really sell any tickets in concert situations are Ella Fitzgerald, Sonny Rollins, Wynton Marsalis, Mel Torme and Oscar Peterson. Maybe: Fact: There's a recession going on out there. Fact: Even in prosperous times, people aren't going to go to all of these shows, they're going to go, hopefully, to some of these shows. Hypothesis: The jazz audience, which already has New York's usual bevy of jazz clubs to choose from, is being stretched too thin.

Okay, okay, I'm being a sourpuss. Trust me, I want to be proved wrong.

But if I'm not wrong—if, in a year or two or three, I'm writing the obituaries for some of these ambitious new efforts—I'm going to have to hear the most gratifying thing of all: "Sure, this just proves what we've known all along: jazz doesn't sell." There can be too much of a good thing. WRAP IT UP: What are the 10 best jazz albums of the year? Darned if I know. But, pawing through the year, I have made a short list of 19 albums that tickled my fancy in a particular way this year. I then made an even shorter list of the 10 albums that are better, for whatever reason, than the other nine albums. Got that?

In alphabetical order by artist (and not including any reissues or previously-unreleased material more than a couple of years old), my Ten Best Jazz Albums of 1991 are: Stan Getz, Serenity (Verve). The Dizzy Gillespie United Nation Orchestra, Live at Royal Festival Hall (Enja). The Charlie Haden Liberation Music Orchestra, Dream Keeper (Blue Note). Milt Hinton, Old Man Time (Chiaroscuro). J.J. Johnson, Quintet (Antilles). Abbey Lincoln, You Gotta Pay the Band (Verve). Ralph Peterson, Introducing the Fo'tet (Blue Note). Sonny Rollins, Here's to the People (Milestone). John Scofield, Meant to Be (Blue Note). Michael White, Crescent City Serenade (Antilles).


BOPPING AROUND: Bob Dylan told the L.A. Times' Robert Hilburn that he's purchased the film rights to Buddy Rich's life. Dylan will be the executive producer of the movie, which will be based on Mel Torme's Rich bio. "My objective," said Dylan, "is just to see that it is done properly." Go know... You've got to give the eclectic, high-quality Tomato Records credit: They do keep resurrecting every couple of years. Now Rhino, another indie, but this time under a major label, has got them into the 80's, which means their 80's catalogue—gunstrum, country, jazz, minimalism, classic rock and roll, etc.—will be readily available, as will new albums. Yeah... Need a good Christmas present, but too cheap to shell out for a box set? Get The Artistry of Stan Getz: The Best of the Verve Years, Volume 1 (Verve), and the two sublime CDs of one of the greatest musicians I've ever heard the privilege to hear... Milton Nascimento played a tasty, if short, jazz set at the Blue Note last week. Nascimento's band featured Ron Carter on bass, Hugo Fattoruso on piano, Robertinho Silva on drums and the night's highlight, Pat Metheny, bringing a high-energy, high-quality re-arranged from Milton to Jobim to the Beatles (a luminous "Hello Goodbye"). Pat Metheny sounded great, by the way... Also sounding great, and looking great, was the collaboration between Wynton Marsalis, the Garth Fagan dance company and sculptor Martin Puryear at BAM a couple of weeks ago. The piece, "Griot New York," was exquisite: a beautiful, whimsical, fast-moving melding of dance and music, with Wynton, and his fine, fine band, playing beautifully in the pit. Dance and jazz combos are crashhows, but this one was a winner.
By Bryan (B-Style) DeVaney

WHAT'S GOIN' ON: Above The Law will be releasing a new album titled Black Mafia Life at the beginning of the year under Epic. Jungle Bros. will have a new EP in February under Warner Bros. Sir Mix-A-Lot will be releasing a new album titled The Boss Is Back on Reprise in February. Donald D.'s new LP, Let the Horns Blow, will show up in March under the Warner Bros. banner. Justin Warfield has been signed to an album deal with Qwest Records and will be releasing his album upon its completion. Bushwick Bill of the Gato Boys will be releasing his debut solo album in March, the label has yet to be announced. R&B recording artists Nicole & Smooth will be in Los Angeles on December 13 in Tape Soul Train... N.W.A. will be releasing their next single in January. It will be "Appetite For Destruction." The biggest news comes from the posse over at Luke Records. Believe it or not, all is quiet there—for the moment.

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NEWS FROM THE GTO: Willie D., member of the Houston-based Gato Boys, became so disgusted over the idea of David Duke's recent campaign for governor in Louisiana, that he took the initiative of campaigning against him. The Texas rapper called radio stations throughout Duke's home state and recorded anti-Duke spots that ran on the air throughout the state.

Willy Says, "When he was running for governor, I was interested because, in reality, the whole country would be affected by it. I really wanted to get involved. If he wins and becomes governor, he could be president some day. It would really be a catastrophe!"

Now that the "former" Klansman has announced that he will be running for president, the Gato Boys are being vocal about the matter, stating, "David Duke can be stopped." Gato Boys member Scarface says, "He's a Klansman. When he ran for governor, the majority of people in Louisiana were black, so he lost. But as far as president, I wouldn't be surprised if he won. My motto this year is 'Duke Eat Dick.' We don't need to have some facelift, nose-job motherf**ker running for president. He oughta just put his hood back on."

Bushwick Bill of the group succinctly states, "If we, the people, elect someone like David Duke to office, what type of future would we be offering our children? We need to progress, not regress. We need to look forward instead of back. David Duke would destroy everything we, the people, stand for. Duke's supporters want to be civil, but the only rights they care about are their rights. We would have another Civil War. He's the 'Duke of Hazard.' It would be taxation without representation."

Playtime's Over. Pictured hangin' out with Epic Records recording artist Candyman at Epic Records are (l-r): Suave, Candyman's manager; Candyman; Avarie Shevin, media relations, Epic; Bryan DeVaney, Cash Box associate editor and Maurice Warfield, promotions, Epic.

Ed Lover and Dr. Dre are MAAD by association, with W.C. & The M.A.A.D. Circle, that is. During a recent promotional trip to New York, the group stopped by WBLS to visit Ed and Dre on the air. Watch for the new W.C. & The M.A.A.D. Circle single and video "Ain't A Damn Thang Changed" in January. Pictured (l-r) are: D.J. Crazy Toones; Lover; Dre; W.C.; Big Gee and Coolio.

DON'T FORGET! Cash Box Magazine will be having a RAP special January 25, 1992. The deadline for ads will be January 13. For more information contact the Rap Department at (213)464-8241.

Top 30 Rap Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Blue Cheese</td>
<td>&quot;Work 4 Your Cheese&quot;</td>
<td>M.C.'s</td>
<td>10</td>
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<tr>
<td>2</td>
<td>Ain't Gonna Hurt Nobody</td>
<td>&quot;Black Mafia Life&quot;</td>
<td>Select/Elektra</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Check the Rhyme</td>
<td>&quot;Appetite For Destruction&quot;</td>
<td>Jive 4210</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Can't Trust It</td>
<td>&quot;W.A. T.T. (Walk Away Too Tough)&quot;</td>
<td>Def Jam/Columbia</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>Step in the Arena</td>
<td>&quot;Gettin' It&quot;</td>
<td>Chrysalis 2502</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Is It Good to Ya</td>
<td>&quot;I'm Feelin' Ya&quot;</td>
<td>Uptown/MCA</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Just the Two of Us</td>
<td>&quot;I'm Gonna Get You&quot;</td>
<td>Chubb Rock</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>The Pimpin' Feel One</td>
<td>&quot;When I'm Gone&quot;</td>
<td>Alliance (Atlantic)</td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td>When in Love</td>
<td>&quot;I'm Feelin' Ya&quot;</td>
<td>M.C. Lyte</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>Kiss You Back</td>
<td>&quot;Try Me Baby&quot;</td>
<td>Tommy Boy 993</td>
<td>11</td>
</tr>
<tr>
<td>11</td>
<td>Pop That Cookie</td>
<td>&quot;I'm Feelin' Ya&quot;</td>
<td>(L.A. to L.A.) 98711</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>Set Adrift on Memory Bliss</td>
<td>&quot;I'm Feelin' Ya&quot;</td>
<td>Ice Cube</td>
<td>14</td>
</tr>
<tr>
<td>13</td>
<td>Shakin' The Jilt</td>
<td>&quot;W.A. T.T. (Walk Away Too Tough)&quot;</td>
<td>Jilt</td>
<td>9</td>
</tr>
<tr>
<td>14</td>
<td>25 TA Life</td>
<td>&quot;I'm Feelin' Ya&quot;</td>
<td>Jive 4200</td>
<td>12</td>
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<tr>
<td>15</td>
<td>1-800-8LYC-TALK PINK</td>
<td>&quot;I'm Feelin' Ya&quot;</td>
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Top 30 Dance Singles

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<tr>
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<th>Title</th>
<th>Label</th>
<th>Week of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Change</td>
<td>&quot;(Is She Really That Girl)&quot;</td>
<td>A.B.</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>Set Adrift on Memory Bliss</td>
<td>&quot;I'm Feelin' Ya&quot;</td>
<td>Ice Cube</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>Move Any Mountain</td>
<td>&quot;(Progeny)&quot;</td>
<td>Epic</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Too Blind to See It</td>
<td>&quot;Gettin' It&quot;</td>
<td>Ato 96225</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>Finally</td>
<td>&quot;(Am I Too Shy)&quot;</td>
<td>Ce Ce Peniston</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Just a Touch of Love</td>
<td>&quot;Gettin' It&quot;</td>
<td>C.C.</td>
<td>19</td>
</tr>
<tr>
<td>7</td>
<td>Kiss You Back</td>
<td>&quot;(Tommy Boy 993)&quot;</td>
<td>Tommy Boy</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>Legit 2 Quit</td>
<td>&quot;(V-1579)&quot;</td>
<td>Hammer</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>Love to Hate You</td>
<td>&quot;(Sire/Reprise 40010)&quot;</td>
<td>Ensign</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>Live for Loving You</td>
<td>&quot;(Epic 73971)&quot;</td>
<td>Gloria Estefan</td>
<td>9</td>
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<tr>
<td>11</td>
<td>The Comfort Zone</td>
<td>&quot;(Wing/Atlantic 075 073-1)&quot;</td>
<td>Vanessa Williams</td>
<td>6</td>
</tr>
<tr>
<td>12</td>
<td>The Pressure Pt. 1</td>
<td>&quot;(Perspectives/Atlantic 20868-1202-1)&quot;</td>
<td>Sounds of Blackness</td>
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<tr>
<td>13</td>
<td>I'll Be Your Friend</td>
<td>&quot;(P.M. Dawn)&quot;</td>
<td>Lisa Stansfield</td>
<td>10</td>
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<tr>
<td>14</td>
<td>Everybody Move</td>
<td>&quot;(Polydor 98799-1)&quot;</td>
<td>Cathy Dennis</td>
<td>23</td>
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<tr>
<td>15</td>
<td>My Family Depends on Me</td>
<td>&quot;(Atlantic)&quot;</td>
<td>Patrice Rushen</td>
<td>23</td>
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<tr>
<td>16</td>
<td>Ain't Gonna Hurt Nobody</td>
<td>&quot;(Select Elektra 66050)&quot;</td>
<td>Kid N Play</td>
<td>16</td>
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<tr>
<td>17</td>
<td>House Call</td>
<td>&quot;(Jill's World)&quot;</td>
<td>Shabba Ranks</td>
<td>10</td>
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<tr>
<td>18</td>
<td>I'll Be Your Friend</td>
<td>&quot;(P.M. Dawn)&quot;</td>
<td>Lisa Stansfield</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>Set Adrift on Memory Bliss</td>
<td>&quot;(Ice Cube)&quot;</td>
<td>Ice Cube</td>
<td>14</td>
</tr>
<tr>
<td>20</td>
<td>Street of Dreams</td>
<td>&quot;(Charisma)&quot;</td>
<td>P.M. Dawn</td>
<td>10</td>
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</tbody>
</table>

Cash Box November 21, 1991
CASH BOX | DECEMBER 21, 1991

TOP 75 R&B ALBUMS

By Bryan DeVane

R&B MUSIC

EX-GIRLFRIEND

CASH BOX ARTIST PROFILE: Forceful/Reprise recording artists Ex-Girlfriend have proven themselves to be one of the industry's top female groups, with their distinctive sound and energy-filled music. Julia-Ee, Monica-Ex, and Tisha-Ex began singing together six years ago in Harlem under the name of Petie. They recorded an R&B tune that topped the charts named "So Fine," which was dedicated to New Edition. The song's success at radio and the video on BET identified these girls as a happening new group destined to reach the top. But for these students, high school was their first priority. So they opted to continue their education and vowed to return to the music industry when the time was right.

A couple of years down the line, they were at it again (singing, that is) and contacted Priscilla Chaitman and Toni Greene from the public relations firm that had handled Petie's publicity. Pretty Special, Inc. Chaitman and Greene agreed to manage the group, but it was Yvette Sharee of Black Beat magazine who brought them to the attention of Forceful Enterprises. Shure convinced Bowlenged Lou of Full Force to listen to the group and what he heard was music to his ears. While they were waiting to be signed, they added Stacey-Ex from Brooklyn.

Ex-Girlfriend has already worked with Cheryl "Pepsi" Riley, Samantha Fox, Lisa Lisa and Cult Jam, and they did background vocals for Janet Jackson's debut single, "Try Me."

Their debut single, "Why Can't You Come Home," has already topped charts nationwide and has publicly announced Ex-Girlfriend as a group that will be around for many years to come.

WHAT'S GOIN' ON IN THE R&B WORLD: Warner Bros. will be releasing a compilation that features music from 1970's black movies. The album took two years to pull together. Included are some classic soul cuts like: "Theme From Shaft" by Isaac Hayes; "Across 110th St" by Bobby Womack & Peace; "Make A Resolution" by the Impressions; "Are You Man Enough?" by the Four Tops; "Trouble Man" by Marvin Gaye; "Love Doctor" by Millie Jackson; "I Choose You" and "Theme From Foxy Brown" by Willie Hutch, "Blowin' Your Mind" by O.C. Smith; and "Fisher Man" by Curtis Mayfield. Look for its release in early January...For the first time on video is a Nat King Cole collection of great performances by this legend during his television series of the 1950s. There are guest appearances by Ella Fitzgerald, Oscar Peterson Trio, Stan Getz and Nelson Riddle. Included are such classics as "The Christmas Song," "It's Only A Paper Moon," "Ballerina," "I've Grown Accustomed To Her Face" and "Unforgettable."

Quincy Jones (left) formally welcomes Tevin Campbell (center) to the Quest Records family at a recent party held in celebration of the release of Campbell's debut album, T.N.D.I. The album, executive produced by Quincy Jones and Benny Medina, includes cuts produced by Jones, Prince, Al B. Sure! and Narada Michael Walden (right).

R&B great, Evelyn "Champagne" King is currently in the studio putting the finishing touches on her brand new EMI Records USA debut. Fascination, scheduled for release in January. This release will be King's first album in three years, and the 12th of her career. She has been working with the producer/writer team of B. R. and Christopher Troy, who were recently responsible for the latest single by Karyn White. Pictured (l-r) are: Troy King; Michael Leib, vice president A&R/West Coast, EMI Records USA; and Harman.

CANDYMAN

ALWAYS

DEATH

ICE CUBE

Hammer 3

DIAMONDS & PEARLS

Prince 4

ColeyHighHarmony

Boyz II Men 6

ALWAYS MY LADY

Boyzone 7

EMOTIONS

Babyface 8

GET IT COMIN'

Keith Sweat 11

APOLCALYPSE 91...THE ENE curl STRIKES BACK

Public Enemy 8

FLY BY

Leikeli 4

ROGER HAMMER

Vanessa 2

MILLY

Millie 24

BEBE

Michael 21

PEACHES

Shae 24

DAMIAN LUTHER

James 9

EMOTIONS

Babyface 6

KING OF THE HEARTS

Babyface 26

MOTOWN LOVE

Diana Ross 9

THE THEORY OF THE SONG

Love

AI'M NOT SAY ANYTHING

You 36
BOOK REVIEW

Memories: The Autobiography Of Ralph Emery with Tom Carter

If set to music, Memories could possibly be a forthcoming multi-platinum album. However, since Ralph Emery is obviously no singer, songwriter or musician, the notion of a Memories album will not be heard throughout these 30 chapters which candidly flaunt the life of Music City’s top-notch air personality and “starmaker.”

Despite Emery’s tales of the “rags,” his broadcast career blossomed into what could now be described as a towering phenomenon, and Memories will take readers deep into such growth. Emery’s close interactions with Country Music’s top names, including the likes of the late Fatsy Cline and Jim Reeves, as well as Willie Nelson, Waylon Jennings and Johnny Cash, will be disclosed. Even his favorite pop performers such as Wayne Newton are included. Perhaps Emery’s, as well as eventual readers’ fondest stories throughout the Memories book will be featured in those entire chapters devoted to individual artists such as Dolly Parton, Barbara Mandrell, Cash, Merle Flagggard, Tom T. Hall, Jimmy Dean, Ray Stevens and Minnie Pearl. Although the words and stories reminisced in Memories perhaps resemble the emotional lyrics of a fine country song, Emery apparently shows no interest in writing in any rhymes or flowery adjectives—it’s simply the hot and cold truth and very interesting, as well as musically educational.

As for the multi-platinum success, Memories is already well on its way.

Sun Records Set To Shine

NO, ELVIS WON’T BE RECORDING A NEW ALBUM! However, other newly-signed artists will be eventually, as the label plans to develop a new artist portfolio and return to the music recording industry. Sun Records, originally based in Memphis, Tennessee and currently operated in Music City, also plans to develop alternative markets for distribution of its vast library of master recordings, which include early works by Elvis Presley, Carl Perkins, Johnny Cash, Jerry Lee Lewis and Roy Orbison. The company has identified approximately one million new market outlets in the United States and Canada.

Sun Entertainment Holding Corporation recently announced it has engaged a U.S. investment banking firm to underwrite a secondary common stock public offering of $5 million to fund such long-range entertainment projects. According to Sidney Singleton of Sun Entertainment, among the new projects such as developing and recording new and already established artists and continuing the distribution of its authentic product, the company further plans to use the funds to merchandise the very first Elvis Presley recordings, which were originally recorded on the Sun Records label. The two songs entitled “My Happiness” and “That’s When Your Heartache Begins” were both recorded in 1953.

Sun is the current generation of a series of music industry-related companies founded in 1950 in Memphis by Sam C. Phillips, who was responsible for launching the careers of Presley, Perkins, Cash, Lewis, Orbison and many others.

COUNTRY NEWS BOX

TOMMY COUCH, JR. recently announced the launching of the South’s newest independent label, Waldox Records, in Jackson, Mississippi. “My goal is to establish an alternative label that produces quality product, but at the same time preserves the integrity of the artist and his or her songs, explains Couch, who previously owned and operated a successful booking agency and artist management firm. Waldox’s first release, Miss And All Fools, will be by former Arista recording artists Stealin Horses and will ship in early January.

THERE’S CHRISTMAS IN DIMAR HALLS! The holiday season at the Country Music Hall of Fame exhibit a series of special events which centers around a 25-foot traditional tree, ornamented with a unique collection of items contributed by country music’s top stars, in the Museum’s Walkway of Stars lobby. An exhibit of vintage Christmas cards, once mailed to friends, family or fans of country luminaries, and the giant “Operation Merry Christmas” mail-box, where fans may deposit holiday greetings to their favorite stars, completes the exhibit. On Wednesday, December 18, Musician of the Year Mark O’Conner will present a program of traditional Christmas music and songs of the season, as events are scheduled throughout the museum admission ticket.

KILLEN ADDS BOOKING/MAINT. TO EMPIRE—Music City entrepreneur Buddy Killen recently announced plans to expand his ever-growing empire with the addition of a booking and management arm to Buddy Killen Enterprises. The newly-organized company, to be known as Killen Entertainment Group, has been formed as a partnership between Killen, Joe Meador and Ronnie McDowell. McDowell and new group Six Shooter will mark the arm’s initial clients.

Collin Raye

HE WILL DEFINITELY BE MORE THAN "A SWEET MEMORY"—As his debut album continues to offer chart-busting singles, Collin Raye is learning that less is sometimes better. All I Can Be, Raye’s Epic debut release, flaunts the stylistic subtleties which make his ballads tender and his voice unforgettable. This week his album reaches #19 on the Cash Box Top 75 Country Album Chart and his current single, “Love, Me,” is barreling to the top of the Country Singles Chart, assuming #1 position this week, as phones keep ringing the radio stations for this tear-jerking ballad.

The Arkansas native began singing with his mother and later joined his brother as part of a country-rock band touring throughout Oregon and the casinos and resorts of Reno, Nevada. Raye and his brother would eventually pursue different musical paths, leading Raye to sign a contract with Epic Records.

While Raye did not begin a singing career as a solo performer, he laughs that his debut project is not exactly a solo effort. “They call this a solo album,” he muses, “but it’s really the combined efforts of a lot of talented people. I’d look around the studio, and I couldn’t believe how many great people were there. It was really a dream.”

Creating this grand illusion orchestrated by producers Jerry Fuller and John Hobbs were musicians including Desert Rose Band’s Herb Pedersen and Jay Dee Maness, Little Feat’s Fred Tackett, steel player Paul Franklin, guitarist Billy Joe Walker, Reggie Young and Steve Gibson, as well as the sweet harmonies of vocal powerhouse Vince Gill, who contributed his vocals to one of the cuts on Raye’s album, entitled “All I Can Be.”

While the tender ballads “All I Can Be” and “Love, Me” have become characteristic of Raye’s style, the album offers uptempo singles as well. Fine tuning his vocals for all types of songs, according to Raye, the result of learning more about singing. “I think I’ve become better as I’ve become smarter about my voice. I still have a lot of power and stamina, but over the years, I’ve learned it’s the subtle things that can make a song come across with more strength.”

By Cory Cheshire
**TOP 200 POP ALBUMS CHART INDEX**

**1** NEW MOON SHINE (Columbia 46349)
**2** ELVIS PRESLEY (Viva Las Vegas) (Voc-1012)
**3** ROLLING STONES (Out of Our Heads) (K-Tel 103-000)
**4** BOB DYLAN (Bringing It All Back Home) (Columbia 4388)
**5** THE BYRDS (Sweetheart of the Rodeo) (Columbia 4405)
**6** JIMMY DURANTE (My Buddy) (Columbia 4754)
**7** MICKIE ALLEN (Mickie Allen) (London 1080)
**8** BILL WITHERS (Bill Withers) (Columbia 4755)
**9** THE BEATLES (Rubber Soul) (Parlophone 1052)
**10** THE DOO WOP SHADOWS AND STARS (Doo Wop Shadow Stars) (Pathe 40-038)
**11** THE BEATLES (A Hard Day's Night) (Parlophone 1053)
**12** THE PLATTERS (Harmony) (Pathe 40-039)
**13** THE BYRDS (The byrds) (Columbia 4406)
**14** PETE NANCE'S诉 (Columbia 46350) (Columbia 46351)
**15** The Rolling Stones (Their Satanic Majesties Request) (Decca FS 7687)
**16** The Byrds (The Byrds) (Columbia 4407)
**17** The Beatles (The Beatles) (Parlophone 1054)
**18** The Shadows (The Shadows) (Fontana 1018)
**19** The Beatles (Help!) (Parlophone 1055)
**20** The Rolling Stones (Out of Our Heads) (Columbia 4389)

**101** Top 200 Pop Albums (1964)

**107** Top 200 Pop Albums (1965)

**113** Top 200 Pop Albums (1966)

**119** Top 200 Pop Albums (1967)

**125** Top 200 Pop Albums (1968)

**131** Top 200 Pop Albums (1969)

**137** Top 200 Pop Albums (1970)

**143** Top 200 Pop Albums (1971)

**149** Top 200 Pop Albums (1972)

**155** Top 200 Pop Albums (1973)

**161** Top 200 Pop Albums (1974)

**167** Top 200 Pop Albums (1975)

**173** Top 200 Pop Albums (1976)

**179** Top 200 Pop Albums (1977)

**185** Top 200 Pop Albums (1978)

**191** Top 200 Pop Albums (1979)

**197** Top 200 Pop Albums (1980)

**203** Top 200 Pop Albums (1981)

**209** Top 200 Pop Albums (1982)

**215** Top 200 Pop Albums (1983)

**221** Top 200 Pop Albums (1984)

**227** Top 200 Pop Albums (1985)

**233** Top 200 Pop Albums (1986)

**239** Top 200 Pop Albums (1987)

**245** Top 200 Pop Albums (1988)

**251** Top 200 Pop Albums (1989)

**257** Top 200 Pop Albums (1990)

**263** Top 200 Pop Albums (1991)

**269** Top 200 Pop Albums (1992)

**275** Top 200 Pop Albums (1993)

**281** Top 200 Pop Albums (1994)

**287** Top 200 Pop Albums (1995)

**293** Top 200 Pop Albums (1996)

**299** Top 200 Pop Albums (1997)

**305** Top 200 Pop Albums (1998)

**311** Top 200 Pop Albums (1999)

**317** Top 200 Pop Albums (2000)

**323** Top 200 Pop Albums (2001)

**329** Top 200 Pop Albums (2002)

**335** Top 200 Pop Albums (2003)

**341** Top 200 Pop Albums (2004)

**347** Top 200 Pop Albums (2005)

**353** Top 200 Pop Albums (2006)

**359** Top 200 Pop Albums (2007)

**365** Top 200 Pop Albums (2008)

**371** Top 200 Pop Albums (2009)

**377** Top 200 Pop Albums (2010)

**383** Top 200 Pop Albums (2011)

**389** Top 200 Pop Albums (2012)

**395** Top 200 Pop Albums (2013)

**401** Top 200 Pop Albums (2014)

**407** Top 200 Pop Albums (2015)

**413** Top 200 Pop Albums (2016)

**419** Top 200 Pop Albums (2017)

**425** Top 200 Pop Albums (2018)

**431** Top 200 Pop Albums (2019)

**437** Top 200 Pop Albums (2020)

**443** Top 200 Pop Albums (2021)

**449** Top 200 Pop Albums (2022)
## Top 100 Country Singles

**Cash Box • December 21, 1991**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Highest Position</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>LOOK AT US</td>
<td>Gillespie/Schieber</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>MY BEST FRIEND</td>
<td>Patty Loveless</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>YOUR BRAND NEW HEART</td>
<td>Kix</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>BRING ME YOUR LOVE</td>
<td>Mercury Revival/Brooks &amp; Dunn</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>LOVE, ME</td>
<td>Steve Forbert</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>SATISFY ME AND I'LL SATISFY YOU</td>
<td>Joe Diffie</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>A LONG TIME AGO</td>
<td>Travis Tritt</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>LOVE'S NOT A BUSINESS</td>
<td>The Remingtons</td>
<td>8</td>
<td>14</td>
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<tr>
<td>9</td>
<td>WHAT KIND OF FOOL</td>
<td>John Anderson</td>
<td>9</td>
<td>16</td>
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<tr>
<td>10</td>
<td>THE DIRTY ROAD</td>
<td>The Cowboy Rascals</td>
<td>10</td>
<td>18</td>
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<tr>
<td>11</td>
<td>I'LL TELL YOU I'LL TELL YOU I'LL TELL YOU</td>
<td>Mark Chesnutt</td>
<td>11</td>
<td>20</td>
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<tr>
<td>12</td>
<td>DON'T CROSS YOUR HEART</td>
<td>The Highwaymen</td>
<td>12</td>
<td>22</td>
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<td>DON'T LET YOUR HEART BREAK</td>
<td>Mark Chesnutt</td>
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<td>14</td>
<td>THE WHISKEY AIN'T WORKIN'!</td>
<td>Travis Tritt</td>
<td>14</td>
<td>26</td>
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<td>15</td>
<td>SOME DAY</td>
<td>The Remingtons</td>
<td>15</td>
<td>28</td>
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<td>16</td>
<td>SOMEDAY SOON</td>
<td>Travis Tritt</td>
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<td>THEN AGAIN</td>
<td>The Highwaymen</td>
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<td>18</td>
<td>IF I COULD BOTTLE THIS UP</td>
<td>The Highwaymen</td>
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<td>TURN THAT RADIO ON</td>
<td>The Highwaymen</td>
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<td>FIGHTING FOR YOU</td>
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<td>BACK TO THE WELL</td>
<td>The Highwaymen</td>
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<td>HURT ME BAD</td>
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<td>IS IT COLD NO MORE</td>
<td>Joe Diffie</td>
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<td>MAYBE IT WAS MEMPHIS</td>
<td>Joe Diffie</td>
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<td>THAT'S WHAT I LIKE ABOUT YOU</td>
<td>Joe Diffie</td>
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<td>SWEET LITTLE SHOE</td>
<td>Joe Diffie</td>
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<td>A MONTH OF SUNDAYS</td>
<td>Joe Diffie</td>
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<td>IF YOU WANT TO FIND LOVE</td>
<td>Joe Diffie</td>
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<td>HONKY TONKIN' ROUND</td>
<td>Joe Diffie</td>
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<td>DADDY DON'T SIGN THE PAPERS</td>
<td>Joe Diffie</td>
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<td>32</td>
<td>I KNOW SOMETHING</td>
<td>Joe Diffie</td>
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<td>33</td>
<td>SHE LOVED A LOT</td>
<td>Joe Diffie</td>
<td>33</td>
<td>64</td>
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<td>I'LL START WITH YOU</td>
<td>Joe Diffie</td>
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CASH BOX DECEMBER 21, 1991

TOP 75 COUNTRY ALBUMS

THE JUDDS - GREATEST HITS

(Cash Box Magazine would love to publish information and photographs regarding any retail news, promotions or events. Please contact Teresa Chance or Kimberly Wix at 615-329-2898.)

TOP 75 COUNTRY ALBUMS

By Teresa Chance & Kimmy Wix

Most Active

The Judds—Greatest Hits—(CASH BOX—#33)

Product Pick

Kenny Rogers—Back Home Again—(Reprise 26740)

Hittin' the Street

(January 14, 1992) Joe Diffie—Regular Joe—(Epic 47477)

(January 14, 1992) Emmylou Harris & the Nashville Ramblers—At the Ryman—(Reprise 26664)

(March 6, 1992) Confederate Railroad—Confederate Railroad—(Atlantic 82335)

ALBUM ACTION THIS WEEK—They may be breaking up the act but sales are as hot as ever for The Judds Greatest Hits album. Some of their hit songs including "Why Not Me," "Rockin' With the Rhythm" and "Love Is Alive" highlight this first Judds collection. Retail accounts such as Wherehouse Entertainment in Torrance CA; RTI One Stop in Omaha, NE; and Round-Up Music in Kent, WA report increased sales for the album moving it 17 slots to #33 this week on the Cash Box Top 75 Country Album Chart.

PRODUCT PICK—The current Reprise release from Kenny Rogers entitled Back Home Again, debuted this week at #50, proving that Rogers is indeed back home on the charts. Retailers are excited about the Rogers project according to accounts such as Scotts One Stop in Indianapolis, IN and Tower Records in West Sacramento, CA. The current single release, "If You Want To Find Love," was co-written by Rogers and rises to #46 on the Cash Box Top 100 Country Singles Chart.

GONE GOLD & PLATINUM—After six albums, Randy Travis is still making a strong showing with his latest album entitled High Lonesome. With sales exceeding 500,000 units, the RIAA has certified the album gold. At #15 on this week's Cash Box Top 75 Country Album Chart, High Lonesome contains the recent #1 single, "Together Forever" and his current release "Better Class of Losers." It's All About Change, the second smash album from RCA Horizon Award winner, Travis Travis, has been certified platinum by the RIAA, signaling excess sales in excess of one million units. Number one singles off the album include "Here's A Quarter (Call Someone Who Cares)" and "Anytime" as well as the current Travis Tritt/Marty Stuart duet "The Whiskey Ain't Workin'."

(SEASON'S GREETINGS!—Reba McEntire recently taped a 90-minute holiday program entitled Reba McEntire's Christmas Card, which will air Tuesday Dec. 24 at 9:00 PM on TNN. The event features music provided by the U.S. Army Orchestra and performances by The Christ Church Choir and W.O. Smith School Select Singers. The finale brought performers from earlier in the show back on the stage for a medley of traditional Christmas classics. Pictured during the closing numbers (l-r) are: Trisha Yearwood, McEntire, Carman and Vince Gill.)
NEW SINGLE RELEASES
OUT OF THE BOX

■ PATTY LOVELESS: "Jealous Bone" (MCA 54271)
  Producers: Emory Gordy, Jr./Tony Brown
  Writers: Rick Giles/Steve Bogard
  Patty Loveless flaunts a touch of confidence in this sultry-edged number that's sure to take her to the top. "Jealous Bone," with its almost seductive flowing melody rides a fast-paced wave when it comes to the tempo category, and reveals a rather sassy-flavored performance from Loveless, who belts out these lyrics with a sense of aiming force and gripping vocal control.

FEATURE PICKS

■ GREAT PLAINS: "Faster Gun" (Columbia 74137)
  Producers: Brent Maher/Don Potter
  Writer: J. Sundrud/G. Burr
  Unleashing the second release from its self-titled debut project, Great Plains is already catching the ears of several radio music directors, and with this futuristic-western-tinted cut, the count continues. "Faster Gun," with its mysterious instrumentation and deep-beaten rhythm pattern, pours out an excellent vocal harmony package and a lyrical hook that's sure to snatch a devoted follower.

■ TIM RYAN: "I Will Love You Anyhow" (Epic 74124)
  Producers: Paul Worley/Ed Saay/Anthony Martin
  Writers: R. Foster/B. Lloyd
  With the explosion of new artists currently hitting the country scene and towering the charts with debut singles; why why why is this powerful vocalist not receiving its "just" recognition? Tim Ryan punches these lyrics in his latest single like a bullet through a hay bale. "I Will Love You Anyhow" displays Ryan's abilities to sing with deep exploitations of emotion that will cater to every country listener out there. "I Will Love You Anyhow" sparks from Ryan's Seasons Of The Heart LP.

■ DAVID DANIEL: "Fighting Fire With Fire" (Mercury 597)
  Producer: Ron Haffkine
  Writers: Michael White/Conley R. White
  Catching the third single from his debut disc, country newcomer Davis Daniel unleashes his title cut, and his approach proves to be quite appropriate as he vocal spills flutters a rather fiery emphasis. "Fighting Fire With Fire," a traditional-flavored song about fighting for the one ya love, unweaves a laggish tempo with Daniel's enriched southern vocals gripping every word.

■ PRAIRIE OYSTER: "One Precious Love" (RCA 62108)
  Producers: Richard Bennett/Josh Leo
  Writer: Joan Basing
  It's no secret that most thought this new group's career had peaked when they were nominated for an unexpected '91 ACM award. Surprise! Surprise! Prairie Oyster is back in action and prepared to dish out a big helping of what country radio has only tasted. The first spoonful comes from the Everybody Knows package, and without a doubt, the bite is one heck of a flavorful one. "One Precious Love," forking up with a 50s rock-n-roll-tinted energy, shows off Prairie Oyster's unique blend of rustic southern vocal harmony and should give the playlists a challenge they won't regret.

■ GARY MORRIS: "One Fall Is All It Takes" (Capitol 79968)
  Producer: Gary Morris
  Writers: Gary Buss/Gary Morris
  Marking the third single from his new Reprise release Back Home Again, Kenny Rogers and friends meet the crew at WQNA radio in Rensselaer, New York. Picture (l-r): Jim Ed Norman, president, Warner/Reprise Records, Nashville; Rogers; Fred Harton, program director, WQNA; Bill Mayne, national promotion director, Warner/Reprise Records, Nashville; and kneelings, Richie Phillips, air personality, WQNA.
  (Cash Box would love to publish information regarding events happening at or around your station. Please send us any press release, photographs, etc. for use in upcoming issues. We'd love to hear from you!)

■ CHRIS LEDoux: "Workin’ Man’s Dollar" (Capitol 79922)
  Producer: Jimmy Bowen
  Writer: Chris Ledoux
  LeDoux is perhaps the last of the true western singer/songwriters, but his devotion to the famous cowboy era gives this musical vogue a brand new life, as he creates and delivers his own niche of country-music. "Workin’ Man’s Dollar," LeDoux’s latest spark from his Western Underground package, unravels a meaningful glimpse of what’s really important in life—those importance we often take for granted. Radio should, however, take this one for a long ride up the playlists. "Workin’ Man’s Dollar" just could catch on big if the audience really listens.
COUNTRY CHART CHATTER—Who would have known that this unique character with the country-as-country-can-get-vocals would eventually experience the thrill of national chart success? Regardless, Art Buchan continues to hold the top-slot seat on this week’s Top 100 Country Singles Chart with his “Honky Tonkin’ Round” single. From last week’s #49 position, Buchannon two-steps up the chart to #47.

Hot on Art’s heels is “doll-face” Dawn Dorminy with her newest release entitled “I’m Rather Be In Love,” which moves up four this week to #52.

Other Indies in significant action on the chart this week include Angie Welch with “Route 99,” The Stranger with “Those Blues” and Johnny Paycheck’s “Lefty Was Right.” Debuting this week are Montana Rose, Sandy Garwood, Laura Lee and Joey Welz.

SIGNINGS & SUCH—The Orlando, Florida-based Pinecastle Records recently announced the signing of the Bass Mountain Boys to its roster. The Burlington, North Carolina group expects to release its debut single in the late spring of 1992.

Nashville-based D & T Records has inked a recording agreement with The Whitson Sisters from Bristol, Tennessee. The sister trio only recently released its first single entitled “I’ve Got The Bull By The Horns.”

ARTISTS IN ACTION—Her recent chart success and first-time national exposure is obviously paying off. In addition to her debut single on the Playback/Laurie Records label reaching a #43 position, Michele Bishop also opened a show date for Ricky Van Shelton, at the South Florida State Fair in West Palm Beach just last week.

COUNTRY UP & COMING

1 HE’LL NEVER BE YOU (Sarcastic) ......................... Jamie Harper
2 THE WORLD (ACCORDING TO YOU AND ME) (Stargen) Eddie Thompson
3 STAY THE LADY YOU ARE (Ibler) ....................... Frank Cannon
4 TRAIL OF TEARS (GBS) ..................... Kim Fraze
5 ONE MORE REPOSSESSION (Perry) ................. Bobby Luster
6 I’VE GOT TO PULL MYSELF TOGETHER (Cott) .......... Dick Morris
7 PILLOW TALK (Ibler) ....................... Scott Pennell
8 BIG TIME IN LOVE (Soundweaver) ............. Sandra Brown
9 IF SHE LEAVES MY HEART (Harmony Street) ... Tony Mantor
10 LET ME DOWN EASY (Resistor) ................. Scott Ryan
11 STETSON WITH LIPS (Small Town) ............. Pepie
12 UNCHAIN MY HEART (Golden One) ............ Dew Watson
13 HEARTWRECK (Saddlestone) ..................... Gerry King
14 NEEDING YOU AGAIN (K-A) ...................... David Houston
15 THREE LITTLE WORDS (Door Knob) ............. Hope Cooper

INDIE FEATURE PICKS

■ BLACK TIE: “I’m Sure Of You” (Bench BRCD-02)
  Producer: Reggie Fisher
  Writers: B. Swan/A. Rich
  This unusual blend of harmony has certainly become no stranger to the country chart. Black Tie’s ability to quintessentially be a breezy and raspy vocal appeal has caught on quick, garnering them wide acclaim in both the country and pop markets. The group’s latest single endeavor from the R.S.V.P. album delivers another toast of vocal excellence along with a cut that’s seasoned with a catchy ‘60s lining and lyrics of inspiration. For an additional treat, there’s a cut #2. Try this version of “Away In A Manger” on for size.”

■ JEANNIE BURKMAN: “Reckless” (NSD IP-4-42)
  Producer: Kevin Short
  Writer: Jeannie Burkman
  Give this Buffalo, New York native a flag to wave for being an excellent representative for those few “quality” independent artists out there! Jeannie Burkman, whose first taste of music was classical piano, makes her radio debut with this delightfully ear-catching number about a love-endeavor-and-leave-em heart. “Reckless” whips out a winning, commercial melody and showcases both Burkman’s clever penmanship and piercing vocals.

■ KEVIN PEARCE: “Over” (Evergreen EV-1140)
  Producer: Johnny Morris
  Writers: Jerry Foster/Bill Rice
  Talk about moanin’ the blues! Evergreen recording artist Kevin Pearce adds a heaping dose of personal insight to this ballad with the “let’s-find-our-lost-love” theme. Great traditional instrumentation and Pearce’s studdy vocals create a just-right ingredient for this seasoned country tune.

■ HANK SASAKI: “Can’t Stop The Music” (Playback P-1360)

■ LORETTA ELLIS: “Likely Story” (Evergreen EV-1141)
The Emergence Of The Choir In Gospel Music

By Tim A. Smith

CHOR: AN ORGANIZED COMPANY OF SINGERS especially in a church service. (Webster’s Seventh New Collegiate Dictionary.)

Since the late '60s, with the emergence of "Oh Happy Day" by the Edwin Hawkins Singers (formerly the Northern California Youth Choir), the choir has been noticeable in its presence felt in the idiom of gospel music. The choir's popularity was further enhanced through the number of churches grouped in urban neighborhoods housing choirs. There's nothing like traveling through the 'hood on a given Sunday morning, hearing the hand clapping, the rhythm of the gospel song, the clapping, the clapping, the clapping of the choirs singing a heartfelt hymn or a rousing jubilee.

This popularity can be taken even further by just glancing at the various industry gospel music releases. These include albums by Edwin Hawkins or Take 6 may be certified gold, but choirs practically dominate the chart positions.

Because of the choirs' contribution to the growing popularity and recognition of gospel music, following are some brief sketches of a few of the industry's choirs and their music, the following examples: (1) aided in turning the tide of popularity towards the choir; (2) are currently riding the crest of popularity; and (3) have been recognized as future innovators in the development of choral music.

REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS

Brunson and the Tommies can be credited with putting the capital "C" back into the word Choir. In 1992, Brunson and Word Records began what has become a long association, which helped in reshaping the sound of choir music with the use of a horn section and the blending of traditional and contemporary rhythms and vocal arrangements. One of Brunson's main goals and the Tommies' greatest compliments may be the number of choirs across the country attempting to duplicate their classic sound.

WALTER HAWKINS AND THE LOVE CENTER CHOIR

Hawkins followed behind his talented brother Edwin's footsteps until 1973. Through the help of friend Andrae Crouch, Walter signed with Light Records and thus the emergence of Walter Hawkins and his successful series of Love Alive recordings featuring his own Love Center Choir. After a brief hiatus and some uneventful recordings, Hawkins and choir re-emerged with one of his biggest hits, Love Alive IV, which featured the song that swept the country, "Thank You."

REV. JOHN P. KEE AND THE NEW LIFE COMMUNITY CHOIR

This choir has gone from one of, whom many said would never amount to anything, to one of chart-topping quality. Currently, John P. Kee, the mercurial leader of this popular aggregation, is one of gospel music's hottest commodities. He captured six Excellence Awards at the CMWA awards ceremony held this past August in Salt Lake City, Utah. Continuing to watch them as they climb to new heights in gospel music.

THE MISSISSIPPI MASS CHOIR

This choir took the industry by storm with their self-titled debut album. Their emergence was extremely surprising, especially in an area of the country generally recognized for quartet music. After hogging the No. 1 spot on numerous charts for weeks and months on end, as well as garnering a number of awards, they recently released their second album on Malaco Records, titled God's Glory: The Story. 1992 will find them touring Japan.

RICKEY DILLARD AND THE NEW GENERATION CHOIR

One of Milton Brunson's Chicago disciples, Dillard and New Generation exude an abating energy from their beginning notes to their last. They've been in the company of Patti LaBelle, appearing on Patti's gospel music special that she hosted, along with receiving their Sophomore project for Word titled, Above And Beyond. This is another of the new breed of choirs that work diligently and effectively blend traditional and contemporary musical styles.

The choir will also play an important role in the continued development of gospel music. Always remember as long as there are churches, there will always be choirs.

ON THE JUKEBOX: BeBe & CeCe Winans' latest video, in support of the single, "I'll Take You There," is on cable's Juvenile Network's call-in video request list. If that's not exciting, the duo's "Addictive Love" video is being used as part of a television commercial advertising Detroit, Michigan-based jazz radio station, WJZZ.

BENSON RECORDING ARTIST COMMISSIONED recently shook California while on a tour promoted by Tisway Productions, which is owned and operated by Reverend Benson. The industry's leader, Jeffrey Tisdale. In Los Angeles, Commissioned's performance at the Marla Gibbs Crossroads Theater attracted several prestigious personalities including Spud Webb of the Sacramento Kings and musicians from The Janet Jackson Tour.

REUNION RECORDS has announced that it will release the "Reunion Top 10" cassette on February 19, 1992. The cassette features special remixes and new edits of hit songs by Michael W. Smith, Kathy Troccoli, Rich Mullins, Kim Hill, Rick Cua, Sparks, Wes King, Mike E., and label newcomers Hot Poets and Michael James. Customers at participating outlets will receive the limited-edition cassette free with the purchase of specially selected classic or best-selling Reunion cassettes or CDs. The promotional package also includes a coupon for $2 off the purchase of new Reunion products.

BLIND PIG SIGNS FIRST GOSPEL ARTIST: San Francisco, California-based blues label, Blind Pig Records, has signed its first gospel group, the Gospel Hummingbirds of Oakland, California. Well respected by both the gospel and secular music circles, the Gospel Hummingbirds recently signed vocal tracks on the cuts "He Don't Know" by Huey Lewis & The News and "We Got To Work Together" by the Fabulous Thunderbirds. They've also performed on shows with some of the biggest names in the gospel, blues, and rock fields, including The Mighty Clouds of Joy, The Five Blind Boys of Alabama, Johnny Taylor, John Lee Hooker, Elisa James, Tracy Nelson, Charles Brown and the Persuasions. The group has released two previous albums to the gospel marketplace, Route 66 To Heaven and Signs Of Revelations on W&G Records. The Gospel Hummingbirds have recently finished up their debut project for Blind Pig, scheduled for a January 1992 release. Label owner Edward Chmielewski is exuberant over the signing. "If anybody can bring the excitement and emotion of gospel music into the mainstream, it's the Gospel Hummingbirds," says Chmielewski. "This album will turn on a lot of blues and rock fans to gospel music."

ERIC BRICE AND WILLIAM GREEN GIVE STELLAR PERFORMANCE: Eric Brice (lead guitarist) and musical conductor William Green (keyboardist) recently gave stellar performances as band members of r/b, pop vocalist Peabo Bryson who toured with and opened nightly for the diva herself, Patti LaBelle. Brice and Green, who tour with Bryson regularly, both have roots as gospel musicians and credits that include tours with the Institutional Radio Choir, Thomas Whitfield, The Clark Sisters, The Winans, Stephanie Mills and Jennifer Holliday just to name a few.

SPARROW RECORDS PUTS CHRISTMAS ALBUM ON HOLD: Leonard and Patrice packeting Nashville's Sparrow Records release, Gospel Family Christmas, has been put on hold until the 1992 Christmas season, according to Vicki Mack Latulitte, director of gospel music artist development for the label.

NEWS FROM MELENDIO/SING GOSPEL RECORDS: The Jackson, Mississippi-based label, headed by former Williams Brothers member, Leonard Williams, recently announced the signing of Dr. Thomas L. Walker to a recording contract. Walker is known for the hit, "One Day At A Time." 1992 will find him touring Japan.

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GOSPEL MUSIC

Songs of Praise

JANET PASCHAL: Simple Trust (Word)
The lyrics on Simple Trust are as rich as the vocals flanked by powerful waves of pop and orchestration. Paschal’s whispering vocals flow into outbursts of pop, as revealed in “If It’s Alright With You,” and ebb back into soulful ballads poignantly sung with tender praise as in “Written In Red” and her current single, “One Rock.” The deepest soulful phrases reflect a comparison to Anita Baker, but the instrumentation flaunted throughout Simple Trust remains anchored on more of a pop-enhanced medium. The lyrics showcased in Simple Trust are obviously original. soul-searched offerings with weaves of some classic hymns such as “The Doxology” and “Nothing But the Blood.”

VICKIE WINANS: The Lady (MCA)
Winans makes her MCA debut one to remember. A variety of producers, songwriters and musical styles helps to make this a pleasing mix. Michael J. Powell, Percy Besty, Bernard Wright, Marvin Winans, see Skeeter Winans, and Winans himself, mixes the up tempo style of new jack with beautiful ballads, showcasing Winans’ power packed vocals. Of special note are two dar- ling ballads which would easily qualify for any quiet storm format; “The Way That You Love Me” and “The Right Place.” Winans shows her ability to jam with the best on cuts like “Don’t Throw Your Life Away,” “I’m Yours,” “Homefree” and “Dance With Me.”

BABBIE MASON: A World Of Difference (Word)
Mason’s music has always garnered a wide-ranging audience, from inspirational to lovers of black gospel music. This album shouldn’t disappoint her current fans, while at the same time helping to attract new ones. Album producer Cheryl Rogers, who lists such names as Earth, Wind, Fire, Mark Lowry, and Trace Beal on her resume, solicits the assistance of some of the studio musicians along with the end result being one hot album. Of special note; the NAACP has selected the album’s title cut as the theme song for one of the organization’s promotional campaigns.

MICHAEL PEACE: Threat To Society (Star Song)
This is a radical change from Peace’s Reunion Records releases. Peace incorporates shades of funk, r&b and jazz to go with a more straightforward, hard-edged sound. Peace’s commentary styled raps on this release are a throw back to the popular socio-commentary style popularized during the 70’s by Gil Scott-Heron. This album should be the vehicle that assists in resurfacing Peace’s name in the growing Christian rap marketplace that he helped to initiate.

Music For The Yuletide Season

THEY’S NOTHING BETTER TO GO WITH THE CHRISTMAS SEASON than the joyous sounds of holiday music. Cash Box has taken the time to compile a list of some of the current and past Christmas releases on the gospel side. Happy holidays and good listening and programming to you all!

Take 6, He Is Christmas, Warner Alliance; Various Artists, The Essence Of Christmas, Benson/M&M; Various Artists, Jesus, The Best Gift Of All, Benson; Ben Tankard, An Instrumental Christmas, Tribute; Various Artists, Yo! Ho! Ho!, Yo! Forefront; Various Artists, A Christmas Message, Lection; Various Artists, Our Christmas, Word/Reunion; Luther Barnes and the Red Budd Choir, It’s Christmas Time Again, AI&R; Rev. Russell Fox, Sr. with the Hour of Power Singers & Friends, Go Tell It On The Mountain, MOH/HOP; Vanessa Bell Armstrong, The Truth About Christmas, Jive; Al Green, White Christmas, Word; Thomas Whitfield & Company, At The Name Of Jesus, SOC; Shirley Caesar, Christmasing, Word; Dannieleh Hall, He Is Light, Light; Brentwood Jazz Quartet, Brentwood Christmas Jazz, Brentwood Jazz; Various Artists, Noel Yule, Arcade; Various Artists, Gospel At Christmas Time, Malaco; Various Artists, Christmas, Sparrow.

—Tim A. Smith
Bobby Jones Top 10 Videos

1. MISSISSIPPI MASS CHOIR — How Good God's Been (Malaco)
2. SOUNDS OF BLACKNESS — Optimistic (A&M)
3. BEBE & CECE WINANS — Addictive Love (Capitol)
4. FLORIDA MASS CHOIR — Waymaker (Malaco)
5. TAKE 6 — Where Do The Children Play (Warner)
6. DARYL COLEY — I Can't Tell It (Sparrow)
7. TRAMAIN & WALTER HAWKINS — The Potter's House (Sparrow)
8. REV. R.L. WHITE/MT. EPHRAIM CHOIR — Move Mountain
9. AL GREEN — Leave The Guns At Home (RCA)
10. MISSISSIPPI MASS CHOIR — God Gets The Glory (Malaco)

O'Landia Draper And The Associates

THE IDIOM OF CHORAL MUSIC has always played an important role in gospel music. From the church choir loft on Sunday morning to the concert stages across the country and beyond, the blending of the soprano, alto and tenor voices have both soothed as well as excited many a heart and soul.

Today, choral music has graduated from the basic three-part harmonies and organ/drum accompaniment of its early years, incorporating many different and unique vocal styles and arrangements, while at the same time, infusing the use of electronic wizardry, giving the finished product that '90s flair.

Assisting in this transition, through their own unique style and abilities are Word Records artist O'Landia Draper And The Associates. This group of 60 selected voices from all over the city of Memphis, Tennessee, have recently released their second album for Word, titled Above And Beyond.

Above And Beyond meshes a number of musical styles together, with the final results ending in an album that is both artistically satisfying and spiritually enriching.

“...The album features a be-bop styled song featuring a young rapper, which forms an interesting contrast to the traditional classic, 'It Is Well With My Soul,'” says Draper. “...a beautiful song with a message that we believe in wholeheartedly. The song conveys that we, as Christians, should be working together. There is no such thing as a 'Black heaven or a White heaven.' We've got to join together to defeat the devil.”

Labeled by their record company as the “choir for the nineties,” Draper and the Associates, which includes a 10-piece band featuring organ, piano, keyboards, two lead guitars, bass, drums and a four-piece horn section, have performed with such notables as the Winans, Shirley Caesar, the Florida Mass Choir, Nicholas, the Williams Brothers, Timothy Wright and Myrna Summers.

Draper's mission for himself and his talented aggregation is conclusive. “My goals include never giving up on the dreams,” says Draper. “...I want to bring depth to Gospel music. I want to bring Jesus back to the music and songsters back to gospel. I want to help young people get off drugs, to take action against the Devil and to win souls for the Lord. I want people to get the message to be encouraged, believe God for everything and to take the Scripture for what it says.”

Encompassing a sense of ministerial integrity and direction, along with an artistically driven air of innovation, O'Landia Draper and the Associates definitely live up to the tag given to them as the “choir for the nineties.”

New Releases...

1. THE BEST OF 10 YEARS VOLUME 1 (Benson 2840)—Larnelle Harris
2. MAKE THE RIGHT CHOICE (Fixit Records 8225)—Rite Choice
3. LAST TRAIN (Myrrh 7916936384)—Holy Soldier
4. ONE IN THE SPIRIT (Star Song)—The Ladies In Gospel
5. RAISE UP A NATION (Word)—Inez Andrews
6. HEAVEN CALLING (Pakaderm 7012511265)—Halo
7. PERFECT PEACE (Integrity 11)—Instrumental
8. KHOOL YULE (Arcade 8786)—Khooll And Friends
9. A LITTLE BROKEN BREAD (Maranatha Music 8776)—Billy Baistone
10. HOLIDAY (Star Song 8151)—Bash

Reunion Music Group recently signed First Call member Marty McCall to an extensive songwriting agreement. Pictured with McCall (l-r) are: Reunion president Terry Hemmings, A&R manager Richard Headen and McCall (seated). (Photo by: Beth Gwinn.)
**1991—An Overview**

By Doc English

**1991—BOOK IT.** How do you characterize the past year in the coin business? What’s the lead story? Music, redemption, video, pinball? It was a kaleidoscopic year. Depending which way you turned it, it looked differently. Some operators expanding some deflating. High lights and no lights. Bright spots and dark. You couldn’t paint the year and set it aside.

Maybe music was the big story. Compact disc phonographs continued their relentless growth. The music makers attacked the market aggressively. Rock-Ola gave away phonographs and accessories; Rowe offered finance programs; Pioneer portrayed the fast food machine. Nassau Industries promised its claim to be the backbone of the street route, and the prospects for ’92 are pink.

Were video and pinball at center stage? Was it the year of the super-hero? Both successfully capitalized on comic book, cartoon, and movie good guys. We went from Turtles to Terminator, from Simpsons to Spiderman; from Captain America to Batman; all on Gilligan’s Island.

Video, however, despite a year of quality games, still sags and slumps. And the song remains the same. Ask someone to summarize video in four words or less, and they may answer, “Shoot, punch, kick, jump.” 1991 opened with the hope of new technology, an advance to a new level of game design, more creativity and soaring imagination, but at the end of ’91, Street Fighter II—chop sockeye supreme, not the holographic Time Traveler, is the year’s number one video. No one is bashing Street Fighter II, Captain America, Westlafest, or their brethren, no one is flying in the face of cashbox collectors, but it is where we see our future lies. And what is the life span of the chop sockeye contingent, and do they bring in new players and a bigger bottom line for the location or just suck the other games dry?

Some may assert that it was the year of the wide body, the big sit-down—Road Runner, Donkey Kong, Pac Man, Tetris, Pinball of the Year. Licensing has become a big business, the real money. The Simpsons, Batman, Street Fighter II, Paulie Walnuts, the Simpsons and Batman, Street Fighter II, Paulie Walnuts, and Batman. Street fighters, feeling abandoned by video makers, continued to place pins in their adult locations. The used pin market has not been this sound since the introduction of videos.

Another big story is the trend to redemption as top dog this year. It expanded quietly, no hats and horns, no dinar calls. Many operators, glum over video and searching for a broader customer base, waded into redemption. The number seems to increase each year. Those operating redemption praise it for a longevity and steadiness lacking in video. The drawback? The initial outlay to convert your operation, but to sound a redundant chord—diversity.

Darts and pool chalked up another stellar year, rock steady. An ironic note, while video struggles to get beyond 25 cents per play, most pool ranges from 50 cents to $1.00 with the upper register growing more prevalent. Couple that with the relatively economical cost of a table and a dart as well, and the geriatric life span of both, it is hard to surpass the return on investment.

In 1991, the same old problems continued to fester—the high price of equipment, operators short of funds and the marketplace long on equipment, a dwindling player base and how to bring ‘em back alive, video games geared primarily to bowels and not the street.

The year ended on a note of readjustment—a spate of factory closouts, the promise of legal parallel boards, the potential of video lottery. Are these solutions, band-aids, the pot of gold, pin in the sky? Hey, who said this would be easy?

**Top Dart Tournament Interest Mounting**

**CHICAGO**—From No. Tonawanda, New York to Niagara Falls; from Buffalo to Lackavanna to Amherst; a full schedule of Top Dart tournaments will be in progress during the month of December. On November 30, a $10,000 “Dream League” competition was held in Rochester, with champions being treated to a trip to Las Vegas. This past September, players in central New York were invited to a formal state of showing and presentation to the list good and the venue for league and tournament play is expanding into such areas as Boston, California, Ohio and Chicago, which is a very popular dart city.

This past July, T.O.P. Distributing Co., Inc. of Rochester, New York was appointed exclusive North American distributor for Top Dart, a coin-operated, electronic-scoring, steel tip dart game produced by Willows Leisure Products Ltd. of Wilsurte, England. A new division, Top Dart Systems, was established to market the machine, which is noted to be the only one of its kind in the world.

The Top Dart game is a wall-mounted unit that features a regulationbristle board. The game can be played up to four players and has a combination of 14 different games including the popular cricket. Among the unique features offered is the nine different skill levels of play whereby a single player can play against the game. The board can be easily rotated to maintain even wear and all of the electronic components carry a full, one-year warranty. In addition, most models include a dollar bill validator, stand, and modern link-up from location to location.

As stated by Top Dart Systems, Inc. executive vice president Jon Gilbert, this game has been gaining momentum worldwide and has penetrated new markets in the U.S.

Further information regarding the machine and the tournament program may be obtained by contacting Top Dart Systems, Inc., 759 Linden Ave., Rochester, New York 14625 or phoning 716-581-1100.
AAMA Testifies At Oregon Lottery Commission Hearing

CHICAGO—AAMA representatives, including association president Bill Rickett (Dynamo), Ray Galante (Music-Vend/Dunis Dist.), Sal Miranda (Premier-Video Lottery/Gaming Div.) and Bob Fay, AAMA's executive vice president testified at the November 14 Oregon Lottery Commission hearing (Portland), on behalf of the Oregon Amusement & Music Operators Association.

AAMA recently made a significant contribution to OAMOA in support of the efforts of area operators to get the Oregon Lottery Commission to approve the implementation of video lottery using local operators, rather than a state-run system with a sole source equipment supplier. AAMA believes this is a crucial decision that could set a national precedent for other states.

During the hearings, AAMA representatives told the Commission that the coin-op industry is made up of decent, reputable businessmen who would support a safe, secure, accountable lottery system.

In his testimony, Bill Rickett emphatically stated that "Dynamo Corporation and AAMA urge the Oregon State Lottery to include coin machine operators and distributors in the placement of video lottery terminals in their local communities. They will provide the same stability and security for the lottery as they have for the coin machine industry for many years."

When Bob Fay addressed the Commission he said, "The manufacturers, distributors, parts suppliers and operators of coin-operated amusement equipment and video lottery terminals are honorable, hard-working businessmen. I would urge you to accept them as partners in your lottery system."

OAMOA's president Rick Geraghty (Geraghty Amusement & Vending Machines-Bookings, Oregon) attended the hearings and praised the AAMA members for their extremely valuable testimony. "On behalf of OAMOA, we are deeply grateful to AAMA for the funds that were donated and for the testimonies given at the hearings," he said. "AAMA's contribution came at a time when it was most needed, and it has helped us do a necessary job."

Bob Fay felt the AAMA representatives did an excellent job in presenting the industry's message before the Commission. "If individuals on the Oregon Lottery Commission and in the Governor's office are open-minded, operators will be included in Oregon's video lottery program," he commented.

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Taito's Super Sonic Blastman

IT CAN BE INSTALLED AS A VIDEO GAME...or a ticket-dispensing, redemption piece. Taito's Super Sonic Blastman has been in the market for around eight months, during which time this game has been generating impressive collection figures throughout the country; averaging $600 to $700 per week in many locations and as much as $1,400 (or more) in redemption centers, according to factory reports.

Super Sonic Blastman is billed as "the first video/punching game to hit the American market." It has the unique combination of the video screen and "hands on" punching pad, with an actual pair of boxing gloves for players to test their strength.

The game consists of five levels of play and each presents a different challenge. It goes from Easy (where you defeat the hoodlum); to two stages of Intermediate; to Advanced (where you save the city from the crab-like monster); to Hard (which involves saving the world from a crushing meteorite).

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BullShooter Regionals Draw Big Numbers

CHICAGO—Dart players from 10 states traveled to Memphis, Tennessee to participate in the Arachnid English Mark Darts BullShooter regional tournament (Oct. 25-27), which marked the third stop in the ongoing series. Event was co-sponsored by Game Sales Company, headquartered in Memphis.

Vicki Richards of New Salisbury, Indiana, with partner Brenda Miller of Palmyra, Indiana, took home first place in Women's Doubles; and Richards also won top honors in Mixed Cricket (with partner John Weathers) of Louisville, Kentucky). The Pro Singles competition was won by Darrell Harp of Bowling Green, Kentucky.

Next stop was Kalamazoo, Michigan where Wolverine American, Inc. and Ed's Distributing co-sponsored the qualifier, using 32 of Arachnid's new Galaxy English Mark Darts games. The competition was staged at the Wayside Restaurant and Lounge (Nov. 8-10) with LuAnn and Don Osborne of Coldwater, Michigan claiming multiple trophies, including Women's and Men's Doubles. LuAnn also captured first place in Women's Singles; and, with Don, teamed up to score a first-place victory in Mixed Doubles.

BullShooter Tour stops in December will include Kansas City, Missouri and Columbus, Ohio.

First, second and third place winners in the various regions receive qualifying certificates to compete in the BullShooter World Finals to be held over Memorial Day Weekend in Chicago.

The big winners at the Michigan regional were LuAnn and Don Osborne who proudly display two of the many trophies they took home.

Here you see Michigan's Pro Singles champion Chris Stratton, at the Galaxy, with his trophy.

Arachnid's marketing veeppee Sam Zammuto (r) congratulates Memphis winner Barb Hall, who took the Women's Championship title.

Posing at the Galaxy are (l-r) Vicki Richards and Brenda Miller, who won first place in Women's Doubles at the Memphis match.

AAMA president Bill Rickett, president of Dynamo Corporation, testifies before the Oregon Lottery Commission.

Ray Galante, president of Music-Vend/Dunis Distributing, and Michael Damlew, vice president of Dunis Distributing, Portland, testify at the hearings.

AAMA executive vice president Bob Fay, addresses the Commission at the Oregon State Lottery hearings.
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ISSUE DATE: January 25, 1992

EDITORIAL DEADLINE: January 13, 1992
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ADVERTISING DEADLINE: January 13, 1992
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