The Cost Of Chart Information:

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<th>Other Trade</th>
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<td>Bryan Adams, &quot;(Everything I Do)</td>
<td>Bryan Adams, &quot;(Everything I Do)</td>
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<tr>
<td>I Do It For You&quot;</td>
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<td>Top Female Artist-Mariah Carey</td>
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<tr>
<td>I'm Your Baby Tonight</td>
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<td>Top Country Album- Garth Brooks,</td>
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<td>LL Cool J, Mama Said Knock You Out</td>
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COST: $800,000-$1,000,000

COST: $0.00

You Make The Choice
**MUSIC REVIEWS**

By Randy Clark and Bryan Devaney

**SINGLES**

- **MICHAEL BOLTON:** "Missing You Now" (Columbia CSK 74184)
  Just another cut, the fourth actually, from the four-million-selling Time, Love & Tenderness album, finally ebbing its way out of the top 10 after 38 weeks on the chart. This ballad contains the same "big-note" croon, lead-screaming vocal by Bolton, features more over-familiar soprano saxophone from Kenny G. The cut is produced by Mr. Bolton and Walter Afanasieff and written by Bolton, Afanasieff and Halle Warren.

- **MARC COHN:** "29 Ways" (Atlantic PRCD 4102-2)
  This nearly a couple weeks after "Guess Who" by early winner Willie Dixon is the fourth single from Marc's debut album, sure to go over gold after next month's Grammy Awards. Cohn has been nominated for two Grammys: "Song of the Year" for composing "Walking In Memphis," Best New Artist and Best Pop Vocal Performance, Male. He has also been nominated for Favorite New Artist in the American Music Awards. Produced by Cohn and Ben Wisch.

- **JOHN MELLENCAMP:** "Again Tonight" (Mercury CDP 6160)
  If we had the gift that John has on the cover of his Where's The Wanted album, "Again Tonight" would be our theme song. Mellencamp is nominated for Best Rock Vocal Performance, Solo Grammy for the album, and the song sounds like pretty much like the rest of them. "Get A Leg Up" is still on the Top 10 singles chart, and the album is still in the top 50 after 14 weeks. The song is written and produced by Mellencamp.

- **BAD ENGLISH:** "Time Alone With You" (Epic ESK 74091)
  Here is the second single from the group's second album, Backlash, which barely hit the charts last year and fell off. This Warne, Warren, Cain composition doesn't sound too different from most of John Warne's solo efforts, and is comparably a little lacking from the two top ten hits off the band's platinum-selling debut album, but later, Warne wants to see serious car accidents with a good twin engine. In this cut is produced, remixed and engineered by Ron Nevison.

- **DIRE STRAITS:** "The Bug" (Warner Bros. PRO-CD-5183)
  It's easy to identify a Dire Straits tune, they just move in a certain groove. This song is no exception, although there are a couple of instruments on this cut one might not necessarily identify with the band—pedal steel guitar and baritone sax. But this cut from the On Every Street album, still in the top 50 after 18 weeks, rocks as well as any of their tunes should, but probably not hard enough to hit big.Produced by Knoffler & Dire Straits.

- **MAGGIE'S FARM:** "Glory Road" (JRS JPS 1 807-2)
  This single from the band's self-titled debut album sounds like it could have been a Bruce Springsteen composition, but was actually written by lead singer and songwriter, Allison McLeod, with Martin Esonien. Alliase also plays the acoustic guitar on this track. This cut is produced by veteran, Cliff Magness (Barbra Streisand, Quincy Jones, Wilson Phillips). The band was discovered in L.A. by JRS Records president Arnie Mogull.

**POP SINGLES LOOKING AHEAD**

**CASH BOX • JANUARY 25, 1991**

1. **TOO MUCH PASSION** (Capitol) ......................... Smithereens
2. **YOU ARE THE ONE** (MCA) .................. Chris Cuevas
3. **THE TIME ALONE WITH YOU** (RCA) .......... Bad English
4. **BEATEN UP IN LOVE AGAIN** (Elektra) ........... The Doves
5. **CAN'T CRY HARD ENOUGH** (Warner Brothers) ... Williams Brothers
6. **THE GLOBE** (Columbia) ......................... B.A.D.
7. **DID HE DO IT TO YOU?** (RCA) ........ Tartt Show
8. **DREAMS TO DREAM** (MCA) ................ Linda Ronstadt
9. **CARIBBEAN BLUE** (Reprise) .................. Enya
10. **UH HAH** (Motown) .................................. Boyz II Men
11. **THE COMFORT OF LOVE** (A&M) ............. Vanessa Williams
12. **KILLER** (Warner Bros.) ......................... Seal
13. **NAKED RAIN** (RCA) .......................... This Picture
14. **HEAVEN'S HIGHEST HILL** (Jambon/Mercury) .... Billy Falcon
15. **PAPER DOLL** (Island) .......................... P.M. Dawn

**PICK OF THE WEEK**

- **MICHAEL JACKSON:** "Remember The Time" ( Epic ESK 74200)
  With "Black Or White" still on top of the pop singles chart, Michael released the second cut from his Dangerous LP. This smooth dance ballad sounds like it could have come from the Off The Wall album and has more of the mouth noise, whoops and hollers that we will take Mr. Jackson several more albums to outgrow. Pick of the week, primarily because we feel it will be a hit just because it's Michael, not necessarily because we're putting it. Besides, it's already getting major adds and was just being released, "Remember The Time" was produced by Michael J. and Rodney "Roy" Riley and written for Brooke Shields, perhaps? by Michael, Teddy and Bernard Belle.
Cole, Vandross and LaBelle Shine At Image Awards

By M.R. Martinez

LOS ANGELES—Singer Natalie Cole walked away with three NAACP Image Awards last week making her the top winner during the 26th Annual Image Award celebration and perhaps providing her momentum going into the upcoming American Music and Grammy Award balloting. Cole’s Unforgettable album, a tribute to the music of her father, the late Nat King Cole, won her kudos for best female artist, best jazz artist and best music video.

Other top music winners during the Image Awards celebration, held at the Wiltern Theatre in Los Angeles and set to air January 25 on NBC-TV, included Luther Vandross—who won best album honors for Power of Love and best male artist—and Patti LaBelle, who was named entertainer of the year by the civil rights organization, which annually recognizes entertainers in music, television and film for projecting positive images of African-Americans as well as making outstanding contributions in their respective crafts.

Clearly it was an unforgettable night for Cole who, after winning her three trophies said, “I don’t believe my father won that many awards when he was alive, so these awards are something. I think he would be absolutely thrilled about them.”

Other music artists to win Image Awards included The O’Jays (best vocal group), Boys II Men (best new recording artist), DJ Jazzy Jeff & The Fresh Prince (best rap group) and Bell & CeCe Winans (best gospel artist).

Four seminal vocal groups who left their mark in the ‘60s, yet continue to record and tour today—The Four Tops, The Temptations, The O’Jays, and The Dells—were all voted to the NAACP Image Awards Hall of Fame.

Dionne Warwick led a musical tribute to LaBelle, which included a medley of her hit songs, but the talented singer was also lauded for her recent guest appearances on the NBC-TV comedy series A Different World.

Dance pop diva Janet Jackson also earned the special NAACP chairman’s award for her work to quell illiteracy, drug abuse, violence and high school dropout rates. A&M Records received the NAACP’s corporate award for its efforts to train minority youths in the record business through its Y.E.S. (Youth Employment Summer) To Jobs.

Among other record companies involved in employing young people or underwriting the costs of the program include Capitol Records, and the Warner/Elektra/Atlantic Corporation.

While honorees in film and television more pointedly used the occasion to stress the need for greater inroads to be made in the entertainment industry on behalf of African-Americans, Nancy Wilson and Will Smith (Fresh Prince) also took the opportunity to stress the need for harder work.

“I want to say to kids,” said Smith (who also won an award for his TV series), “that these (winners tonight) aren’t people that just got lucky; these are people who worked at what they do...and education is the bottom line. Anything you want to do comes with education.”

Late-night TV show host Arsenio Hall (winner of the NAACP Image Award for best variety show and a special key of life award for his work in human rights) provided another highlight during the black-tie affair when he conducted a tribute to former Laker guard Earvin “Magic” Johnson, who retired in November after testing positive for the H-IV virus.

After an extended standing ovation, Johnson said, “Anytime you’re recognized by your own people, you know it’s special.”

But he also urged black community action to fight the AIDS epidemic. “We need to educate, especially the black community. We are in a denial state, just like I didn’t think it could happen to me... it happened.”
By Lee Jeske

**INDUSTRY BUZZ**

Best Performances made Epic happy for their marketing efforts on behalf of the new Luther Vandross album. So what'd they all do? They took this picture. That's (from left) Epic's Trupied Crump, BP's Eddie Alicea, Epic's Hank Caldwell, BP's Rich Weinman and Epic's Kevin Gibbs.

**HELLO, EMMY LOU; HELLO, LOU:** It's funny how this new country traditionalism has affected the old country-pop singers; they're suddenly getting traditional on us. Last month, the Nashville Network rolled into town with Emmy Lou Harris to preview her TV special and album, *Lenny Lou Harris and the Ninth Ramblers at the Ryman*—the Ryman, of course, being the longtime (although not current) home of the Grand Ole Opry. Emmy Lou took the Lone Star stage for a mini-set of bluegrass tunes, soundng great and, gee, looking great. The album, which just played on my desk, is a maxi-set of bluegrass tunes (and bluegrass-style versions of tunes by the likes of Bruce Springsteen, John Fogerty and Stephen Foster) and it's a joy: a sweet, lilting way for this city boy to start the new year. Also getting maximum airplay in my office this week is the new Lou Reed album, *Magic and Loss,* a gritty, hard-hitting way for this city boy to start the new year. It's the perfect combination, really: Emmy Lou Harris, bringing me back to a simpler time, a time of home and hearth and cracker-barrel wisdom; a time I've never known. And then Lou Reed pointing around to the city he and I share, and the fears and neuroses and desires we deal with every day, and saying, "That's reality, brother." You need a little of both in your life: the mythic America and the real America. Especially in an election year. Especially in a year with an extra day in it.

**HELLO, Lenny Bruce:** During an interview with Bill Cosby about his jazz records, the veteran comedian started talking about one of his idols. He started talking about Lenny Bruce.

"There's a missing link," said Cosby, passion rising in his voice. "Because those poor kids, man, who are doing all of the swearing and whatnot, they missed the point with Lenny. They really missed it. They picked up the ball and ran with it, but they missed the point. And they also missed Richard Pryor's point. And now you're just loaded with a whole bunch of people who are just foul-mouthed, scatological, irresponsible, anti-social people. It's funny."

It's funny, but it's not as funny as listening to Lenny Bruce himself. When CDs first started coming around a few years ago, nobody knew what to do with comedy records: CDs, everybody thought then, were about better sounding music. Now that CDs have become the standard, comedy records have no choice: They live on CDs or they die. Fantasy, which reproduces jazz albums like a warren of digital bunny rabbits, has just got on the Lenny Bruce stick (or schtick) and reissued Lenny's first four albums—*The Sick Humor of Lenny Bruce, Interviews of Our Times, Togetherness and Lenny Bruce: American*—on two CD's, under the banner, *The Lenny Bruce Originals*. They've got the classic bits (I am envious of anyone who has never heard, say, "Father Flotsky's Triumph"), reproductions of the classic original album covers, Ralph Gleason's liner notes, new notes by Grover Sales, even a dictionary, for people who don't know the meaning of the word "meshuggeneh" or remember Julian Eltinge, Nick Lucas or Adlai Stevenson.

There are no dirty words here, certainly nothing outrageous by our enlightened standards, just pure, unadulterated hilarity. Lenny Bruce was a lot of things, but mainly what he was was a riot. Get the CDs, you can use a laugh.

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By Randy Clark

**EAST COAST**

**THE SHOW MUST GO ON:** Even if protesters blow up the truck with your equipment in it and your local publicity office. Even if the show is going to lose money. Good God, (gulp) that's show biz!

**Wanna go to South Africa?**

**PAUL SIMON** was the first international star determined to perform in South Africa since the lifting of the cultural boycott against the country last year. The entertainer played to about 50,000 mostly white fans in two shows in Johannesburg as part of a tour promoters estimate will lose him between $150,000 to $200,000. Simon acknowledged before the show that tickets were inaccessible to most blacks, the price ranging from 40 rand (S16) to 83 rand (S31). He said he would have liked to have offered cheaper seats but the tour just couldn't afford it. So, the 70,000-seat Ellis Park Stadium, home of the Transvaal rugby team, went half full opening night with sales of less than half that for the second. There were minor protests by a small number of militant blacks, whose position was that the boycott remain in effect until there is a black government. The protests at the gate were peaceful, in the eyes of a watchful and numerous police presence.

The show consisted mostly of songs from the *Graceland* lp, the 1986 album that got Simon in hot water with the African National Congress and other anti-apartheid groups. Simon dedicated the tour to Headman Shabalala, co-leader of Ladysmith Black Mambazo (featured on the *Graceland* album), who was shot and killed by an off-duty security guard during a recent argument, complaining that the guard was released on what amounted to less than $100 bail. Simon says, "I would prefer not to use words like *sindicato,*" at a recent press conference. "I am just pleased that the rift with the ANC has healed and to find the ANC is supporting me." Paul seemed pleased with the reaction of the crowd, who, considering the bombings and protests, were glad he showed up at all... Me, if I was going to lose money, I'd have done a free concert somewhere, recorded it and filmed it, so I could make money on the live album, the cable broadcasts and the video sales... Oh, I forgot... I've already done that...

**MORE AWARDS:** Alright, but only because it's West Coast. As if there aren't enough awards being handed out, welcome in the First Annual Pro Set L.A. Music Awards! I don't have the space to tell you the interesting facts on all the nominees, but I can say that the top nominees are Guns N' Roses and Natalie Cole with eight nominations each, Van Halen and Tevin Campbell with seven, Tom Petty & The Heartbreakers, Moeley Crue, Karyn White and Keith Washington with six, and Paula Abdul, Michael Jackson, Gerardo and Yo-yo with five. These, and the rest of the 173 nominees in the 48 different categories will have to wait until February 19 to see who won and who cares, when the ceremony takes place at the Santa Monica Civic Auditorium. Tickets are on sale for $35 and $50... Lemme know who won...

**MICK'S NUTS & WYMAN FLAKES:** No, this isn't some new breakfast cereal. Actually, it is two different Rolling Stone-related bits I figured you just had to know. Mick Jagger (47), and wife, Jerry Hall (34), have celebrated the birth of the couple's third child, daughter Georgia May Ayeshaa, on January 12, in a London hospital. Congratulations to them all. Daddy immediately flies out west to attend the premiere of his new film, *Frenzy*... and I don't blame him... Also, Bill Wyman, the 55-year-old bassist of the Stones, isn't going to play no mo' after 30 years of recording, touring and de-abuchary, refusing to sign in on the estimated $45 million record deal the band signed with Virgin (whip out the checkbook) Records, late last year. When asked why Vanity Fair, Jagger said, "He's got enough money... Yeah, no sh*t. Come to think of it, I can play bass! I even know a few Stones tunes... check and see if I'm here next week...
THE LIFE OF KYLIE: There were times when I just felt too embarrassed to watch Kylie Minogue at the NEC Arena in Birmingham. There she was looking like an overdressed ballroom at a rock 'n' roll convention, rubbing her naked backside and going through robotic dance routines with less spontaneity than a Thunderbird puppet.

She has made so much of being the sex kitten, of flushing the girl next door down the plughole, that I came to expect something resembling a growing-up show. Instead what I saw was a show full of supposedly sexy "grown-up" routines which left me, and the under-10's in front of me, cold.

Minogue would have laughed at the mimicky, down to the girl dancers' top knot and pony tail hairstyles. The only risks Kylie took had already been made safe by Madonna; on Kylie they weren't risks, but silly parodies.

The outfits were the real killers. The opening creation, a see-through PVC jacket, was peeled off a few numbers in to reveal a white girdle with suspenders and lots and stockings. Blue, ruched flowery decorations on the bra accentuated the bosom she does not have, while a similar appendage on the girdle looked like half-pulled-off panties.

If Kylie believed in all this she wasn't letting on. I don't think the puncturiness of her movements could be put down to nerves, because she appeared so self-assured.

Her latest album, Let's Get To It, also the name of the tour, has lost some of its subtleties and fine tunes that seemed to confirm Kylie's advancement, at the age of 23, into adulthood. But her voice live does not match the studio. It sounds maybe an octave lower, raspiier and of limited range in both notes and emotions.

Kylie is a controversial figure on the British pop scene, drawing derision and adoration with equal fervor. At least as a squawky, sanctified pop puppet it was clear where she stood. She is too concerned and not bothered about what was being said to him, making people happy. The most bizarre outfit of the evening was a fetishistic mess topped by a bus conductor's peaked cap. In this she parodied her sickliest song, "I Should Be So Lucky," showing us her barely covered bottom, which she rubbed a lot. She should not mock the material that made her the star she is, nor be so cavalier towards her congregation.

She had played safe for openers, plundering the back catalogue with "Step Back In Time" and "Wouldn't Change A Thing," the dance-oriented pop she does best.

After about five numbers she changed into her most demure outfit of the evening, a slinky, long black gown cutaway at the hip. She was sultry and alluring on "Let's Get To It," but there was more pace than power, although she displayed some tenderness on "Fine Feelings."

Then it was into the bizarre, encoring in a foppish, ruffled gold foil jacket for "Loco-Motion," finishing with a late rally of bouncing pop for "Better The Devil You Know."

Her new curls made Kylie look from the neck up like Little Bo Peep. Only she has lost herself instead of her sheep.

FLYING DOWN TO HOLLYWOOD ROCK: January sees the return of Hollywood Rock in Brazil after a one-year absence caused by last year's mega Rock in Rio.

Hollywood Rock is a more modest affair, with three nights of stadium shows in Sao Paulo and three in Rio de Janeiro. Among the international acts confirmed to play are Living Colour, Dire Straits, Huey Lewis, Extreme, Jones, EMF and The Doobie Brothers.

The concerts should indicate whether Brazil's concert-going market is still really depressed or on the road to recovery. Most recent shows by both international and national acts have been attended—fortunately—by just over 100 people. If Brazil, or Luciano Pavarotti managed to sell out, and promoters who were hoping to bring Stevie Wonder are holding their plans until later in the year wonder reportedly wanted a clause added saying that if 85% of the tickets were not sold 48 hours prior to showtime he would not have to perform.

On a brighter note, BMI Ariola, the largest LP manufacturer in Latin America, has announced its intention to build a new CD factory in Sao Paulo in a joint venture with Video Audio Tape. VAT already owns one of Brazil's two operational CD plants, the other being owned by Microservice.

BMG Ariola, which holds a 52% stake in the operation, and VAT will invest $21 million in the new plant by the scheduled 1996 completion (although part of the plant should be operational as early as late this year). Initially, the plant will have a monthly capacity of 1.2 million discs, which will double by the time of completion.

The Brazilian plant will be BMG Ariola's fourth in the world, the others being in Germany, Hong Kong and Mexico. According to Real Joseph, general manager of Sonopress, BMG Ariola's industrial arm, the decision was based on the performance of the Brazilian CD market, which has proved to be immune from the recession hitting most of the Brazilian economy.

Sales of CDs have jumped from 190,000 units in 1987 to 3.9 million in 1990. News of the BMG Ariola investment follows the announcement earlier in the year that Sony is to invest $8 million in a new CD plant in Rio de Janeiro, its first in Rio de Janeiro and its second in the world. The factory, which was scheduled to come on stream this month, will have a capacity of 650,000 units per month.

Sony estimates that the CD share of the Brazilian market will grow from 10% in 1990 and 16% in 1991 to 25% in 1992. Sony also believes that the cassette share of the market will remain stable at around 20%, with the vinyl share dropping from 70% in 1990 to 64% last year and 45% by the end of '92.

CD player sales in 1991 were likely to top the 300,000 unit mark for the first time, up from 180,000 units in 1990.
JAZZ

ON JAZZ

By Lee Jeske

Michael White

TRADITIONAL MEDICINE:
Clarinetist Dr. Michael White, whose 1991 Antilles album, Crescent City Serenade, pumped new life into the misunderstood old warhorse of traditional New Orleans jazz, is asked whether traditional jazz is in good or bad health at the end of its first century. He thinks for a minute.

"Uhmm, that depends on the perspective that you look at it from. I think from the point of view of the American public and the acceptance of the music, it's in good health. People, I think, are more cultural and more interested in and more able to listen to something that's different from what's on Top 40 radio, and are also more accepting of cultural traditions around the world, including those that are here. So I think that part is good.

"From a musical standpoint, I think it needs some medicine. The medicine, I think, is to get musicians to do what they don't generally do now, and that is really talk about the music and the concept of what it is. We have so many forms and styles of music, and a lot of very talented musicians, but sometimes certain rules and guidelines of different styles and trends are either lost or not really considered. Especially as that concerns traditional New Orleans jazz.

"In an age where the society is going in the direction of me-ism and the self, we're talking about a music that goes in the opposite direction and involves sharing and collectivism. People have been playing solo for so long that it's hard to leave spaces, it's hard to think of call-and-response, the counterpoint that's necessary here. The solo is one thing, the polyphony is another. I think both need to coexist in a way. Which can be done, actually, but it's very difficult to get the polyphony part right.

"The band White brought into the Village Vanguard, for the club's first engagement of 1992 (the first time the venerable Vanguard hosted a week of traditional jazz) did it right: they raised the roof of the basement joint with exuberant traditional jazz. Antilles was down there recording and Wynton Marsalis, whose re-investigation of his New Orleans musical roots, hand-in-hand with homeboy White, got this ball rolling a couple of years ago—was there sitting in for a few sets.

The 37-year-old White, who is a full-time professor of Spanish at New Orleans' Xavier University (although he has an inkling about leaving academia for full-time jazz-domadial), takes no time in putting his finger on why he feels this music—some of the most gausious, uplifting music this country has ever produced—is so far out of the jazz mainstream.

"One reason is the simple fact that we're still living in the remainder of the so-called jazz wars, where everybody was divided between either/or at the exclusion of other things. Although I think that's starting to subside, mainly through people like Wynton, who is young enough not to have had to go through that. It's all old to him, there's not much difference in going back 30 or 40 years or going back 30 years before that.

"But I think one of the big problems that we have also in this music, the image of early jazz has been cast in so many negative ways that are not conducive to younger musicians becoming interested. It hasn't been taken seriously. What I consider the commercial disdained image—the buffoonery, plastic hats, and the types of exotic or eccentric audience that that implies—has hurt it.

"You can just see the types: They wear white belts, white shoes, they have three stomachs in the place of one, and they mix and match checkered clothes. That takes away from the...well, I don't want to say serious in an academic sense, but the serious side of the music.

Serious? Yeah, damned serious. Fun? Just ask anybody who was able to shoehorn themselves into the Vanguard earlier this month. Dr. Michael White and his Original Liberty Jazz Band got that place stomping.

"People think New Orleans music is Bourbon Street or Pete Fountain," says White, "and I go, 'Oh, this is not our music.' But then if you really listen to it—you listen to Modern Jazz Quartet or to Marsalis, or you even listen to some of the revival stuff, Buck Johnson and George Lewis—you start to really feel the music. You don't have to try to listen and analyze it, it'll do something to you if you just sit there."

POLYPHONY: Ever since I received the beautiful book Jazz Giants a few years ago, I have been intrigued by a photograph taken at New York's Jazz Gallery in 1960. In it Ornette Coleman, whose engagement it was, is standing on the bandstand, plastic alto in hand, watching Dizzy Gillespie in the midst of what looks like a killer solo. Dizzy Gillespie sitting in with the then enormously controversial Ornette Coleman?

Recently, I asked Gillespie about the picture and the memory. It stirred the following.

"That was funny, let me tell you what happened that night," said the great Diz. "We were down at this little place in the Village, and it was sort of a jump-get it, a jump-get it. And so I made an announcement on the microphone. I said, 'And now, ladies and gentleman, we're going to play 'Round Midnight' and 'A Night in Tunisia' ("Dazed" At once)."

"And Ornette almost cracked up, man. Hahahahaha. Yeah, right. Hahahahaha."
By Bryan DeVaney

**R&B MUSIC**

**SMOKEY ROBINSON SET TO RELEASE A NEW SINGLE: SBK Records released “I Love Your Face,” the latest single from Smokey Robinson’s new album, “Double Good Everything,” on January 13. The release of the single, a classic Smokey Robinson ballad, follows the success of the album’s title track.**

**SOUL TRAIN AWARD NOMINATIONS:** The Sixth Annual Soul Train Music Awards, the only prime-time television music special devoted exclusively to honoring top recording artists in Black music, will formally announce nominations for the 1992 awards program Thursday, January 30 at its annual press brunch at The Beverly Hills Hotel. The Soul Train Music Awards, nationally syndicated by the Tribune Entertainment Company, will be broadcast live from the Los Angeles Shrine Auditorium Tuesday, March 10, 1992. Each year, the show honors the top recording artists in R&B, Rap, Jazz and Gospel, as voted by record retailers, radio programmers and eligible recording artists.

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### Top 75 R&B Albums

**R&B**

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<td>DANGEROUS</td>
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<td>COOLEYHIGHHARMONY</td>
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<td>Boyz II Men</td>
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**CASH BOX** JANUARY 25, 1992

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### SMOKY ROBINSON

**Smoky Robinson**

Double Good Everything is Robinson’s first release since leaving Motown Records. A video for “I Love Your Face,” produced by Propaganda Films, was released simultaneously.

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**R&B MUSIC**

**SMOKEY ROBINSON SET TO RELEASE A NEW SINGLE: SBK Records released “I Love Your Face,” the latest single from Smokey Robinson’s new album, “Double Good Everything,” on January 13. The release of the single, a classic Smokey Robinson ballad, follows the success of the album’s title track.**

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### Top 75 R&B Albums

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<td>2 Legit 2 Quit</td>
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By Bryan (B-Style) DeVaney

LIFERS GROUP NOMINATED FOR GRAMMY: Hollywood BASIC/Hollywood Records artists the Lifers Group received a Grammy nomination in the “Best Music Video-Long Form” category for their straight-up-reality documentary, Lifers Group World Tour. Prison, that’s it. The Lifers Group are the first prison-based rap group that consists of maximum security inmates.

Other artists that will be competing with them in the “Best Music Video-Long Form” category are Billy Joel, Madonna, Peter Gabriel and Sinéad O’Connor.

Filmed on location at East Jersey State Prison in Rahway, New Jersey under the direction of Penelope Spheres (Decline of Western Civilization Parts 1 & 2) and video producer Jessica Cooper, the video is a first-hand view of the harsh realities of prison life. Released in March 1991, it is a companion piece to the group’s debut self-titled EP that was released in February 1991.

The “Lifers Group Juvenile Awareness Program,” formerly known as “Scared Straight,” brings young people that are headed towards prison life into East Jersey State Prison in Rahway, exposing and subjecting them to prison life for a day in an attempt to dispel any misconceptions about jail. Artist royalties from the video and the EP benefit the program.

The documentary features several music videos including the emphasis rap tracks from the EP, “The Real Deal” and “Billy Of The Beast,” in addition to intimate interviews and graphic footage inside the prison walls.

DEE BARNES LAWSUIT AGAINST N.W.A. REJECT

ED: A Los Angeles Superior Court judge has dismissed the outrageous $22 million lawsuit brought against certain members of N.W.A. by Fox Television hostess, Denise Barnes. Barnes’ suit complained about comments made by two of the group’s members in response to press inquiries about the assault by another N.W.A., member, Andre Young (Dr. Dre), against Barnes outside a popular Los Angeles nightclub in early 1991. Barnes alleged that N.W.A. leader Eric Wright (Eazy E) had said, in referring to the assault, “The b**ch deserved it.” Barnes also alleged that another member of the group, Lorenzo Patterson (MC Ren) had said about the incident, “Hope it happens again.”

Lawyers for Wright and Patterson sought dismissal of these claims on the grounds that the controversial comments were protected by the First Amendment and other legal privileges. Superior Court Judge Valerie Baker agreed and dismissed the claims against Wright and Patterson. The judge’s order was served on the parties earlier this week. In her ruling (Judge Baker found that there was “no reasonable possibility” that the defects in Barnes’ complaint could be cured by further efforts to state a claim against Wright and Patterson.

The ruling does not affect Barnes’ separate claims against Young based on his alleged physical assault; rather, the ruling only dismisses the claims against other N.W.A. members who just said what they felt about the incident.

THE BOOK ON RAP: Clever-Minded Communications is releasing The Unsung Rapper’s Guide to Getting A Record Deal on February 1. The book’s author Mike Elliot believes the book to be important because it was made for people interested in getting into the rap industry. The book supposedly uses rap terminology and is a must for the unsigned rap artist.
The History of Rap

By Alex Henderson

IT'S 1979 IN NEW YORK, where young Blacks are pumpin' a startling new form of R&B/soul music: down on party like a nightclub, speaking instead of singing. From L.A. to Miami to Detroit, most young Afro-American listeners consider the sly, smart, and hard-driving funk/Funkadelic, James, The Gap Band, Chic, Cameo and Maze & Frankie Beverly to be Black Music's cutting edge. But in the Apple—especially Harlem and the Boogie Down Bronx—brothers be partin' to folks like Kurtis Blow, Grandmaster Flash & The Furious Five, Afrika Bambaataa, Kool DJ Herc, The Treacherous Three, The Funky Four, Spooky G and Lovebug Starski. These names may not mean much to heard boys and homies in Oakland or Atlanta, but you can't get away from them in the South Bronx.

This underground New York party scene quickly became receiving national attention when The Sugar Hill Gang's "Rapper's Delight" enjoyed extensive black-radio airplay. Young school friends of William "Billy" Dee Apple began listening to rap thanks to that dopeyam and other singles like Black's "The Breaks" (1980) and The Sequel's "Sugar Hill Gang Up Ya" (1980). The most celebrated listening spot was a block of a New York subculture called hip-hop, which also included graffiti, breakdancing, and its own slang. But fellow Cali-in-the-apple could only bet that rap was here to stay, that rappers would headline large concerts, that major labels would have huddlin' wars over rappers, that rap albums would go mega-platinum or that so many young Black Americans would prefer rap over R&B singing.

A turning point for rap was Grandmaster Flash and The Furious Five's "The Message" (1982). While most previous rap songs had been phrased as a gangsta skit, "The Message" was a chilling commentary on crime, poverty and despair in the inner city. This homie reasoned, then yes, rap could very well be here to stay. And shoo-nuff, a string of dope message songs by Flash and/or partner-in-thymes Melle Mel followed: "Survival," "The Message," "New York, New York" and "White Lines." In '83, Run D.M.C. debuted with "It's Like That," another message song.

A rap hit grew by leaps and bounds in 1983 and '84, the years in which The New School or Second Generation rappers came to dominate hip-hop. At the school, Whodini, L.L. Cool J and, of course, Run D.M.C., whose self-titled debut album of 1984 became the first rap album to go gold. And two other rap albums also released that year also went gold: Whodini's Escape and The Fat Boys' self-titled debut album. In the late '70s, the vast majority of rap releases were singles; by the mid-'80s, albums were the norm.

By 1984, it was quite clear that rap had replaced mainstream R&B as the music of choice for young Blacks. One explanation for this is that while mainstream R&B had become highly slick and overproduced, rap was raw and gritty. While R&B/pop singers like Lionel Richie and Jeffery Osborne bent over backwards to get on the pop charts, rap was uncompromisingly Black. While R&B singers of the 1980s tended to shy away from social or political issues, rappers didn't hesitate to speak out on drugs, crime or racism. Indeed, rappers brought back the spirit of such classic soul protest songs as Edwin Starr's "War," Stevie Wonder's "Living For The City," Marvin Gaye's "Inner City Blues" and Curtis Mayfield's "Freddie's Dead."

But as Black-and-proud as rap has often been, more and more White rockers have been attracted to hip-hop because of its rebellious, in-your-face attitude. Artists like Joan Jett, Motley Crue, Anthrax, Faith No More and Metal Church are among the rockers who have embraced rap. The fact that rockers have managed to cross over without selling out becomes more evident when you see adolescent White girls at suburban shopping malls bustin' Madonna gear as they pumped out the music of the most hardcore of rappers, including The Geto Boys and Ice Cube. The more controversial, the better.

1986 was the year in which so much controversy began surrounding rap. Ever since violence occurred at Run-D.M.C.'s shows that year, the mainstream media have repeatedly asked "Does rap promote violence?" And the answer is a definite "No." Rap often addresses inner-city crime and violence in the most creative and more language, but to accuse rappers of promoting crime is an obscene example of blaming the victim.

1986 was also the year in which rap's first platinum-platinum album, Run-D.M.C.'s "Raising Hell," was released. Late 1986 saw the release of The Beastie Boys' "Licensed To Ill," which sold more than five million units worldwide. But those sales were topped in the early 1990s by multiplatinum pop-rap sensations MC Hammer and Vanilla Ice, whose commercial, radio-friendly approaches have fared well in pop and dance circles, but are disdained by b-boys who prefer hip-hop rap.

A fear among hardcore hip-hoppers is that inevitably, rap will become "too mainstream" and that pop- rap will become a pop norm. But as long as artists as radical as N.W.A., Public Enemy and Ice-T can enjoy gold or platinum sales without watering down their hard-hitting lyrics, it's unlikely that hardcore rap will be swallowed or devoured by pop-rap in the near future. The two can co-exist.

An ongoing source of controversy has been gangster-style rap, a sub-genre in which homo rap tells the first person and portrayed hoods, thugs, pimps, players, gangbangers and hostlers. The first gangster rappers were Ice-T and Schoolly D, who were followed by N.W.A., Easy-E, Ice Cube, The Geto Boys, Compton's Most Wanted, DJ Quik, Above The Law and others.

Contrary to the claims of their detractors, gangster rappers aren't glamorizing violence, but rather, illustrating the dangers that exist in their communities. Of course, gangster rappers aren't the only b-boys specializing in social commentary—far from it. Public Enemy, Boogie Down Productions (BDP), Paris, 2 Black 2 Strong and Brand Nubian are among the homies kickin' crazy knowledge on the Black consciousness tip.

Lyrically, rap is undeniably the most significant music of today. AIDS, crack cocaine, racism, police brutality, black-on-black crime, poverty, welfare fraud, child abuse, the prison system, skinheads, serial killers, rape—the list of social and political topics rappers have addressed is vast.

Until the mid-1980s, the majority of hip rappers were New York-based. But in the last five years, successful rappers have been coming out of Philadelphia (Jazzy Jeff of Philadelphia Prince, Schoolly D, Three Times Dope), L.A. (Ice-T, N.W.A., Ice Cube, Tone Loc, among numerous others), Oakland (Too Short, MC Hammer), Seattle (Sir Mix-A-Lot), Miami (The 2 Live Crew), Dallas (The DOO, Houston (The Geto Boys), Atlanta (Blik Tymes Leather) and other cities. England's rap scene has given us Monie Love, The Wee Papa Girl, Derek B, Betty Boo, Trashpack and Hijack.

While Black males still comprise the vast majority of rappers, hip-hoppers are also Black females (Queen Latifah, MC Lyte being among the most prominent), White males (3rd Bass, Vanilla Ice, Everlast, The Beastie Boys), White females (Tairrie B), Latino males (Mellow Man Ace, Kid Frost, Cypress Hill), and even Samoan males (The Boo-Ya TRIBE).

No discussion of rap's history would be complete without mentioning the important role slang has played in hip-hop. Bust this: "I was maxin' with a skoetch from around the way when some wack suckers who wasn't down with the program started to diss. So I had to put 'em in check and give 'em a serious dose of the megaflex." If you're a baby boomer and that made no sense to you whatsoever, don't feel bad—hip-hop don't want baby boomers to understand their language.

Where rap is going from here is anyone's guess. Trends change quickly in hip-hop, and the direction in which will be it will be in 1995. But rest assured, rap is here to stay. And anyone doubting that can get the bozack. Word...

Now, it's time to conclude this article in true hip-hop fashion. I'm 5000, G. I'm outta here. Peace.

(Alex Henderson is a former Cash Box associate editor who has covered rap for numerous publications.)

Run-D.M.C.

Public Enemy

Sug Hill Gang

Kurtis Blow
RAPS ON RAP

by Bryan (B-Style) DeVaney

Above The Law

Here's the setting, South Central Los Angeles and four hustlers that are giving up tha' real. The group is

Above The Law

Rap started in New York, but so what? Just because something starts somewhere doesn't mean it has to stay there. I'm sure the pioneers of this music like Kool Herc and Afrika Bamba love what we're doing in Los Angeles and all over the world. It's just a lot of jealousy coming from the new artists. They try to point their fingers at us and call certain artists "phony," when some of the ones that pop that weak sh*t are the exact way, but we're not making it a point to diss' them. If you have somethin' to say to someone, approach them and tell 'em to their face. If we don't like someone we'll tell them straight up.

CB: How do you feel about your new album compared to Livin' Like Hustlers?

Cold: Well, on Black Mafia Life as a group, we had a lot more to do with the production and the entire project. I think this is far better than our previous releases. We talk about more subjects that deal with what we go through. You see, everything we rap about on our album is real. If we didn’t go through it, someone who is close to our organization went through it. We don’t use up space with bullsh*t.

Group member Total K-oss agrees with Cold 187um. "We don't try to put up a fake front on ourselves, we're just tellin' it like it is."
L.A.'s hottest new rap duo, 2nd II None, exploded on the scene a couple of months back with their self-titled debut album on Profile Records. They are a duo from Compton that are not out to show how hard they are or how many people they can kill on a record, they just want to have a good time and have people enjoy their music. Recently, Cash Box had a chance to hang out with group member K.K. for an interview.

K.K.: First, me and DJ Quik were d.j.s and Hi-C was the rapper. Eventually, we all broke off. Quik started working with his group, Hi-C was doing his own thing, and me and Tha D hooked up with the LA Posse and that was that. We're all down still. It's still like one big group, we just have our own albums out. 2nd II None, DJ Quik, Hi-C, AMG and Penhouse Players together are called the D.E.A. (Dope Enforcement Alliance).

CB: While listening to your album, on the songs "If You Want It," "Let The Rhythm Take You" and "Ain't Nothin' Wrong" you two show off your ability to harmonize.

K.K.: We're real versatile with our music because we can be talkin' about some hard shit on one song, and on another we'll be singing. People say we're different coming out of Compton because we talk shit without having to constantly use profanity. That's the whole meaning of 2nd II None ya' know, we're taking second to no one. We can gangsta' rap, we can do all that shit, but I ain't going to sit around and curse through the whole album. I like to talk about having fun and shit like that. The world is filled with sex, drugs, violence and bullshit, but we're not on the violence tip. There's already enough of that.

CB: How did you land your record deal?

K.K.: Most of the songs on our album are two or three years old, because we had them on our underground tapes. Those tapes were everywhere, even in Canada. At first when Greg (Greedy Greg, their manager) was shopping our tapes, nobody was into it until Def Jam got a hold of it. Once they were interested, other labels were on it. We took our tape to Profile first, but they didn't pay attention to it. When we went back, they was with it. I guess they wanted to keep it in the same camp because we're down with Quik.

2nd II None's second single "If You Want It," will be released within a month.

AMG

When AMG came on the scene with his close-to-gold single, "Bitch Betta Have My Money," his original and nasty style caught on with many listeners. Now, he has released his debut album Bitch Betta Have My Money under the Select Records banner. While most rap artists try their hardest to have a super-serious image, it's a nice change of pace to hear someone that can make the far-too-serious listener fall out laughing.

"I used to rap hard-core, but after moving out here, hangin' with Quik & the rest of the D.E.A., hearing them talk about partyin', drinkin' and sex, I guess it rubbed off on me," AMG laughingly stated. "Everything I do, even away from my music, I try my hardest to do it best. When I recorded this album, I wanted to make somethin' for everybody, not just L.A. I wanted to make somethin' that everyone could get into."

Doing just that, AMG recorded slow, hard-hittin' songs like "Vertical Joyride" and "Jeannine (Part II)." To speed things up for the clubs, songs like "I Wanna Be Yo Hoe" and "The Booty Up" were recorded. The ingredients to make this album a hit are there, but the only problem is within the industry.

The controversy surrounding the release of AMG's album is anything but logical. Most of the material included on his album is directed to the mature listeners, just like R-rated movies. One can even say that AMG is the Eddie Murphy or Richard Pryor of rap. People in the industry have to face the fact that there is only one MC Hammer. Rap goes a lot deeper than just making beats people can dance to.

Regardless of the bad reviews and statements made about the album, with close to no airplay or video play, AMG's release is impressing the same people who were trying to put it down. So whatcha' sayin' now?

ARTIST PROFILE

Ed O.G. & Da Bulldogs

Ed O.G. (every day, other girls) and Da Bulldogs' (black united leaders living directly on groovin' sounds) debut album on PWL America/Mercury titled Life Of A Kid In The Ghetto has placed yet another talented group on the map. The music they put out either has a positive message or it is strictly for enjoyment—no negativity. Their debut single "I Gotta Have It," gave the listeners a good idea of what to look out for from this group.

The group was formed in Boston's Roxbury community out of a common interest of rap music. Ed O.G. started off breakdancing, when it was time to move on to something new, he picked up beat-boxing and rapping which he did for numerous local groups. At numerous DJ and MC contests, Ed O.G. met one by one, what would end up to be Da Bulldogs.

To further his career, he decided it was time to leave Boston for New York to make it big. After learning more about production and improving his lyrics, he teamed back up with T-Nyne, Joe Mansfield and Money I (Da Bulldogs). Being confident in his organization, he set a date that his career would turn professional and he would record an album. Proving his words right, the very first label they presented their demo to, they were signed.

The Awesome 2, Special K and Teddy Todd (Ed's producers) have been known for over eight years as the "Ambassadors of Rap," because of their contributions to MTV and early morning radio show that they hosted on New York's WNNK. Life Of A Kid In The Ghetto is Awesome 2's first full-length album project and is quite an impressive display of both old-school and new-school production combined.

As a team, Ed O.G. & Da Bulldogs have released the hit singles "I Gotta Have It," "Bug-A-Boo" and "Be A Father To Your Child."
Label Spotlight: Def Jam

By Bryan (II-Style) DeVaney

RAP MUSIC HAS MADE IT POSSIBLE for independent record labels to have their piece of the pie and Def Jam Records has proudly claimed the largest majority of it. Russell Simmons (founder of Def Jam, Rush Management and RAL) along with the rest of his posse, have managed to practically release nothing but hit records and dominate the independent music scene. Both old-school and new-school rappers like LL Cool J, Public Enemy, EPMD, Slick Rick, Nikki D and 3rd Bass have all made their home at Def Jam and Rush Management. This label spotlight will be on some artists taken out of Def Jam's talented roster.

Slick Rick

This unique rapper started out with the Get Fresh Crew along with Doug E. Fresh. They recorded the mega-hit "The Show," and a couple of years down the line, Slick Rick was signed with Def Jam and soon released his debut solo album titled The Great Adventures Of Slick Rick, which went platinum. Up until that point, rap was beginning to sound too similar, but Rick came off with some dope sh*t that showed there was a lot more in this music to explore. His unique style of putting stories into rhyme and his English-accented voice took him to the top of the rap charts almost immediately following the album's release. Listening to his songs was just like watching a movie or reading a book—everything had a story.

Rick was on top of the world until he was arrested on July 3, 1990 for attempted murder. Following that evening, he remained in jail for eight months, then he was bailed out by Simmons to record his next album that would be titled Slick Rick's Back. Suprising everyone, besides recording the album, Rick managed to record another album, five videos and a handful of interviews, in only six weeks. When Rick was in Hollywood for what would be his last visit for a while, he said, "Well, it shows if you do the crime, you gotta do the time, no matter who you are. I'm not really worried about my album doing good without me going around promoting it because my label is really behind me on this, like the rest of their artists. I just want everyone to get into my music. I don't want my fans to get the wrong image of me over what happened. Everyone makes mistakes."

Slick Rick

Putting all of the political stuff behind, Rick's album is filled with the distinctiveness that has brought him his far in the industry with a '90s flavor as a bonus. The first single "I Shouldn't Have Done It," secured the number one spot on the Cash Box Rap Charts and his album is currently nearing gold status (500,000 copies). You should be hearing a lot more from him with his latest single, "It's A Boy." Soon Rick will return in full thrust because no one can tell a story like "Rick The Ruler."

LL Cool J

Many rappers come and go with time, but LL Cool J has made a home on the charts and has demonstrated that he's here to stay. Four top-selling albums, two movie appearances, numerous tours, two American Music Award nominations, five New York Music Awards, 10 Soul Train Awards, an MTV Music Award and millions of fans down the line, Cool J has proven that he's not just a fad. Since the beginning of Def Jam, he has been the first and most successful artist to record for the label.

In 1984, he came on the scene with his debut single, "I Need A Beat." Ever since, he's been topping charts and pulling in enormous record sales. To many, LL Cool J is considered the "King Of Rap." Despite the success a lot of rappers have had, one of the biggest problems is staying on top. After releasing a couple of albums, most artists' material will start to get boring and very predictable. One of Cool J's strong points is that he fans really don't know what to expect when he releases something. He could come off hard as hell with something like "Mama Said Knock You Out" and still release a song like "Around The Way Girl," with the smoothness to take it to R&B radio—and they both hit in the music charts with ease. For those that are still hooked on the sounds and styles used on Cool J's debut album Radio, he still has that flavor but he's just made a couple of adjustments. Also, another album will be released later this year.

Nikki D

It's not every day that a female rapper comes along whose lyrics have the potential to compete with the leading names of rap music. Nikki D has proven herself time and again to be a skilled lyricist that still has far to go in her rising career. Her debut album, Daddy's Little Girl, has a smooth flowing style laid over some hype, slammint' beats. Unlike most female rap artists, Nikki speaks with authority and doesn't try to come off with the female stereotype that many women fall into.

She made her start with Ike T. He and the rest of the Ryhyme Syndicate were looking for a female rapper to be down with them, and Nikki ended up being just the person. Back in those days, she performed with Ike T, Run DMC and Whodini at sold-out concerts.

The public was immediately attracted to this skilled lyricist's style of rap—and so were some record company executives. The deals were offered but not from the right company. Nikki wanted to be signed with Russell Simmons' label, and she wouldn't settle for anything less. When it was time to go to New York and make it all happen, she packed her things and hopped on a Greyhound bus.

Eventually, she met up with the LA Posse, who were at the time working on LL Cool J's Bigger and Deffer album. They agreed to help her record a demo tape and after it was finished, she sent it to Simmons, who signed her to the label immediately.

She first recorded a song with Alyson Williams titled "My Love Is So Raw," in 1989. Then her debut single, "Lettin' Off Steam," was released and the entire nation soon became familiar with what would be one of the hardest females to ever hit the scene. That wasn't enough. After her first single quieted down, she released "Daddy's Little Girl." The single reached the number one slot on almost every rap chart, showing her ability to please the listeners.

Now her debut album, Daddy's Little Girl, is out and helping to make her goal an everyday reality. Currently, her single, "Wasted," is also finding its way to the top.

Public Enemy

This is one rap group that never needs an introduction, but for the few people who may not know about Public Enemy, here's a little background. Back in 1987, Public Enemy got the world ready for what was about to come with their debut album titled Yo! Rum Rush The Show. The style of the album was pretty much on the straight B-Boy tip, but the skills Chuck D displayed on the mic showed he had a lot more to say.

Two years later It Takes A Nation Of Millions To Hold Us Back was released. To this day, this album is considered the strongest and deepest album they have recorded. The social and political messages Chuck was droppin' changed the entire way rap music was looked upon. The days of just recording lyrics that rhymed was gone. PE found a whole new way of making music. Now, there was a chance for rappers to teach their young listeners about their backgrounds and educate them on a lot of things that the government doesn't want them to know. Not long after its release, the album went platinum (over a million sales).

One year after the release of It Takes A Nation Of Millions To Hold Us Back, they released their third album titled Fear Of A Black Planet. This album caught the ears of more listeners, and it also went platinum. By this time, many groups were imitating the sound PE had introduced, and more and more rappers were seeing the potential of PE. Their latest album Apocalypse 91...The Enemy Strikes Black, is yet another step forward in their efforts to unite the Black race.

Public Enemy, since their debut, has been the target of many writers and talk shows nationwide. Their records are making what they call "racist American" nervous because they don't want the strong to fight the power."
### Top 200 Pop Albums Chart Index

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### MTV Top 20 Videos

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<td>I'll Let The Sun Down On Me (Official Video)</td>
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**Note:** The chart includes a diverse range of songs and artists, showcasing popular hits from various genres and decades. The top albums and videos reflect the musical trends and cultural significance of their time periods.
Amy Grant Garners Four Grammy Nominations

Amy Grant

**CHRISTIAN TURNED POP STAR.** Amy Grant’s Heart In Motion album, received four Grammy nominations, as the National Academy of Recording Arts and Sciences (NARAS) recently announced the nominees for the 34th annual awards ceremony to be held February 25 at New York’s Radio City Music Hall.

Grant received nominations in the categories of Record of the Year for the song “Baby, Baby;” Album Of The Year for the Heart In Motion album; Song of the Year (with Keith Thomas) for Best Pop Vocal Performance, Female also for “Baby, Baby.” Take 6 also received a nomination for Best Jazz Vocal Performance for their He Is Christmas album.

Following is a list of the nominees in the Gospel categories:

- Best Pop Gospel Album For Solos, Duos Or Groups—Or For The Sake Of The Call, Steven Curtis Chapman; Larnelle Light (Psalms, Hymns and Spiritual Songs), Larnelle Harris; The Me Nobody Knows; Marilyn McCo; Michael English, Michael English, and Shakin’ The House... Live; Carman, Commissioned and the Christ Church Choir.

- Best Traditional Soul Gospel Album For Solos, Duos Or Groups—My Faith, Thomas Whifield; Pray For Me, Mighty Clouds Of Joy, Thank You Mama For Praying For Me, The Jackson Southernaires; This Is Your Night album, Williams Brothers; and The Truth About Christmas, Vanessa Bell Armstrong.

By Steve Giuffrida & Tim A. Smith

**J.C. WHITE SIGNS**—Former Savoy and Benson Records artist, J.C. White, has signed a recording contract with the fast-rising, Connecticut-based PopperCo Records. Commissioned’s Fred Hammond is slated to work with White on his debut project for the label.

**WHITE CROSS HIT TO BE USED AS THEME SONG**—Star Song recording group White Cross “In The Kingdom” will be used as the theme song for Teen Mania’s 1992 Acquire The Fire youth conventions across the country. The video for “In The Kingdom” will also be used during the conventions, as well as sung by the Teen Mania praise band at closing sessions. Teen Mania, in addition to U.S. rallies, takes hundreds of youth and young adult mission trips all over the world, leading more than 51,000 people to Christ last year alone. After their last trip with Teen Mania, White Cross lead vocalist Scott Wenzel stated, “It was an overwhelming challenge for us to work together, and it is a life-changing experience to be a part of Teen Mania.

**NEW FROM TYSCTOR**—The label has announced the signing of Melvin Dawson and Genesis from Miami, Florida, and the Indiana State Mass Choir. The latter’s debut release, titled, O’Come Let Us Sing, is slated for a February release. More signings: Michael Houston, Tyscot artist and president of its sister label, Suite 9 Records, has announced the signings of Touch, a six-member ensemble, and rapper Tony C Straight... In the studio: Current label artists Denise Tichener, Kinection, Michael Houston and Ministre, and the Doris Ward Workshop Chorale are in the studio working on new projects.

**SANDI PATTI JOINS HALLMARK FOR CHRISTMAS**—Sandi Patti and Hallmark have teamed up to begin work on a special Christmas release which will appear in Hallmark stores in time for the next Christmas season. The project entitled Celebrate Christmas, which features Patti and the London Symphony Orchestra, will feature traditional melodies with the exception of one original song entitled “Child Of Peace,” which was written by veteran Christian songwriter Bob Farrell.

**KEE NEWS**—Showing his compassion for the families victimized in last November’s Hamlet, North Carolina Imperial Foods processing plant disaster, Tyscot artist John P. Kee recently traveled to the city to perform two benefit concerts for the families.

**EXECUTIVE ON THE MOVE**—Word Record Group/Nashville executive director of marketing Dean Arvidson recently named John Stewart marketing manager for the Gospel Music Division. Prior to his appointment at Word, Mr. Stewart was the director of Special Services at Spectra. Stewart will oversee marketing campaigns for Al Green, Shirley Caesar, Mighty Clouds Of Joy, Milton Brunson and other Word gospel artists.

**HOMELAND SIGNS DISTRIBUTION DEAL WITH WORD**—Homeland Recording and Publishing has signed a long-term distribution agreement with Word, inc. effective immediately. Word will not only distribute Homeland’s southern and country gospel music, but will also distribute their highly successful EJ Key soundtrack line. Scheduled to be released this quarter include projects by The Cathedrals, The Speers, and Homeland’s new artist, J.C. White.

**HARVEST SIGNS MULTI-YEAR CONTRACT**—Benson Records recently announced the signing of Jerry Williams and Harvest to a three-record, multi-year contract. Selling over one million albums during their 14-year tenure at Benson, the new contract will enable Harvest to continue on their track of success. Their current album, Let’s Fight... For A Generation, marks the 12th release for Harvest on the Benson label.

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**ARTISTS IN ACTION**

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**THE GOSPEL BEAT**

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Following the recent sold-out performance at Belmont University’s Massey Auditorium, Margaret Becker took time out to take some pictures. The benefit concert, sponsored by Belmont’s Student Government Asn., kicked off Becker’s national Build This House tour. In support of her Grammy award-nominated album, Simple House, Becker will cover 85 cities through April 25. Pictured (l-r) are: Todd Feits, Student Government president; Steve Giuffrida, Student Government vice president/Cash Box editor; Becker; Paul Emery, and James Thiele, Student Government Religious Affairs. (Photo credit: Andrew George)
**GOSPEL MUSIC**

**Songs of Praise**

**SHIRLEY CAESAR:** He's Working It Out For You  
(Word)  

The Grand Lady of gospel has returned with a record guaranteed to move you. As was the case with her Line In Chicago album, she utilizes the voices of librettists, the Rev. Milton Brunson and the Thompson Community Singers to serve as backing vocalists, along with the Caesars Singers. If up-tempo music is to your liking, check out the rousing "Let The Redeemed Of Lord Say So." For that moment of contemplation and reassurance, there's the powerful title cut, and for the classic Caesars story-song combo, there's "Wait On The Lord." Caesar has done it again with this piece.

**AREA CODE:** One Big World (Myth)  

**O'LANDA DRAPER & THE ASSOCIATES:** Above And Beyond (Word)  

Draper and crew broke wide open with their debut offering. This album should only enhance their already popular standing. Draper, along with producer Sanchez Harley, effectively intermingles traditional and contemporary sounds, which are further enhanced by the vocal talents of this choral aggregation. Of special note is a guest vocal appearance by Russ Tall, who lays down some hot, soulful vocal licks on the cut, "Wipe A Tear."

**MICHAEL BRUCE:** It's Revival Time (Tribute)  

Bruce takes the listener back to the "old time gospel way" on his debut solo release. The musical recipe here is dominated by the sound of true-to-form, traditional gospel music. Bruce's husky, power-driven vocal style, reminiscent of the popular quartet and singers of years past, assist in delivering each cut with feeling and conviction. A definite add for traditional gospel formats.

**MICHAEL MINDINGALL'S COMMUNITY:** Michael Mindingall's Community (Sound Of Gospel)  

Another hot, new talent to roll off the infamous Motor City musical assembly line. This ensemble's debut offering displays the enormous amount of talent and energy these young singers and musicians possess. This live setting offers some memorable moments, most notably, the cuts, "Without Leaning" and "He's Alive."

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**TOP BLACK GOSPEL ALBUMS**

**CASH BOX • JANUARY 25, 1992**

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<tr>
<th>#1</th>
<th>I'LL NEVER FORGET (Malaco Mal 4440)</th>
<th>Bobby Jones</th>
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<td>SAINTS IN PRAYER (Sparrow 1249)</td>
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<td>REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Sparrow/Malaco 7107)</td>
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<td>MAGNIFY HIM (Malaco 8011)</td>
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<td>JUST ME THIS TIME (Tyscot 401311)</td>
<td>John P. Kee</td>
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<td>NUMBER 7 (Benson 92908)</td>
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<td>HE'S PREPARING ME (Al 10162)</td>
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<td>WAIT ON THE LORD (Malaco 4400)</td>
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<td>LIVES (Sparrow 1248)</td>
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<td>HE'S WORKING IT OUT FOR (Malaco 4443)</td>
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<td>THIS IS YOUR NIGHT (Black Berry 2209)</td>
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<td>Sylvia Davis</td>
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<td>THROUGH THE STORM (Tribute/Spectra 78013)</td>
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<td>GOD DELIVERED (Atlantic International)</td>
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<td>I'LL TELL THE WORLD (Sovereign 1407)</td>
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<td>MUSC 2 GO (Word 9016695294X)</td>
<td>Various Artists</td>
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<td>FAMILY AFFAIR (Malaco 4443)</td>
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<td>STATE OF MIND (Benson 2550)</td>
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<td>40</td>
<td>REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOR (Malaco 6009)</td>
<td>Rev. James Moore</td>
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**Benson's director of publishing, Si Simonson (standing), recently announced the re-signing of Dove award-nominated lyricist Dave Clark and a co-publishing agreement with his publishing company, First Verse Music. Clark, a prolific lyricist with cuts by Larnelle, Al Denson, 4 Him, the Speers, the Cathedrals and Bruce Carroll as well as the current single by Sandi Patti, is also a renowned creator of musicals and choral works. Sacrifice of Glory, a musical penned with Russell Mauldin, is Benson's major Easter offering for 1992.**

During a recent concert at the Opry House, Michael English was surprised by Warner Alliance and Meadowgreen friends with a plaque commemorating his #1 single "Solid As The Rock." On hand backstage at the Opry were (l-r): Larry Landis, director of marketing; Warner Alliance; Chris Hauser, director of national promotions; Warner Alliance; English; Geoff Thurman, writer; Larry Bryant, writer; and Dan Keen, Meadowgreen.
New York Plays Host To 13th Annual National Academy Of Gospel Music Awards

By Tim A. Smith

THE NATIONAL ACADEMY OF GOSPEL MUSIC AWARDS, under the leadership and direction of NGE Productions president, Elder Samuel Williams, recently held its 13th Annual Awards ceremonies.

Held at Harlem, New York's historical Mother A.M.E. Zion church, the awards are given in recognition of achievement in various fields of gospel music, nationally as well as the local New York, Connecticut and New Jersey area.

Celebrities from all sectors of the entertainment industry came in support as well as to participate in this stellar affair. Of added note were performances from the Truth Ministries Youth Mass Choir, Wanda Nero-Butler, Valerie Boyd, The Jersey City Mass Choir, Darrell McFadden and The Disciples, The Bronx Mass Choir, Jimmy Santis, Reggie McGee & Co., Rev. Milton Westley, The Voices Of Inspiration and The Kelly Temple Youth Choir.

These are the winners for the the 1991 National Academy of Gospel Music Awards in the Current Recording Category: Yolanda Adams (Tribute) Through The Storm—Best Solo Performance Female; Rev. Daryl Coley (Sparrow) I Just Can't Tell It All—Best Solo Performance Male; The Jersey City Mass Choir (WOG) Spirit Of The Living God—Choir Of The Year Contemporary; Rev. Earnest Davis & The Wilmington/Chester Mass Choir (AIR) He's Preparing Me—Choir Of The Year Traditional; The Pilgrim Jubilees (Malaco) Family Affair—Best Performance By Group Traditional; Commissioned (Benson) State Of Mind—Best Performance By Group Contemporary; Sound Of Blackness (Prespective/A&M)—Best Performance Urban Contemporary; Kinnection (Tyscot)—Best New Artist; and Rev. James Moore & Mississippi Mass (Malaco)—Best Video Performance.

The Special Achievement Category: Rev. Lawrence Roberts—Nutley, NJ, First Baptist/Angelic Choir—Pioneer Of The Year; Rev. Dr. Preston Washington—Harlem, Memorial Baptist Church—Humanitarian Of The Year; Bishop J.K. Jefferson—Minden, NY, Radio WTHE 1520—Radio Personality Of The Year; and Raina Bundy (FIXIT Records)—Presidents Award.

Non-Current Recording Category: The Newark NJ Youth Mass Choir—Best Youth Choir; Lorraine Stancel—Best Solo Performance; Darrell McFadden & The Disciples—Best Southern Quartet; The Regina Singers—Best Group; St. Paul Concert Choir—Best Choir Traditional; and Brownsville Community Choir—Best Choir Contemporary.

Bob Bennett was recently joined in the studio by A&M recording artist David Wilcox as the final touches were put on Bennett's upcoming release, Songs From Bright Avenue. Wilcox (center) worked with Bennett (far right) and producer Jonathan David Brown, adding vocals to several of Bennett's tracks including "Angels Around Your Bed," "Hope Like A Stranger" and "Singing For My Life."

New Releases...

1. THE PASSIONATE PURSUIT (Word 1039)—Scott Wesley Brown
2. CLASSICAL PRAISE PIANO (Maranatha Music 8768)—Tom Keene
3. STEPPIN' OUT (Blind Pig Records 4691)—The Gospel Hummingbirds
4. JESUS IS EVERYTHING (IMPACT Records 7013505358)—The Zion Choir
5. RAINBOW'S END (Star Song 8230)—Resurrection Band
6. I'M A HELPER (Integrity Music Just-For-Kids 007)—Rob Evans & Kids
7. BEYOND THE BARRIERS (Myrth 7016932613)—Tom Howard
8. UP TO ZION (Hosanna Music 041)—Praise & Worship
9. BACK TO BASICS (Command 7015519038)—Nicholas
10. SOUNDS OF INSPIRATION (I AM 08300.74017.2)—Various Artists
Kevin Lamb and Maypop—Signing On To Success

By Cory Cheshire

Kevin Lamb

AT ONE TIME, TO SPEAK OF MAYPOP MUSIC GROUP was to speak of Alabama's publishing company, and while the country supergroup still holds title to the publishing company, Maypop holds title to a slew of impressive and ever-increasing honors. For instance, the Nashville Business Journal ranked the firm's top publisher, and their singles have remained on the country singles charts for a consecutive 88 weeks with three traveling to #1 in 1991.

What brought a distinction between Maypop, the Music Group, and Maypop, the publishing company owned by the super country music group, Alabama, was the addition of new writers and recordings by other artists. The man who would actually pursue this avenue for Maypop was vice president and general manager, Kevin Lamb.

Lamb joined Maypop in 1985 after Alabama group member, Randy Owen, pursued him about the position. He decided to join a publishing company did not come overnight, after all, Lamb had been offered the position twice, and twice he had declined.

While in college at the University of Alabama in Florence, Lamb worked at a local recording studio in Muscle Shoals and eventually moved to the music publishing division. Soon he was promoted to vice president/publisher in which he gained experience in engineering and studio management and served as production coordinator. During his tenure with the publishing company, Lamb provided music for such artists as Roy Orbison, Ronnie Milsap, Brenda Lee and the Manhattans. It was during a stint in Nashville pitching songs that Lamb was twice offered a place at Maypop. However, the time for Lamb to join Maypop was not right, and Lamb was resolved to form his own administration company, working with such songwriters as Mac MacAnally and Gary Baker. When he pitched a Gary Baker, Walt Aldridge and Susan Longacre song to Randy Owen for the Alabama Christmas album, the song was recorded, and within weeks, Owen arranged to meet with Lamb, and, as they say, the rest is history.

After joining Maypop, Lamb knew the first item of business was to sign new writers, thereby bringing a distinction to the company as a major publishing business and not just a business owned by a major country music group.

Since his arrival at Maypop, Lamb has seen the company score with numerous #1 hits such as, “I Know How Lonely Feels” by Reba McIntyre; “What I’d Say” by Earl Thomas Conley; “Lonely Alone” by The Forrister Sisters; “Blame It On Texas” by Mark Chesnutt; “What’s A Memory Like You (Don’t In A Love Like This)” by John Schneider; and “Tallin’ Again,” “Pass It On Down,” “Jukebox In My Mind” and “Down Home” by Alabama.

While the list of songs on the Maypop roster is impressive, it’s true that not all the songs go directly to Alabama as a gold record. “We get most Alabama cuts through RCA or the producers,” Lamb says, “and, at the same time, the band is not guaranteed Maypop songs just because they own the company. There have been times when Alabama hoped to record a Maypop song, yet, after discussing the situation with the band, we decided it was in the best interest of Maypop to give the song to another artist.”

“The success of the company,” Lamb says, “is due solely to the personnel that make up the Maypop team, from the owners to the receptionist.” Assuming administrative responsibilities was no problem for Lamb who, from day one, gladly left the creative process to others, “I am not a creative person, and, though I would like to become more involved in that facet of Maypop, it is not where I belong. I handle administration, while Cliff Williamson oversights the creative aspects. It is a wonderful balance.”

A balance has evidently been struck between artist and administration as the hit songs continually reach the right performer and eventually reach chart-topping success. Such Maypop winners include “She Doesn’t Cry Anymore” by Shanendoah; “Don’t Give Candy To A Stranger” by Larry Boone; “Love Will Bring Her Around” by Bob Crowe; “Shouldn’t It Be Easier Than This” by Charley Pride; “Honey I Dare You” by Southern Pacific; and “Mirror, Mirror” by Merle Haggard.

“I feel fortunate to work with this group of songwriters,” Lamb says, “I genuinely admire what they are able to do... to be able to express ideas and stories and emotions in a true art.”
CASH

By Cory Cheshire

High Debuts
1. GARTH BROOKS—"What She's Doing Now"—(Capitol)—#29
2. ALAN JACKSON—"Dallas"—(Arista)—#32
3. BILLY DEAN—"Only The Wind"—(Capitol/SBK)—#34

Most Active
1. RANDY TRAVIS—"Better Class Of Losers"—(Warner Bros.)—#32
2. DAVID DANIEL—"Fighting Fire With Fire"—(Mercury)—#56
3. LORRIE MORRIS—"Except For Monday"—(RCA)—#46

POWERFUL ON THE PLAYLIST—Riding in on last week's #6, Randy Travis scores even greater momentum this week, "Better Class Of Losers" jumps 14 points to be this week's "Most Active" single. At #2 on the Cash Box Top 100 Country Singles Chart, "Better Class Of Losers is showing chart-busting potential.

DAVIS DANIEL is heating up the airwaves with the title cut off his debut album, "Fighting Fire With Fire" which has produced the previously released singles, "Picture Me" and "For Crying Out Loud." After debuting just last week, "Fighting Fire With Fire," gains 13 points on the Top 100 Country Singles Chart, assuming good chart position at #56.


INSIDE RADIO—Our sympathies to JIM ARP and the staff of WKMT of Kings Mountain, North Carolina over the recent death of Jim's mother and former owner of WKMT.

NEW SINGLE RELEASES
OUT OF THE BOX
1. KEITH PALMER—"Forgotten But Not Gone"—(Epic 74174)
Producer: Bob Montgomery
Writers: J. MacRae/C. Cason

Keith Palmer slows down the tempo with "Forgotten But Not Gone," his second release from his self-titled debut album. Traditional country vocals with light orchestration tell the story of heartbreak and regret over lost love. This tender, tear-jerking ballad tugs at the heartstrings and will be a definite bonus for Palmer as he makes his way on to the country music charts.

FEATURE PICKS
1. DOLLY PARTON—"Country Road"—(Columbia 74183)
Producers: D. Parton/Steve Buckingham/Gary Smith
Writers: D. Parton/G. Scruggs

Leave it to Dolly to come up with a good-ole, sing-along song full of as much country life as country music. Whatever you've liked about a Dolly Parton up-tempo tune in the past, you'll find plenty of at work in this single. While the previous releases off her Eagle When She Flies album take a more serious route, this single takes a more light-hearted approach, while keeping the musical quality and message intact.

2. EARL THOMAS CONLEY—"Hard Days And Honky Tonk Nights"—(RCA 70843)
Producers: Larry Micheal Lee/Josh Leo
Writers: Earl Thomas Conley/Randy Scruggs

Kick it, Conley! This high-stopping number relishes the life of bar-hopping escapades, and Conley is right there with you in this tune. A watered-down twang and pumped-up piano make this hangover testimonial a two-stepper's dream come true any Saturday night at the local honky tonk.

Producers: Blake Mevis/Nelson Larkin
Writers: Jeff Grossan

Delrey's vocals slide over this number just as smoothly as a steel guitar. As evidenced on his recent single, "Get Rhythm," Delrey reaches a depth in his singing which Hallmarks his songs with a country/rock blend and a cool swing that will send a chill up your spine.

4. GEORGE STRAIT—"Lovesick Blues"—(MCA 54318)
Producers: Jimmy Bowen/George Strait
Writers: Irving Mills/Cliff Friend

Strait takes us back to the radio days of country music with his current release entitled, "Lovesick Blues." As he yodels his way through this heartbreaking lullaby, he assures us that Strait vocals can cover any style of music. Backed by the Ace in the Hole Band, Strait will draw in a breed of listeners awaiting a revival of traditional country music.

TOP 5 SINGLES-10 YEARS AGO
1. CONWAY TWITTY—"Red Neckin' Love Makin' Night" (MCA)
2. JUDIE NEWTON—"The Sweetest Thing I've Ever Known" (Capitol)
3. MICKEY GILLEY—"Lonely Nights" (Epic)
4. DONNIE MILLER—"If You Get My Love" (MCA)
5. KENNY ROGERS—"Bake An Open Window" (Liberty)

TOP 5 SINGLES-20 YEARS AGO
1. MERLE HAGGARD—"Carolyn" (Capitol)
2. JERRY LEE LEWIS—"Would You Take Another Chance On Me" (Mercury)
3. LORETTA LYNN—"One's On The Way" (Decca)
4. CONWAY TWITTY—"I Can't See Me Without You" (Decca)
5. CHARLEY PRIDE—"Kiss An Angel Good Morning" (RCA)

TOP 5 SINGLES-30 YEARS AGO
1. PATTY CLINE—"Crazy" (Decca)
2. LEROY VAN DYKE—"Walk On By" (Mercury)
3. DON GIBSON—"Lonesome Number One" (RCA)
4. JIM REEVES—"Loving You" (RCA)
5. JOHNNY CASH—"Tennessee Flat-Top Box" (Columbia)

BACK IN TIME:
JANUARY 21—Mac Davis born 1942; Patsy Cline appeared on "Arthur Godfrey's Talent Scouts" 1957; Jim Anglin died 1987; Dwight Yoakam's Guitar, Cadillac, etc., et certificat gold 1987.
JANUARY 22—Teddy Gentry born 1952.
JANUARY 23—Johnny Russell born 1940.
JANUARY 24—Doug Kershaw born 1936; Ray Stevens born 1939; Becky Hobbs born 1950.
By Cory Cheshire

Most Active
Dwight Yoakam—If There Was A Way—(Reprise 26349) #3

ALBUM ACTION THIS WEEK—Everything he touches turns to gold, or at least that's been the case with Dwight Yoakam's last five albums. If There Was A Way, Yoakam's latest top seller, jumps an impressive 14 notches to #31 on the Cash Box Top 75 Country Album Chart making it this week's "Most Active."

WHO SAYS YOU HAVE TO BE COUNTRY?—After a recent performance at L.A.'s Universal Amphitheatre, Dwight Yoakam was joined on stage by Emmylou Harris for an encore. Cheering them on in the audience was Billy Gibbons of the rock group ZZ Top. Pictured (from left) are: Gibbons, Harris and Yoakam.

(Cash Box Magazine would love to publish photographs and information regarding any retail news, promotions or events. Please contact Cory Cheshire at 615-329-2598.)

STAIRCASE RECORDS PRESENTS

Kimberly Summers

THANK YOU

A special thanks to Cash Box Magazine and all of Radio for the success of our first release.

WALKIN' and TALKIN'

From the Compact Disc, "IF ANYBODY HAD A HEART" (AK 4000)
PRODUCED BY Larry Tolford

DISTRIBUTED BY BIG STATE, DALLAS, TX.

Hottest Indie Record on my playlist — Gary Sloan, VLS1
Great Vocals — Bill Chapman, WSF
Super Job Kimberly — Ron Anderson, KYCS
An Exciting Newcomer — Pam Nibley, KYCS

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TOP 75 COUNTRY ALBUMS

CASH BOX • JANUARY 25, 1992

The square bullet indicates strong upward chart movement.

(G) = Gold (RIAA) Certified   (P) = Platinum (RIAA) Certified

#1 ALBUM:
Garth Brooks

TO WATCH:
Dwight Yoakam

1 ROPIN' THE WIND (Capitol 96330)(G) Garth Brooks 1 16
2 FOR MY BROKEN HEART (MCA 54229)(P) Reba McEntire 1 12
3 IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(G) Travis Tritt 1 31
4 NO FENCES (Capitol 93864)(P) Garth Brooks 3 68
5 DON'T ROCK THE BOAT (Curb/RCA 30053)(G) Clint Black 7 59
6 TRISHA YEARWOOD (MCA 10297)(G) Trisha Yearwood 8 28
7 GREATEST HITS II (Curb/RCA 39159)(G) Alabama 11 16
8 ALL I CAN BE (Epic 47468) Collin Raye 10 18
9 BACKROADS (Columbia 46865)(G) Ricky Van Shelton 11 32
10 SATYRICON (Capitol 95610)(G) Rich Brooks 15 18
11 WHAT DO I DO WITH ME (Capitol 95612)(G) Tanya Tucker 13 25
12 EAGLE WHEN SHE FLIES (Columbia 46868)(G) Dolly Parton 14 42
13 LOVE OF MY LIFE (Mercury 75471)(G) Jette Carson 20 40
14 DIAMOND RIO (Atlantic 8737) Diamond Rio 16 31
15 I THOUGHT IT WAS YOU (Epic 47375) Doug Stone 20 20
16 DEEP ON THE ROAD (MCA 10306)(G) Randy Travis 23 18
17 GREATEST HITS II (MCA 10310)(G) Alabama 18 11
18 TRIBUTE (RCA 2264) Roy Rogers 12 12
19 I AM READY (Atlantic 18901) Bill Anderson 21 9
20 RUMOR HAS IT (MCA 10106)(G) Reba McEntire 23 67
21 SOMETHING IN RED (RCA 3321)(G) Lorrie Morgan 25 38
22 AND LONG CAME JONES (MCA 10328) Randy Travis 27 18
23 WHEN I CALL YOUR NAME (MCA 43291)(G) Vince Gill 22 86
24 STICKS AND STONES (Atlantic 62525) Tracy Lawrence 33 5
25 SHOOTING STRAIGHT IN THE DARK (Mercury 71828) Mary-Chapin Carpenter 27 61
26 PART OF THE POINT OF NO RETURN (Atlantic 62355) Joe Diffie 29 20
27 THE PATSY CLINE COLLECTION (MCA 10421) Patsy Cline 29 9
29 KILLIN' TIME (RCA 9660)(G) Clint Black 36 137
30 IF THERE WAS A WAY (Reprise 10140)(G) Dwight Yoakam 45 42
32 BRAND NEW MAN (Atlantic 07822) Brooks & Dunn 32 20
33 DON'T GO NEAR THE WATER (Mercury 51016) Sammy Kershaw 39 5
34 ACE IN (Capitol 95467) Suzy Bogguss 13 13
35 HERE IN THE REAL WORLD (Atlantic 86223)(P) Alan Jackson 24 93
36 GREATEST HITS (Curb/RCA 8118) The Judds 37 86
37 THE REST OF RESTLESS HEART (RCA 61041) Restless Heart 10 10
38 ELECTRIC BARNYARD (Mercury 84405)(G) Kentucky Headhunters 40 10
39 TOO COLD AT HOME (MCA 10032)(G) Mark Chesnutt 30 62
40 TIME PASSES BY (Mercury 84405)(G) Kathy Mattea 40 90
41 COUNTRY CLUB (Warner Bros. 26069)(G) Travis Tritt 44 9
42 BACK HOME AGAIN (RCA 26740) Kenny Rogers 42 4
43 UP AGAINST MY HEART (MCA 10338) Keith Whitley 57 16
44 WALK THE PLANK (Capitol 95798) Pirates Of The Mississippi 49 12
45 LOVE CAN BUILD A BRIDGE (Curb/RCA 20703)(G) The Judds 52 66
46 KENTUCKY BLUEBIRD (RCA 9156) Keith Whitley 57 16
47 THE NEW NASHVILLE CATS (Warner Bros. 26209) Mark O'Connor 55 36
48 HIGH AND DRY (MCA 10300) Marty Brown 48 18
49 ZONE OF OUR OWN (RCA 26693)(G) Texas Tornadoes 45 43
50 BILLY DEAN (Capitol 96229) Billy Dean 39 12
51 PICKIN' ON NASHVILLE (Mercury 83747)(G) The Kentucky Headhunters 62 108
52 GREATEST HITS (MCA 123)(P) queen Elizabeth 87
53 MILESTONES - GREATEST HITS (Warner Bros. 26330) Holly Dunn 51 23
54 I'VE GOT THAT OLD FEELING (Rounder 0275) Allen Krauss 54 43
55 A THOUSAND WINDING ROADS (Epic 46207) Don Reno 62 6
56 BUICK (Curb/RCA 94260) Sawyer Brown 47 41
57 A COLLECTION OF HITS (Mercury 84230)(G) Kathy Mattea 64 64
58 MY SISTER'S SON (Curb/RCA 47380) Keith Whitley 16 15
59 YOUNG MAN (Capitol/SKSS 9002) Billy Dean 38 50
60 OUT OF MY HEART (Columbia 47051) Vern Gosdin 71 29
61 GET OUT ON A HAND (Capitol/9711) Kenny Rogers 51 18
62 GREATEST HITS (RCA 2277) Keith Whitley 56 70
63 PURE HANK (Warner Bros. 26536) Hank Williams, Jr. 73 36
64 WALKING THRU MY PLACE IN TIME (MCA 10354)(G) Mike Love 69 10
65 HEROES (RCA 2459) Paul Overstreet 59 42
66 FIGHTING FIRE WITH FIRE (Mercury 848291) Davis Daniel 69 15
67 THE RHYTHM (Atlantic 82716) Martin Delter 72 24
68 TEMPTED (MCA 10106) Marty Stuart 58 49
69 CHASIN' THE SUN (MCA 10037) Lionel Cartwright 11 49
70 DON'T GIVE UP THE SHIP (Curb/RCA 30050) Vern Gosdin 59 79
71 LOVE IN A SMALL TOWN (RCA 23959)(G) K.T. Oslin 67 51
72 TRUE LOVE (Curb/RCA 10470) Desert Rose Band 70 12
73 BANG BANG BOOM (Warner Bros. 26588) Randy Travis 71 28
74 ALWAYS AND FOREVER (Warner Bros. 25563)(P) Billy Dean 61 12
75 KENNY ROGERS 20 GREAT YEARS (Reprise 26711) Kenny Rogers 75 6
THE INDEPENDENT COUNTRY LABEL ASSN. (ICLA) will host an "open to the public" meeting at the BMI meeting room on January 31. The main topics to be discussed will be the purpose and goals of the ICLA, who should belong, and reasons for changes in criteria for membership as well as plans for a membership drive.

The meeting will be hosted by officers, Ernie Bivens, Joe Gibson, Gene Kennedy and Bill Wence. If time permits, other subjects to be discussed will be the relations of independents with trade publications and possible formation of an annual ICLA awards show. For further information, contact any of the above-mentioned officers.

ROBERTSON SIGNS WITH STEP ONE—Ray Pennington of Step One Records and Jerry Cupit, president of Cupit Music, recently announced the signing of an recording artist agreement with Jack Robertson. The release of Robertson’s first single is slated for March 1992. “We are excited,” announced Cupit, “that due to the scope of this project, Jack Robertson will now be able to share his unique style and talent with an international market.”

Singer/songwriter Steve Wyles accepts an award from Orbit Records president Ray McGinnis for his first nationally charted record. Wyles penned his two current singles “Top of the Line” and “Bad Woman.” Pictured (from l-r) are: Wyles, fellow Orbit recording artist, Lauren Taylor and McGinnis.

INDIE FEATURE PICKS

- JOHN P. SWISSHELM: "Toe-Tappin' Country Man" (ESB 104)
  Producer: Eva & Stan Bonn
  Writer: Jack Schroeder
  "He says he's "just a toe-tappin', knee-slappin', hand-clappin' country man," and, as evidenced in this rockin' tune, John P. Swisshelm is exactly that. With a peppe-up piano intro and harmonica interludes, the driving sound of this single will set the country dance world on fire.

- FARON YOUNG & RAY PRICE: "The Memories That Last" (Step One Records SOR-0068)
  Producer: Ray Pennington
  Writer: Ray Pennington
  With this nostalgic number, country music veteran Faron Young will awaken the fans of yesterday as he turns the clock back to a time when music was the grand orchestrator of romance. Young invites the listener to remember the best of days gone by as he delivers this tender ballad with soft vocals and relaxing instrumentation.

- BRAD BAYLEY: "Leaves On The Ground" (ATI ATI-0292)
  Producer: Gary Koliger
  Writer: Brad Bayley
  Brad Bayley expresses the seasons of life set to music in this poetic folk-influenced song. With thought-provoking lyrics, Bayley brings a level of consciousness to his music coupled with an acoustical melody and tight harmonies. While “Leaves On the Ground” is not your run-of-the-mill country song, it will definitely draw favorable attention from country listeners.

- LAUREN TAYLOR: “You’ll Do (But You Won’t Do Right)” (Orbit 08-1922)
  Producer: Ray McGinnis
  Writers: David Chamberlain/Phyliss Austin
  Lauren Taylor’s message is as hard-hitting as her vocals as she pounds out this number about a relationship riding the fence. “You’ll Do (But You Won’t Do Right)” offers blues-tinged vocals backed up with an uptempo harmonica rhythm.

- ROB MCNAMARA: “Getting Back Together Again” (Robchris R-1067)

- CHUCK TYLER: “Later On” (Fraternity F-3581)

Currie Named Proxy Of WMS Gaming

CHICAGO—Richard H. Currie has been named president of WMS Gaming, Inc. A well known figure in the coin-op business, Currie is past chairman of the industry’s committee that promotes dollar coin legislation and standardization of game components, and is the former president of Coin Controls.

Commenting on the new appointment, Ken Fedesena, of WMS Industries, Inc. (which includes Williams Electronics Games, Inc., Midway Manufacturing Company—manufacturer of Bally/Midway equipment—and WMS Gaming, Inc.) stated, "We are extremely fortunate to have someone with the extensive industry experience and expertise that Rick brings to his new role as president of WMS Gaming. His responsibilities will include the planning, directing and promoting of all activities related to WMS Industries' new video lottery terminal business."

Konami's T.M.N.T. II—Turtles In Time

The Teenage Mutant Ninja Turtles are back and this time around they’re involved in an all new adventure through time, in their quest to retrieve the Statue of Liberty, which was stolen by that scheming duo—Krang and Shredder.

As they begin their journey, the teenage foursome, namely Leonardo, Michaelangelo, Donatello and Raphael, must count on their expertise in the art of Ninjitsu, as well as Pizza Power, as they tackle their first escape in the streets and alleys of the Big Apple where they confront Shredder’s evil Foot Clan soldiers, robots, and other adversaries. Then comes sewer-surfin’ time as their jet-powered skateboards take them underground to battle Shredder’s alien sewer-dwellers; following which their adversary banishes them into a time warp.

The challenges of time travel focus first on Prehistoric Turtlesaurus, where the cameron, protoctodactyls and fire-breathing dinosaurs are on the prowl for turtle meat. After escaping the stone age, the Turtles warp to the Skull & Crossbones era, aboard a pirate ship and then go on to the “Bury Me Shell at Wounded Knee” period of the old west to round up a variety of outlaws and Foot Clan soldiers. Once the bad guys are all rustled up, Shredder leads his heroes into the future year 2020, for some neon night-riding against the flying Foot Clan, and then on to Starbase 2100 where no turtle has ever gone before.

The action continues to accelerate until the exciting climax when the Turtles are zapped back to the present

for the big face-off in Technodrome, the secret headquarters of Shredder and Krang.

Turtles In Time can be played by one to four players, employs the buy-in and continuation features and is available both in kit and dedicated versions.

Further information may be obtained through factory distributors or by contacting Konami, Inc. at 900 Deerfield Parkway, Buffalo Grove, IL 60089-4510.

A.H. Entertainers Hosts ‘Toys For Tots Coalition’ For Needy Children

CHICAGO—For the fifth consecutive year, A.H. Entertainers of Rolling Meadows (A.H. Coalition) at the Bull“Eye” Sports Bar, one of its locations in Palatine, Illinois. This year, in addition to collecting hundreds of toys for needy children, A.H. assisted the Extend Charities for Children organization in providing special help for a little boy named Nicholas, who has a rare blood disease complicated by diabetes and the need of a kidney transplant.

During the six weeks preceding the holidays, A.H. in cooperation with the U.S. Marines, placed barrels for depositing toys at the following locations in Northern Illinois: P’s & Q’s (Palatine); Roy’s (Long Lake); Ringside Sports Club (Elk Grove); Somebody’s (Arlington Heights); Mr. D’s (Crystal Lake); and Copacon Inc. (McHenry). The generosity of players and patrons brought financial aid for Nicholas and helped brighten up Christmas for many Chicago children. Among the A.H. staffers who willingly volunteered their time during the drive were: Brad Homan, Chris Melwain, Scott Malak, Kevin and Sue Kruk, Cory Kunz, Chris Hesch and Butch Gonzalez.

One of the highlights at the Coalition this year was the "count-up" play on the "techno-machines" that were added as a new dimension to the spot on this special occasion. You saw players wearing finger puppets on their throwing hand at dart fore; players shooting with a Santa face bag over their heads; players throwing with rocking chair; players throwing with a clown nose; players looking through the big end of a pair of binoculars; and in the grand finale players climbed inside a giant box wrapped like a present with clothes cut out in the side. This rather unique, and lots of fun tournament, was won by Mr. Joey Becroft, by the way. A.H. Entertainers and the beneficiaries of the entire program were most pleased with the outcome.
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Pioneer Intro’s New Laser Karaoke CD Juke

CHICAGO—The latest addition to the current line of PLE compact disc jukeboxes is the new Laser Karaoke (model CLD-V303T), recently introduced by Pioneer Laser Entertainment, which features a CD/Laser Disc twin-tray player and Digital Signal Processing (DSP). The new DJ-friendly system plays all laser formats and also synchronizes play between trays allowing DJs to provide non-stop entertainment; and with DSP incorporated into the stereo mixing amplifier, singers can enhance their performances by selecting different vocal effects and sound environments.

Other features of the twin-tray player include the Auto Title Still, where the DJ can freeze the title until the performer is ready to sing, the headphones, which when plugged into the player will cue up the next song with the headphone monitor; and the Background Video, which provides continuous ambience in between Laser Karaoke performances. The trays can be operated from anywhere in the room with the optional remote control.

The PLE Laser Karaoke CLD-V303T contains all of the elements to satisfy the growing popularity of karaoke at the location level. To enhance the performance of the karaoke singers, four DSP echo modes have been added to the stereo mixing amplifier to create "surround sounds" that simulate a club, concert hall or outdoor stadium’s acoustics.

"We listen to our dealers and location owners when they talk about the kinds of features they think would give added value to our karaoke system," commented Steve Rogers, marketing manager at Pioneer Laser Entertainment. "The feedback we received over the last year, with the heavy emphasis on versatility and cost efficiency, assisted us when we came to design the CLD-V303T."

Pioneer currently offers over 1,000 songs from various categories of music on its Laser Karaoke discs (each holds 28 songs). The new Laser Karaoke commercial system is available now through authorized PLE distributors.

William's Bally/Midway & Paramount Host Debut Of The Addams Family Pin

CHICAGO—The Addams Family pinball machine, regarded as one of the year's hottest box office sensations, has inspired an outstanding, new pinball machine that holds center stage during a recent day of non-stop festivities in Hollywood.

It all started out with a remote broadcast on Los Angeles' number one radio show hosted by Rick Dees at a Paramount Pictures sound stage, which was extravagantly detailed for this special occasion. The cast of celebrities included such members of the Williams Bally/Midway design team as Pat Lawlor, Larry DeMar and John Youssi; in addition to the film's characters (everyone from Wednesday and Pugsley plus Lurch); the film's producer Scott Rudin and a special appearance by M.C. Hammer. Contest winners and pinball playing highlighted the proceedings, which drew hundreds of listeners to the set.

The spectacular show, premier, staged by The American Cinematheque, at the Samuel Goldwyn Theater Academy of Motion Picture Arts & Sciences in Beverly Hills. With The Addams Family pinball machine in the middle of the action, the star-studded throng was able to flip out well into the night with a helping hand by Thing himself.

During the entire month of December through the beginning of January, The Addams Family pinball machine was offered as a grand prize giveaway in a big budget Paramount Pictures media promotion that found the game featured on television, radio and newspapers in such cities as Los Angeles, Miami, Detroit, Atlanta, Houston, Philadelphia, Dallas and others. Event was geared to increase the visibility and awareness not only of this newest attraction from the Williams Bally/Midway family, but of the entire coin-op amusement industry as well.
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