Leap of Faith
COVER STORY

Martin Takes The Leap

LEAP OF FAITH puts the spotlight on gospel music while poking a little good-natured fun at the fundamentalist revivalism that it inspires. It is a film which suggests that, while preachers may twist the truth a little, singers of gospel music sing the real truth.

Leap Of Faith stars Steve Martin as the Reverend Jonas Nightengale, a con artist and evangelist who sets down his gospel revival tent and his gospel choir in drought-ridden Rustwater, Kansas. His key partner in ministry is Debra Winger as Jane Larson, who muddies the Rusty waters when she falls for the local sheriff, Liam Neeson as Will Braverman. Jonas also comes to see new emotional light when he re-accumulates himself with old girlfriend Marva, the cynical waitress/owner of a Rustwater hot spot called the Quick Lunch Cafe (Lolita Davidovich) and Marva’s brother Boyd (Lucas Haas).

Waco, TX native Martin draws on fundamentalist past to play the part of Jonas in the film, which was shot in the Baptist hot spot, Plainview, TX.

Leap Of Faith features Nightengale’s choir, Angels Of Mercy, members of which include La Chanze (star of Once On This Island), Tony-winner Delores Hall and Queen of Gospel, multiple Stellar Award winner Alberta Walker performing gospel hymns arranged by leading gospel choirmaster Edwin Hawkins.

Other music highlights captured on the outstanding MCA soundtrack that was largely produced by George Duke are Meat Lovel’s “Paradise By The Dashboard Light” (the company has produced a new video to help remainder Meat Lovel, who still sells consistently); Don Henley’s reggae version of “Sit Down You’re Rockin’ The Boat” (from the Broadway show Guys And Dolls); a new tune by Patti LaBelle, “Ready For A Miracle”; a Lyle Lovet/Duke duet, “Pass Me Not”; and Wynnorna’s “Stone’s Throw From Hurtin’.”

Leap Of Faith opens December 18 at theaters everywhere.
Stan Lewis Joins Cash Box

Music Industry Veteran Stan Lewis has joined Cash Box for East Coast marketing and advertising. Lewis ran several labels in the last three decades, including Cotique with George Goldner. Lewis also was national distributor for various jazz and Latin labels, and most recently headed his own consulting firm.

The new address of Cash Box’s East Coast office is 345 W. 58th St. 15W, New York, NY 10019. The phone number is (212) 245-4224; fax number is (212) 245-4226.

When He’s 64: Maybe that is the age at which Paul McCartney will retire to his farm and give out a hundred thousand dollars he’s made as an artist/songwriter/producer/publisher. However, now in his 50th year on Earth, McCartney has signed an exclusive, worldwide, long-term contract with Capitol Records and EMI Records (U.K.). The new agreement continues McCartney’s 30-year association with the company that began with the signing of the Beatles in 1962.

McCartney will release multiple albums under the terms of the agreement, the first being Off The Ground, which is slated for worldwide release on Feb. 1, 1993. No dollar figure for the deal was reported.

NARAS Honorees: Six distinguished artists and three music industry pioneers are the recipients of NARAS’ 1992-93 Lifetime Achievement and Trustees Awards. Chet Atkins, Little Richard, Thelonious Monk, Bill Monroe, Pete Seeger and Fats Waller will receive the Lifetime Achievement Awards, while Ahmet Ertegun, W.C. Handy and George Simon will be presented with the Trustees Awards.

The awards, which are decided by vote of the Recording Academy’s National Trustees, will be officially acknowledged during the Grammy Awards telecast on Feb. 24, 1993.

MJ To Open AMAs: On Jan. 25, the 20th annual American Music Awards special will open with a live performance by the “King of Pop,” superstar Michael Jackson. The performance will emanate from the stage of L.A.’s Shrine Auditorium, site of the three-hour, prime-time special which will be telecast on ABC-TV that evening.

Currently in the midst of his worldwide Dangerous tour, Jackson will return to the States from Japan where his eight-night stand at the Tokyo Dome is sold out.

Speaking of Mr. Jackson, he and Sony Music have settled a suit brought against them by The Musical Arts Society on behalf of The Cleveland Orchestra regarding usage of a portion of one of the orchestra’s recordings on Jackson’s Dangerous album and its corresponding credit on the packaging.

The suit was settled to the satisfaction of all parties. The orchestra’s contribution to the LP will be annotated on all future recordings of the album.

Happy Days for MCA: MCA Records, about to be named Cash Box’s Country and Urban Label of the Year, is enjoying a record-breaking year, posting about $320 million in domestic sales (approximately $190 million) for 1992. As Al Teller, chairman, MCA Music Entertainment Group, points out, they are well on their way before the holiday season and before the upcoming-year releases of new albums by Reba McEntire and Shai. McEntire’s It’s Your Call will ship platinum, the first LP by a country female artist ever to do so, while Shai’s debut, I’ll Ever Fall In Love, will ship gold.

The $320 million in domestic sales reflects the success that MCA has had with stars like Elton John, Bobby Brown, Wynonna and George Strait as well as with new labels like Patty Smyth, Wreck-N-Effect, Jodeci, Mary J. Blige, Sass Jordan and Chante Moore.

RCA Records executives recently gathered with Loud Records president Steven Rifkind to celebrate the completion of a label deal between the two companies. Pictured (L-R) are: Ron Urban, senior vice president of operations, RCA; Rifkind; Joe Galante, president, RCA; and Skip Miller, senior vice president, Black Music, RCA.

Tom Sturges has been appointed president of Chrysalis Music Group, USA. He has helmed Chrysalis Music for the last seven years, most recently as senior vice president and general manager. Columbia Records has promoted Dr. George Butler to senior vice president/executive producer, jazz/progressive A&R. He has been with the company since 1978. Mike Stradford has joined Quest Records as vice president of A&R. He has served as a program director at KKBT-FM in L.A. for two-and-a-half years. Brett Boal has been named director, special projects for Sony Music Entertainment. He was a senior manager in Price Waterhouse’s Management Consulting Group. Arista Records has announced several appointments: Joe Tassi has been promoted to A&R manager at Arista in Nashville, Tassi joined the Nashville staff in 1990 and will now head the department with Terry Wakefield serving as his assistant. In addition, Cathryn Swan has been slotted senior director national publicity. She was national director of publicity at Ato Records. Also, Jim Powers has been appointed to corporate director and assistant for for She had been with the company for two-and-a-half years. Kathleen Internationa!'s has made a couple of staff changes. Mark Dixon, formerly vice president, finance, now becomes chief financial officer, Mary Kuehn, formerly manager, business affairs, takes the title of vice president/business affairs. Linda Livingston has been named director, film/TV relations at BMI. She joins the performing rights society from MEG Music Management where she was head of the music division, and served as music supervisor to a variety of clients. CEMA Distribution has announced two promotions. Phil Fox has been appointed to director of national sales director from his previous post of sales manager for CEMA’s Cleveland branch. Gregg Vickers has been promoted to sales manager at the distrib’s Washington D.C. branch from a similar post at its Miami branch. Premiere Radio Networks has promoted Joe Montione from regional marketing director to national marketing director. He has been with the company since 1990. Also at Premiere, Dave Price has moved up to marketing research director from national marketing director. He has been with Premiere for five years. Greg Fulkner has joined the team at Masterdisk Corp., a New York-based mastering house. A 20-year veteran, he comes to the company following many years on the West Coast with Artisan Sound Recorders.
**CASH BOX CHARTS**

**TOP 100 POP SINGLES**

**DECEMBER 19, 1992**

<table>
<thead>
<tr>
<th>#1 SINGLE: Whitney Houston</th>
<th>HIGH DEBUT: Michael Jackson #78</th>
<th>TO WATCH: En Vogue #47</th>
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</thead>
<tbody>
<tr>
<td><strong>1.</strong> I WILL ALWAYS LOVE YOU (From &quot;The Bodyguard&quot;) (Arista 1-2404)</td>
<td>Whitney Houston 2 5</td>
<td><strong>51.</strong> SLOW AND SEXY (Epic 74741) ... Shabba Ranks (Featuring Johnny Gill) 44 8</td>
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<tr>
<td><strong>2.</strong> IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518)</td>
<td>Shal 3 9</td>
<td><strong>52.</strong> NO ORDINARY LOVE (Epic 74734) ... Sade 55 6</td>
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<td><strong>3.</strong> RUMP SHAKER (MCA 54388)</td>
<td>Wreckx-N-Effect 4 8</td>
<td><strong>53.</strong> LOVE CAN MOVE MOUNTAINS (Epic 74337) ... Celine Dion 56 4</td>
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<td><strong>4.</strong> THE LETTER (Cub 1008)</td>
<td>Wayne Newton 1 22</td>
<td><strong>54.</strong> BABY I'M FOR REAL/NATURAL HIGH (Virgin 12623) ... After 7 57 6</td>
</tr>
<tr>
<td><strong>5.</strong> IN THE STILL OF THE NIGHT (Motown 2199)</td>
<td>Boyz II Men 12 3</td>
<td><strong>55.</strong> HAVE YOU EVER NEEDED SOME BAD (Mercury 864-136) ... Del Lppard 54 17</td>
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<td><strong>6.</strong> HOME (Capitol/Atlantic 44809)</td>
<td>Prince &amp; The N.P.G. 5 11</td>
<td><strong>56.</strong> HUMPIN' AROUND (MCA 54342) ... Bobby Brown 59 21</td>
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<td><strong>7.</strong> I'D DIE WITHOUT YOU (From &quot;Boomerang&quot;) (LaFace/Arista 2-4204)</td>
<td>P.M. Dawn 6 14</td>
<td><strong>57.</strong> SEASAME'S TREAT (Big Beat/Atlantic 10003) ... Smart E's 60 10</td>
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<td><strong>8.</strong> GOOD ENOUGH (MCA 55417)</td>
<td>Bobby Brown 8 10</td>
<td><strong>58.</strong> HOW ABOUT THAT (AtoE 89500) ... Bad Company 61 16</td>
</tr>
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<td><strong>9.</strong> RHYTHM IS A DANCER (Arista 1-2437)</td>
<td>Snap 7 18</td>
<td><strong>59.</strong> GROOVIN' IN THE MIDNIGHT (Charisma 12617) ... Maxi Priest 62 7</td>
</tr>
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<td><strong>10.</strong> TO LOVE SOMEBODY (Columbia 74739)</td>
<td>Michael Bolton 10 9</td>
<td><strong>60.</strong> PEOPLE EVERYDAY (Chrysalis 50397) ... Arrested Development 63 18</td>
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<td><strong>11.</strong> LOVE IS ON THE WAY (Third Stone/Atlantic 89530)</td>
<td>Saigon Kick 11 15</td>
<td><strong>61.</strong> I LOVE YOU PERIOD (Def American 18726/Reprise) ... Dan Baird 83 2</td>
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<td><strong>12.</strong> SAVING FOREVER FOR YOU (Giant 18719)</td>
<td>Shania 16 8</td>
<td><strong>62.</strong> BABY, I BELIEVE IN YOU (Columbia 74740) ... George Lamond 79 2</td>
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<td><strong>13.</strong> REAL LOVE (Uptown/MCA 54455)</td>
<td>Mary J. Blige 9 16</td>
<td><strong>63.</strong> EVERYTHING'S GONNA BE ALRIGHT (Uptown/MCA) ... Father MC 77 2</td>
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<td><strong>14.</strong> DO YOU BELIEVE IN US (Slik/50408)</td>
<td>Jon Secada 15 12</td>
<td><strong>64.</strong> MY NAME IS PRINCE (Raisley Park/Warner Bros. 19707) ... Prince &amp; The N.P.G. 45 10</td>
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<td><strong>15.</strong> WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4205)</td>
<td>TLC 15 15</td>
<td><strong>65.</strong> BABY-BABY (LaFace/Arista 2-4202) ... TLC 64 28</td>
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<td><strong>16.</strong> WHERE YOU GOIN' NOW (Warner Bros. 5739)</td>
<td>Damn Yankees 19 11</td>
<td><strong>66.</strong> GAMES (Atlantic 87448) ... ChuckiluLool 74 4</td>
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<td><strong>17.</strong> END OF THE ROAD (Motown 2178)</td>
<td>Boyz II Men 19 23</td>
<td><strong>67.</strong> YESTERDAYS (Geffen 19142) ... Guns 'N' Roses 58 4</td>
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<tr>
<td><strong>18.</strong> LAYLA (Reprise 1887)</td>
<td>Eric Clapton 17 13</td>
<td><strong>68.</strong> I DON'T CARE (London 869 946/PCL) ... Shakespeare's Sister 76 3</td>
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<td><strong>19.</strong> FLEX (Columbia 74737)</td>
<td>Mad Cobra 24 9</td>
<td><strong>69.</strong> THESE ARE DAYS (Elektra 64700) ... 10,000 Maniacs 78 3</td>
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<td><strong>20.</strong> I WISH THE PHONE WOULD RING (Arista 1-2466)</td>
<td>Expose 22 7</td>
<td><strong>70.</strong> QUALITY TIME (Live 42109/RC) ... Hi-Five 90 2</td>
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<td><strong>21.</strong> THE LAST SONG (MCA 5510)</td>
<td>Elton John 28 7</td>
<td><strong>71.</strong> NOVEMBER RAIN (Geffen 4387) ... Guns-N-Roses 86 27</td>
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<td><strong>22.</strong> WALKING ON BROKEN GLASS (Arista 1-2452)</td>
<td>Annie Lennox 26 15</td>
<td><strong>72.</strong> YOU LIED TO ME (Polydor/863 452) ... Cathy Dennis 67 15</td>
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<td><strong>23.</strong> DRIVE (Warner Bros. 18729)</td>
<td>R.E.M. 27 7</td>
<td><strong>73.</strong> IT'S ALRIGHT (From &quot;South Central&quot;) (Hollywood Bros 64900) ... Classic Example 65 5</td>
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<td><strong>24.</strong> FAITHFUL (EMI/ERG 50411)</td>
<td>Go West 30 6</td>
<td><strong>74.</strong> SYMPHONY OF DESTRUCTION (Capitol 44888) ... Megadeth 59 19</td>
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<td><strong>25.</strong> DEEPER AND DEEPER (Maverick/Sire 19035/WB)</td>
<td>Madonna 35 2</td>
<td><strong>75.</strong> JUST ANOTHER DAY (SBK 52179) ... John Secada 68 38</td>
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<td><strong>26.</strong> FREE YOUR MIND (AtoE/West 89487)</td>
<td>En Vogue 20 14</td>
<td><strong>76.</strong> I WANNA LOVE YOU (Giant 18950) ... Jade 23 71</td>
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<td><strong>27.</strong> SOMEONE TO HOLD (Capitol 44882)</td>
<td>Trey Lorenz 13 11</td>
<td><strong>77.</strong> AM I THE SAME GIRL (Fontana/Mercury 894 170) ... Swing Out Sister 72 16</td>
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<td><strong>28.</strong> GANGSTA (MCA 5555)</td>
<td>Bell Biv DeVoe 25 5</td>
<td><strong>78.</strong> HEAL THE WORLD (Epic 74700) ... Michael Jackson 86 11</td>
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<tr>
<td><strong>29.</strong> WHEN SHE CRIES (RCA 624-12)</td>
<td>Restless Heart 38 5</td>
<td><strong>79.</strong> JOHNNY, HAVE YOU SEEN HER (Atco) ... The Rembrandts 50 11</td>
</tr>
<tr>
<td><strong>30.</strong> WOULD I LIE TO YOU (Capitol 44809)</td>
<td>Charlie &amp; Eddie 32 17</td>
<td><strong>80.</strong> DIGGING IN THE DIRT (Geffen 19106) ... Peter Gabriel 73 11</td>
</tr>
<tr>
<td><strong>31.</strong> KEEP THE FAITH (Jambco/Mercury 864-432)</td>
<td>Bon Jovi 21 8</td>
<td><strong>81.</strong> HOMEIES (Pump 19134/Quality) ... A Lighter Shade Of Brown 81 38</td>
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<td><strong>32.</strong> NEVER A TIME (Atlantic 87411)</td>
<td>Genesis 40 6</td>
<td><strong>82.</strong> WORK TO DO (Virgin 864-543)</td>
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<td><strong>33.</strong> WHO'S GONNA RIDE YOUR WILD HORSES (Island/PLG 864 521) ... U2 36 6</td>
<td><strong>83.</strong> PLEASURE (Big Love 867 416/Mercury) ... The Soup Dragons 87 4</td>
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<td><strong>34.</strong> SOMETIMES LOVE JUST AIN'T ENOUGH (MTV 50408)</td>
<td>Patty Smyth/Don Henley 23 20</td>
<td><strong>84.</strong> CONSEQUENT CRAVING (Sire/Warner Bros. 19642)</td>
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<td><strong>35.</strong> JUMP AROUND (Tommy Boy 502)</td>
<td>House Of Pain 29 15</td>
<td><strong>85.</strong> DANCE YOUR LOVE INTO MOTION (Mercury 864 504) ... Del Lppard 87 49</td>
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<td><strong>36.</strong> PLEASE DON'T GO (Next Plateau 333)</td>
<td>K.W.S. 34 15</td>
<td><strong>86.</strong> SHAMROCKS AND SHENANIGANS (Tommy Boy 543) ... Del Amitri 85 20</td>
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<tr>
<td><strong>37.</strong> I WILL BE HERE FOR YOU (Geffen 19139)</td>
<td>Michael J. Smith 37 15</td>
<td><strong>87.</strong> ESCALATION (RCA 80065) ... God's Daddy 77 24</td>
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<td><strong>38.</strong> CHAINS AROUND MY HEART (Capitol 70895)</td>
<td>Richard Marx 39 11</td>
<td><strong>88.</strong> DEVINE THING (Big Life/Mercury 864-543) ... Snow Dragons 86 20</td>
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<td><strong>39.</strong> SHE'S PLAYING HARD TO GET (Jive/RC) ... Hi-Fi 42 15</td>
<td><strong>89.</strong> WASHED AWAY (Capitol 44879) ... Mix-A-Lot 89 5</td>
<td></td>
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<td><strong>40.</strong> WALK ON THE OCEAN (Columbia 74700)</td>
<td>Toots The Sockpuppet 47 5</td>
<td><strong>90.</strong> MOVE THIS (Epic 50400) ... Mix-A-Lot 91 5</td>
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<td><strong>41.</strong> FOREVER LOVE (Giant 18727)</td>
<td>Color Me Badd 43 16</td>
<td><strong>91.</strong> AIN'T NOBODY LIKE YOU (Giant 18649) ... Miki Howard 88 4</td>
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<td><strong>42.</strong> LOVE SHOULD'A BROUGHT YOU HOME (From &quot;Boomerang&quot;) (LaFace/Atlantic 2-4055/Arista)</td>
<td>Toni Braxton 46 5</td>
<td><strong>92.</strong> LIFE IS A HIGHWAY (Capitol 44819) ... Mix-A-Lot 93 31</td>
</tr>
<tr>
<td><strong>43.</strong> EROTICA (Maverick/Sire 18782)</td>
<td>Madonna 31 10</td>
<td><strong>93.</strong> BABY GOT BACK (Def American 4-18434) ... Mix-A-Lot 89 34</td>
</tr>
</tbody>
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**SINGLES**

**PETER GABRIEL:** "Steam" (Geffen PRO-CD-4448)

Pete has come into his own; a mighty singer-songwriter who is now quite comfortable basking in it; at least one would have thought before hearing his last two singles... all of which seem to be in the "Big Time"/"Reason" vein. His latest release from his recent US album is no exception. What Gabriel produced by Daniel Lanois and Gabriel with additional mixes on the CD single from The Bomb Squad and Dave Buttol.

**CATHY DENNIS:** "Inevitable" (Polydor CDP 836)

If you are a dance-oriented female singer trying to edge into the mainstream, then Cathy Dennis is the one to watch. She is starting to have a hit with this song, which is a bit of a departure from her previous hits. Cathy Dennis has continued to diversify her sound, and this single is a step in that direction.

**THE REMBRANDTS:** "Rollin' Down The Hill" (Alco PRCD 4497)

When critics label an act as "Battle-oh or "Easy-square" like these guys have been, hey, at least they're in good company. This second release from The Rembrandts' recent "In Love" LP is filled with similar harmonies and musical interludes that prompted comparisons but don't overlook the fact these guys are good. Derivative? Maybe, but not all that at least. Danny Wild and Phil Soenem isn't makin' excuses, they don't have to, they're making music.

**PETER CETERA:** "Feels Like Heaven" (Warner Bros. PRO-CD-5758)

Cetera's familiar sound is paired on this duet with songstress Chaka Khan. Although "Feels Like Heaven" is formula Cetera structurally, the addition of Chaka adds a welcome breath of new life, which could prompt bigger radio response for the romantic ballad. Adult Contemporary playlists should enjoy this one, and many weeks of action from this single, which is the latest release from Peter's "World Falling Down" LP. Co-produced by Andy Hill and Cetera.

**KURT HOWELL:** "Does Love Not Open Your Eyes" (Reprise PRCD 4497)

Singer-songwriter Kurt Howell is making another stab at the AC charts with the latest single from his self-titled album. "Does Love Not Open Your Eyes" is a big heartfelt commercial ballad out of the Foreigner "I Want To Know Where Love Is" mold, but somehow it also might remind you of someone else... Richard Marx. After realizing this song isn't from either of them, you might find yourself wondering what this guy has... like I have been. Producer is Michael Omartian.

**THE ROYAL COURT OF CHINA:** "Santa Claus Is Back In Town" (MWC Records)

Of season- and possibly historic interest, former A&M rockers, the Royal Court Of China have somehow managed to resist Sun Records' guitarist Scotty Moore, drummer DJ Fontana, "slip-note" piano wizard Floyd Cramer, and vocal harmonies from the Opry to record the first time in nearly three decades these members of Elvis Presley's original band have recorded together. The Royal Court Of China recorded and produced this rockabilly Christmas classic, first recorded in 1957 by Elvis, at Nashville's famed 16th Avenue Sound.

**THE FARM:** "Love See No Colour" (Stiletto/Reprise 9 26006-2)

Singer/lyricist, Peter Hooten has made a departure from the lightweight, alternative disco pop of last year's "Southern Girl" and has become more introspective. "Love See No Colour" is a song that is slightly more... mature? Musically there are some overall rhythmic changes in mood but the group still falls into the English-alternative bag. All tunes on the 14-cut sophomore album are original except a dark cover of Human League's "Don't You Want Me?" Produced by Mark Saunders and Graham McPherson.

**THE CLINTS:** "Mysterious Clints Tour" (Sheltered Records SH-061)

This 13-track sophomore LP follows The Clints' (their first name and all capital letters, go punk) "No Place Like Home," an apparently aggressive Cowboy/punk effort (sorry, didn't hear it). The latest work from the L.A.-based trio is essentially similar, but this time, they're basking in the indie folk/Western flavor. This album is primarily dominated by the guitar, upright bass, and drums, but these three Clints continue to write, and singing. Producer is Dan Matoniva.

**MAURA O'CONNELL:** "Blue Is The Colour Of Hope" (Warner Bros. 9 48649-2)

Grammy-nominated Irish singer, Maura O'Connell has chosen for her fourth album a collection of 10 torch-carrying and heartfelt love songs from a handful of songwriters to which she adds the warm and emotion-filled color of her folk/country/blue voice. Although the group the album has an emotional/empathetic texture, it's more about confronting feelings, coping with and coming out of situations through a sensitive/female perspective. Jerry Douglas produces.

**WEEN:** "Pure Guista (Elettra 9 61428-

What is Ween? No, not another band from bread winning. The dictionary says: to desire, to long-in, the fact these guys are good. Derivative? Maybe, but definitely not all that at least. Danny Wild and Phil Soenem isn't makin' excuses, they don't have to, they're making music.

**EMF:** "Stigma" (EMI 7 80348-2)

After the startling double-platinum success of last year's debut "Shepherd Dip" (prompted by the #1 single, "Unbelievable") "EMF is back out with their second album. This 10-track LP is filled with essentially more cutting-edge, danceable, English-flavored alternative/pop rock. The group's blend of that will not doubt garner similar acclaim. Produced by Ralph Jarrard.

**PICK OF THE WEEK:**

**JOHNNY WINTER:** "Hey, Where's Your Brother?" (Pointblank/Charisma V2 86512-2)

Since 1968, Johnny has released nearly 20 albums. Throughout his illustrious career, Winter has become more than just a sought-after, legendary Texas-guitarist. Though he's multiple Grammy nominations for his solo work as well as multiple Grammy wins from producing various Muddy Waters albums during the late '70s. Having critical acclaim for every project he's ever undertaken hasn't slowed his down hard-working, Winter. His latest album "Let Me In" was also nominated for the prestigious Grammy, and it is clear he's not about to stop putting out the music he loves. Johnny's three of the 14 rockin' blues tracks on his latest effort will do just that with no doubt garnering similar acclaim. Produced by Dick Shurman and Johnny Winter.
Another good Christmas present!»

ALLONS A LAFAYETTE: There’s a fine line between good gift giving and imaginative gift giving. Giving somebody a good CD or book is good gift giving. Giving somebody a good CD and a related good book is imaginative gift giving.

Louisiana State University Press and Rounder Records have put their nooks together to help turn unimaginative gift givers into imaginative gift givers. Cajun Music and Zydeco is the name of a breathtaking book of Phillip Gould’s photographs of Cajun and zydeco musicians. All of the photos are in rich color and everybody you’d want to be here is here (everybody, that is, who has been alive in the almost 20 years Gould has been shooting in southwest Louisiana). There are beautiful posed portraits, vibrant performance shots, and excellent photographs of the musicians away from the music (D.L. Menard at his chair factory, Bois Sec Ardoin on his farm, Booza Chavis on a trail ride, Dewey Balfa digging into a pile of crawfish, etc.). Barry Ancelet, a leading scholar of this music, provides an introduction, but this book is about the sight of a very visual music. It’s an expensive book ($39.95, but for once, it’s worth it.

Rounder has rounded up a rich 17-track compilation of many of the artists in the book, called, naturally, Cajun Music and Zydeco, and it’s a fine sampler of that splendid American music. I can’t think of anybody who likes Cajun music and illiterate—who wouldn’t be thrilled to death spending an hour listening to the fine CD and looking through this wonderful book.

Now if you want to get really imaginative, Pelican Publishing, which has a fascinating catalogue of books covering all aspects of Louisiana culture, has just published Cajun Country Guide ($14.95), a thorough and thoroughly delightful guidebook by Macon Fry and Julie Posner. If you’re in the area, it’ll point you to the hard-to-find clubs, restaurants and sights, but if you’re not, it provides some fine armchair traveling. Music, of course, is heavily emphasized; there’s even a discography.

Okay, now, like a heap of fried oysters, you are on a roll. What else do you buy this lucky gift-getter? Well, there’s a new book that’s a little to the east: The Jazz People of New Orleans, black and white photographs by Lee Friedlander of the last of the first- and second-generation of New Orleans traditional jazz musicians (combine that with the new Christmas in New Orleans compilation from Mardi Gras Records, new recordings by Tommy Ridgely, Willi Humphrey, Charmaine Neville and others). Or, if you want to stick to the original theme, Rounder’s got another fine new compilation out, Stomp-a-Boomboom, which features previously unreleased tracks from some of Rounder’s early recently zydeco recordings.

And if you really want to make it special, mention in your card that there are some very special CD’s with the New Orleans Jazz & Heritage Festival happenings.

The highly venerated Stevie Wonder received the 1992 Lifetime Achievement Award from the National Academy of Songwriters.

MUSIC’S TOP SONGWRITERS gathered together for the Seventh Annual Salute to the American Songwriter on December 3 at the Wilshire Ebell Theater in Los Angeles. The “Salute,” sponsored by the National Academy of Songwriters, included a special tribute to Motown great Stevie Wonder, who was this year’s recipient of the organization’s Lifetime Achievement Award.

The community of music creators attending the event were entertained by other hit songwriters performing their own material, most of which has been brought to recognition by other artists. The evening’s host was Steven Bishop filling in for the scheduled but absent David Foster.

Featured writers showing off their skills included hitmakers Kevin Savigar, who collaborated with Rod Stewart on his hits “Forever Young” and “Young Turks,” the team of Jon Lind, Phil Galdston and Wendy Waldman who penned Vanessa Williams’ “Save The Best For Last,” George David Weiss who performed “What A Wonderful World” (Louis Armstrong), “Can’t Help Falling In Love” (Elvis Presley), and “The Lion Sleeps Tonight” (The Tokens, Robert John), three of the standards to which he contributed his talents.

Other artists included Brenda Russell, performing her own hits “Piano In The Dark” and “Get Here,” the latter made popular by Oleta Adams. The Nashville con-
A National Treasure

By John Carmen

IT'S A GOOD THING—this is a trade paper, otherwise I might get lynched for what I'm about to say: The record-buying public are the most idiotic, fickle twits on Earth.

How then can it be explained that Brian Setzer, the leader of the rockabilly trio The Stray Cats and guitarist-extraordinaire isn't a superstar? The Stray Cats still put on one of the most rippin' gigs on earth, are a big deal in Europe and Japan, and Setzer himself wasts such six-stringed wankers like Joe Satriani in his sleep. Not that it makes any difference, like so much of America, Setzer is currently unemployed, label-less. What gives?

The Stray Cats have recently returned from the Land of the Rising Sun, where they "nearly sold-out the Budokan," in Setzer's words. Speaking from his Santa Monica home, the guitarist/singer is in the middle of preparing for what will be a dream-come-true show, a 16-piece orchestra with him at the helm. "I got Mike Acosta to write up some charts of all these standards, Big Joe Turner, Wynonie Harris, Nat King Cole. I've wanted to do this as long as I could remember." Because of the prohibitive cost of taking such a large group on the road, Setzer will only be doing a pair of shows at the Strand in Redondo Beach and the Coach House in San Luis Obispo.

In the meantime, Setzer is lamenting the problems with labels, big and small. "We had two deals in the '90s, one with Jordan, which led nowhere, and one with Great Pyramid which buried us." Setzer hopes that his next Stray Cats endeavor is with a European-based company. "We can't get arrested in the States, sort of like before we went to England in 1980," says Setzer. History repeating.

His big-band show the next day was a trip-and-a-half, especially for the Stray Cats fans who filled the Strand. Setzer and band, all in suits, like a Vegas vision, roaring through "Route 66," "I've Got You Under My Skin," "Nightingale In Barclay Square" and big-band versions of "Rock This Town" and "Stray Cat Strut."

"There's been so much music in between the late '40s and now, none of the kids really know any of it," says Setzer, yet his orchestra brought down the house. Highpoints were the guitar solos, natch, as Setzer burned with a weird and wired cross between Django Reinhardt, Scotty Moore, T-Bone Walker and Grant Green (Count Basie's guitarist, dudes). Let's make this guy a livin' legend while he and we are still breathing, deal?
TALENT REVIEW

George Jones/Conway Twitty/Mark Chesnutt
By Robert Adels

(1-3) Jones, Twitty, Chesnutt

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—Any singer can sing when he feels healthy—but it takes an entertainer to entertain you when he’s sick. The current George Jones/Conway Twitty concert package made that distinction clear when it arrived in L.A. as the unofficial “Upper Respiratory Infection Tour.”

Just a month after his official induction into the Country Music Hall of Fame, a bronchitis-suffering George Jones jubilantly opened the show he deserved to headline. (“This way I get to leave early,” he quipped.) He bounded onto a stage already festooned with huge bags of his George Jones Country Gold Pet Foods. (“I don’t need the money—but my creditors do!”)

The ultimate country crooner immediately addressed his old Missing-In-Action reputation with his opening “No Show Jones.” But the new George started on time and remained instinctively on target throughout his 11-song set. The adoring crowd quickly forgave his one gaffe—forgetting the lyrics to “He Stopped Loving Her Today.”

Backed by the youthful and tight Jones Boys Band, the MCA artist pulled most of his tunes from his #1-filled Epic years—from archetypal ballads like “A Picture Of Me” to uptempo novelties like “The One I Loved Back Then.”

But the oldest and newest songs in his set provided the icing on the cake: his 1964 tongue-twister “The Race Is On” and the first single from his current MCA Walls Can Fall album, the death-defying “I Don’t Need Your Kind Of Help.”

Laryngitis-plagued Conway Twitty, with over 50 #1 country hits to his own credit, closed the show in his typically hearty but unflashy style. Unlike Jones who opens up to his audience between numbers, Twitty continues his strong-but-silent tradition of letting the music—and one of the most skillful bands in country—speak for him.

While many of his hits are positively X-rated by country standards (“You’ve Never Had a Love Like Mine” and “Far Beyond”, “I’d Love To Lay You Down”), Twitty performs them without benefit of Cyrus-like butt-shaking. His most typical display of sex appeal continues to be an ever-macho vocal delivery that makes you doubt that “Slow Hand” was ever anything but a stone country song.

While Conway performed a masterful version of the title tune from his 1990 MCA collection Crazy In Love, he curiously omitted material from his current Eeen Meaux. Although that album closes with a tune which questions Elvis-worship (“Who Did They Think He Was”), Twitty continues to close his show with “It’s Only Make Believe,” the #1 Presley-like power ballad that started his own career.

Mark Chesnutt added just the right “young new hat” to the bill. This metoric MCA act obviously enjoys collecting country records older than he is. It all comes out in his hits like “Old Flames Have New Names” which blends George Jones phrasing with Bob Wills’ Texas swing.

But his currently Top 5 “Bubba Shot The Jukebox” mixes Southern rock with outer-space echoes of the sci-fi radio series theme to Hitchhiker’s Guide To The Galaxy. That sense of adventure which brought both his gold MCA albums to the pop charts has turned his ’91 AMOA Rising Star Award into a prophectic trophy from Jukebox operators.

Mark’s New South Band proved the most exuberant backing troupe of the evening. Although occasionally long-winded, their intricate Cajun/Scamp touches are a rousing success with ticket buyers.

TALENT REVIEW

Robben Ford and the Blue Line
By Hilarie Grey

(1-2) Ford, Brechtlein, Beck

THE ROXY, WEST HOLLYWOOD, CA—With a power akin to the storm that barrelled through Los Angeles earlier in the day, master guitarist Robben Ford, along with the amazing rhythmic combination of drummer Tom Brechtlein and bass guitarist Roscoe Beck, delivered a multi-faceted, high energy 90 minutes of blues, which turned a quietly appreciative jazz crowd into a bobbing, fist-pumping mob of very vocal worshippers.

Ford, a veteran of fusion ensemble The Yellowjackets, solo outings (including 1988’s Grammy-nominated Talk To Your Daughter), and countless projects with such diverse names as Miles Davis, Rickie Lee Jones, George Harrison and The Vaughan Brothers, has channelled all of his experience into the focused and carefully detailed album Robben Ford and the Blue Line. Selections from this kickoff release for Chick Corea’s Stretch/GRP Records became exhilarating live workouts on the Roxy stage, as Ford & Co. spiced up full-blown roadhouse jams and smoky jazz with unexpected musical twists.

Opening with the bright, clanging chords and floor-shaking rhythms of “The Brother,” the trio immediately shifted gears, launching into the darkly jazzy “You Cut Me To The Bone,” guided by Ford’s straightforward, low-key vocal. This piece was the evening’s first example of the trio’s mastery of effortless tone and color changes: before the audience realized what was happening, the tempo had accelerated and Ford was wailing away on a moody wah-wah guitar solo that fusedto his understated vocal.

This type of stunning contrast gave Ford’s set emotional power and excitement from start to finish, as the trio moved from impossibly delicate and quiet passages to blistering playouts. The light, jazzy feel of “Life Song” (which Ford dedicated to his wife, Annie), for example, evoked images of quiet reflection under a starry night sky, before growing into a stronger, celebratory tone.

A friendly and gracious frontman as well, Ford heaped praise on Brechtlein and Beck, whose spotlight solos thrilled the crowd. Beck took the mic for a dark, hypnotic reading of Leonard Cohen’s “Waiting For The Miracle,” and offered an unbelievable six-string bass solo on “Talk To Your Daughter” which growled and wailed, encompassing the entire register of the instrument, and moving Ford to exclaim, “I guess that’s why they call it a guitar!”

A saucy encore of “Ain’t Got Nothin’ But The Blues” took the trio through a full range of dynamics, effects, and perfectly timed tempo changes. This perfect set closer afforded each of the band members big improvisational solo opportunities, which they played out with characteristic emotional power, and a genuine sense of fun which was shared by all.
Reprise recording act Take 6 was recently in the studio preparing their next album and also being filmed for a segment on CBS-TV’s Street Stories, which stars newsmen Ed Bradley. The group wrote and adapted the tune “Harmony,” which was used on the year-end segment of Street Stories, to air December 17. Pictured are (l-r): Claude V. McNight III, David Thomas, Alvin Chea, Joe Kibble, Cedric Dent and Mark Kibble.

BROWN & BUD: New Jack Singer Bobby Brown will begin a nationwide performance tour as the headline act for bad-wisone Presents Bobby Brown, a 50-city tour that will also feature hip-hop songstress Mary J. Blige and rambled dancehall king Shabba Ranks. The tour lights up Dec. 29 in Charleston, W.V. when, Brown says, “I’m ready to show the world what I’m made of.” Right now, Brown is made of Top 10 pop hits, like “Good Enough,” the follow-up to his pop and R&B chart-topper “Humpin’ Around.” Both are culled from his MCA Records album Bobby. The latest album is his first since the megahit Don’t Be Cruel and the tour represents his first star trek since 1989. Planned are specially-produced television and radio commercials, and a wide range of promotional merchandise and displays to hawk the event. Brown’s MCA labelmate Blige, whose debut album What’s The 411? is multi-platinum, should prove to be a creditable support act. So will Epic Records act Ranks, who is cutting an indelible niche with his second album for the label X-Tra Naked.

SAMPLES: En Vogue and Eddie Murphy will be special honorees at the Seventh Annual Soul Train Music Awards, scheduled to air live through TV syndication March 9 from the Shrine auditorium in Los Angeles. En Vogue will receive the Sammy Davis, Jr. award for the remarkable success of their first two albums on Arista/EastWest Records, including the multi-platinum success of their current Funky Divas. The chic singing quartet is also winding up a major tour that sold out at nearly all stops. En Vogue joins other Sammy Davis, Jr. award honorees Janet Jackson, M.C. Hammer, Michael Jackson and Arsenio Hall... “Superwoman” Karyn White and hit producer Terry Lewis became mother and father November 24, 1992—on Terry’s birthday. . . . The latest entry in the boxed set derby is Capitol Records, which plans release on February 23 of The Fire/Fury Records Story, a double longbox set featuring 51 tracks from one of the first black-owned record companies of the ’50s. The R&B collection features music by the likes of Buster Brown, Gladys Knight and The Pips, King Curtis, Lightnin’ Hopkins, Little Ann and many others. It is the third such set from Capitol, which first gained attention with its Sceptor Records Story and Elmore James—King of the Slide Guitar Box sets.
1. I WILL ALWAYS LOVE YOU (From Bodyguard) (Arista 12490) Whitney Houston 16 4
2. GOOD ENOUGH (MCA 54517) Whitney Houston 16 3
3. BABY I'M FOR REAL (VIRGIN 12954) Bobby Brown 8 8
4. I GOT A THING 4 YA (Perspective 0018) After Seven 10 13
5. GAMERS (Atlantic 87748) Chamillionaire 10 13
6. INSIDE THAT I CRIED (A&M 10059) CeCe Peniston 12 6
7. HERE WE GO AGAIN (Capitol 44885) Portrait 11 7
8. IF I EVER FALL IN LOVE (Gasoline 54189) Shai 22 8
9. FLEX (Columbia 74373) Mad Cobra 9 8
10. ALONE WITH YOU (Warner Bros 10009) Tevin Campbell 4 18
11. LOVE SHOULD HAVE BROUGHT YOU HOME (From Broomstoring) (LaFace 2-0435) Toni Braxton 3 8
12. I'VE BEEN WATCHIN' (Columbia 74012) Joe Public 12 13
13. LOVE'S BEEN TAKEN OVER (Jive 54192) Chante Moore 13 8
14. GANGSTA (MCA 54555) Bell Biv DeVoe 19 4
15. SLOW AND SEXY (Epic 74257) Shabba Ranks 20 9
16. RUMP SHAKER (MCA 54388) Wreck-N-Effect 1 8
17. THROUGH THE TEARS (Pendulum 64728) Mel's Morgan 17 19
18. MY NAME IS PRINCE (Pasley Park 18707) Prince & The NPG 18 18
19. I COULD USE A LITTLE LOVE RIGHT NOW (Capitol 44885) Freddie Jackson 14 21
20. WHAT ABOUT YOUR FRIENDS (Arista/LaFace 1-0009) TLC 15 13
21. IN THE STILL OF THE NIGHT I'LL REMEMBER (Motown 374631) Boyz II Men 38 2
22. PEOPLE EVERYDAY (Chrysalis 50397) Arrested Development 8 17
23. NO ORDINARY LOVE (Epic 74734) Sade 50 6
24. GROOVIN' IN THE MIDDLE (Cherisma 12617) Maxie Priest 24 8
25. REMINISCCE (Uptown/MCA 54506) Mary J. Blige 81 4
26. YOU ME (AtoC/54938) Men At Large 26 9
27. ALL I SEE (Uptown 54508) Christopher Williams 55 2
28. MUST BE REAL LOVE (Tupac/A&M 7701) Rhonda Clark 28 14
29. ONE NITE STAND (Uptown 54445) Father M.C. 29 12
30. RIGHT HERE (RECA 62355) SMV 53 8
31. QUALITY TIME (Jive 42109) Hi-Five 79 4
32. ALL DAY ALL NIGHT (MCA 54474) Stephanie Mills 88 4
33. WHERE DO WE GO (Reprise 18764) Simple Pleasure 43 2
34. MAKE LOVE 2 ME (Alpha Int 787001) Lorenzo 83 4
35. I WANT TO LOVE YOU DOWN (Elektra 64694) Keith Sweat 35 9
36. ALL RIGHT NOW (MCA 54510) Patti LaBelle 56 3
37. TILL YOU COME BACK TO ME (Manhattan 44852) Father M.C. 29 12
38. KICKIN' IT (Virgin 12994) After Seven 21 17
39. JELL OF A SITUATION (Motown 2181) Gerald Alston 47 4
40. GIVE IT UP, TURN IT LOOSE (Arco East/West 49895) En Vogue 77 3
41. A LITTLE MORE LOVE (Arista 2469) Lisa Stansfield 41 21
42. I'M STILL WAITING (Uptown 54451) Jodeci 42 19
43. WHEN YOU LOVE SOMEBODY (MCA 54481) Patti LaBelle 33 12
44. CONFUSED (Dream 18721) Tevin Campbell 51 4
45. I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Atlantic 8754) Glenn Jones 45 31
46. NO RHYME, NO REASON (Warner Bros 18756) George Duke 80 4
47. YOU KNOW WHAT I LIKE (Warner Bros 18901) El DeBarge 39 29
48. SAVING FOREVER FOR YOU (Motown 18719) Shanie 60 5
49. REVOLUTION (From Malcolm X) (Chrysalis 50297) Arrested Development 76 3
By M.R. Martinez

Hollywood BASIC recently signed Northern California rap duo Charizma. Kfis/Paris and Business had up smoke earlier this year with the locally released single "Jack The Mack." Pictured at the signing are (standing l-r): Tim Reid II, Hollywood urban sales coordinator; Casual T, Hollywood BASIC A&R; Wesley Hen, executive vp; Barry Benson, national manager of rap promotion; Matt Brown, the duo's manager; and Daina LaSalle, Hollywood manager of artist development. Seated (l-r): Charizma, the rapper, and Peanut-Butter Wolf, the DJ.

SOUND NIBBLES: Ice Cube's "Predator" album on Priority Records has shipped more than a million copies to retail, and word has it that orders for the fiery disc are still coming in...There was recently a Birthday party held in Los Angeles for Rap-A-Lot Records artist Bushwick Bill...Chrysalis recording act Arrested Development has made a lot happen in little more than a year with the release of their critically and commercially acclaimed album 3 Years 5 Months & 2 Days In The Life Of...But the inclusion of their track "Evolution" on Malcom X film soundtrack album released by Quest Records will surely broaden their audience...Above The Law has come in bounds with the track "V.S.O.P.," the first single from their forthcoming Giant Records album, Black Mafia Life. It's not as hard as some of the other material this posse is known for.

ON A ROLL: Roll-Wit-It Entertainment was recently launched by local star Hammer, who says the company, which will be based near his Fremont, CA home, will negotiate recording, film and video deals with major companies. Roll-Wit-It also will be involved in personal entertainment and sports management. Hammer said in a written statement: "During this year of touring, I saw so many talented young artists around the country with so much potential. I wanted to express myself through an artist-oriented management and production operation." While there will be in-house record producers and video directors, Hammer insists that Roll-Wit-It will not be a record company. Hammer's various Bust It ventures recently have been going through extensive reorganization.

REVIEWS

TEN TRAY: Realm of Darkness (Smash/PolyGram 314 510 107-2). Producers: Duane Buford, Lamont Coggell, Elvan Hunter. Take the Last Poets, mix in a little Public Enemy, throw down a pinch of N.W.A. (sans the four-letter verbage), and you've got a vague picture of what Chicago-based Ten Tray is all about. This is pure Black rap, with a hard edge. On most of the tomes, Aaron (Crunch) Brown questions the condition of the African-American community ("Is This Blackness?"), urges brothers and sisters to give up ("Fight To The End" and "Relentless"), and beseeches the community to undertake a revolution of the mind ("Definition of the Mind" and "Raise Your Fist To This," a CD bonus track).

THE PHARCYDE: Bizarre Ride II The Pharcyde (Definitive Vinyl/Atlantic 92222-2). Producers: J. Swift, Pharcyde and others. This disc is indeed a roller coaster ride through much of the same psychological terrain covered by gangstas and mack daddies. But these guys are provocative and funny. Musically diverse, yet appropriately minimalist, The Pharcyde crew sends up all sorts of conventions, but takes its truest aim at the taboos within the African-American community. Tracks like "Oh Shit," "It's Jiggaboo Time," "I'm That Type of Niggah" and "Ya Mama," the first single from this 16-track tune collection, might make the old guard in the community gasp, but get a belly laugh from those in the hip-hop nation.
### Music On TV

**By Mit Petry**

#### PBS Is Your Free Music Connection

Michael Nesmith, star of Austin City Limits' 18th season premiere.

**YOUR 344 LOCAL PBS STATIONS** air some of the best music to be found on TV. There aren't any basic cable fees to ante up, for PBS stations are free to you, save that occasional subscription donation. And the music is presented without annoying commercial interruption. Given the age and sophistication of their average viewer, PBS doesn't air a lot of cutting-edge alternative music (that's right, neither Ministry nor live techno-rambles are scheduled), but if its big mainstream names you want, PBS has them.

PBS suggests that its Austin City Limits series, set to begin its 18th season Saturday January 16, showcases the purest expression of America's most popular musical styles. For sure, it's PBS' contribution to the cutting-edge we spoke of earlier.

Says Too Slim of frequent Austin City Limits guest Riders In The Sky, "There is a movement that the show has helped bring about, and it is toward real people, playing real instruments, singing about real emotions."

Emmylou Harris, Lyle Lovett, Pam Tillis, Dr. John, Mary-Chapin Carpenter, Asleep At The Wheel, Suzy Bogguss, Delbert McClinton and Kathy Mattea are some of the performers already on board for this season.

Michael Nesmith, the former Monkee who has long since transcended that part of his resume by founding Pacific Arts Video and making some trend-setting country rock music, will kick off Austin City Limits this year.

Most PBS stations broadcast Austin City Limits in Dolby Stereo, or with a radio simulcast, the better to maximize the concert quality of the performances.

Austin City Limits is a production of KRLU TV-18 in Austin, TX., and is directed by Gary Menotti.

Other PBS music shows in the near future, says DeVeaux, are several excellent additions to the ongoing Great Performances series, including the February broadcasts of Broadway's Black 'N Blue, starring Linda Hopkins and Ruth Brown, and a two-hour tribute to Miles Davis, including footage shot at the Montreux Jazz Festival.
Gotta Do It” by Public Enemy and “I Check My Bank” by Sir Mix-A-Lot. Tri-Star has Chaplin, the celebration of a golden era and the story of Charlie Chaplin. He was the man, of course, who helped make Hollywood what it was, and who was perhaps its greatest single star; a man with a penchant for teen-aged women and leftist political tendencies, but a man who may very well have made more people laugh than anybody else in early film history.

Chaplin is directed by Richard Attenborough (Gandhi) and stars Robert Downey Jr. in the title role. The story opens with the life of a man known as the Little Tramp is portrayed by Penelope Ann Miller, Milla Jovovich as Mildred Harris (she tricked Chaplin by claiming pregnancy), Deborah Maria Moore (Lita Grey), Diane Lane (Paulette Goddard), Nancy Travis (as Joan Barry, the young woman who got Chaplin involved in a publicized paternity suit), and Moira Kelly (Singles) as Oona O’Neill Chaplin, Charlie’s long-time love. Kevin Kline and Mary McFadden are Douglas Fairbanks and Mary Pickford, Chaplin’s best friend and America’s sweetheart, and his business partners in the formation of United Artists.

The Chaplin soundtrack on Epic Soundtraxx consists of Academy and Grammy-award winning composer John Barry’s (33 years of incredible movie music, from Dr. No to Dances With Wolves) original score, including orchestrated versions of the Chaplin classic “Smile” from Modern Times, and City Lights. Not surprisingly, there is a pop/dance version of “Smile” performed by Downey.

Bad Lieutenant starring Harvey Keitel and directed by that master of urban violence Abel Ferrara (King Of New York), is one of those powerful films that will surely give you much food for thought, if it doesn’t make you sick first. It is a film that mixes drugs, sex, Catholicism and sports-betting into a raging fable about a coke-sniffing, crack-smoking, heroin-dealing, white-trash cop who becomes obsessed with betting on a National League playoff series between the Mets and the Dodgers and avenging a nun who has been raped on the altar of her church. The powerful Zeppelin-esque score was contributed by Joe Delia.

Simultaneously in theaters worldwide as of December 11 (the first film to ever get that treatment, by the way), A Few Good Men is a film praised by virtually everyone who has seen it. Add Cash Box to the list. Jack Nicholson is an even-money bet in the Academy’s race for Best Supporting Actor and Robert De Niro running strong on the director’s track.
JAZZ

By Lee Jeske

Texas Tenor: The Illinois Jacquet Story, Arthur Elgort's appropriately swinging documentary about the swingiest of all tenor saxophonists, is now running at midnight at N.Y.'s Village East. jacquet

WAILING: "I was talking with Shirley Horn last night and I was telling her how grateful I was to be able to play music, because I can't think of anything else that can reach that level. Nothing, not to me. Music is the highest thing I can possibly do. For self gratification. More than sex, more than anything. Sex is some top-draw stuff, too, you know, but not to me. When I think about music, sex is like nothing compared to it. Which is quite a statement. I don't know if other people feel that way, though, but I feel that way."

The man talking is Arthur Taylor, the veteran jazz drummer who, a couple of years ago, looked to the rest of the world at all the young hard bop bands and said, "I can do that." So he put together a two-saxophone band called Taylor's Wailers (named after a classic old album of his where the two saxophonists were John Coltrane and Jackie McLean) and he ended up with the best band of the lot. Why? Because along with playing great music with brains and skill and passion, Taylor's Wailers show you a good time. A man who'd rather play jazz than have sex is a man who is serious about his jazz, but who also knows that as serious as jazz is, it can also be a hell of a lot of fun. Having a good time does not mean you're not taking the thing seriously, either for performer or audience.

"Errol Garner's theory on music in relation to the audience is very interesting: 'You can say, 'Yeah, the trio is playing.' And the drummer says, 'Oh, it's great.' And the bass player says, 'Yeah, it's great.' And I say, 'Yeah, oh it's great, we're having a good time.' And the audience is saying, 'No'."

"So Errol Garner says he changes immediately, because he plays for the audience. He doesn't make any bones about that, he plays for the audience."

Art Taylor, who has played with Coltrane and Rollins and Powell, lived in America and Europe, written a rather controversial book of interviews with his fellow musicians (Notes and Times), and seen and heard and thought about it all, wants to entertain you. If Taylor's Wailers come your way, give him the chance.

"We aim to entertain. I have people, musicians too, who don't like the way I run the band. They say I'm making jokes and stuff, you know. But it doesn't bother me, it doesn't bother me, because I know we can play, and I know we do play. But this gives a little light thing—we can relax, the audience can relax, the people can feel a part of it. You don't have to keep that barrier between the people and the musicians.

"It's not like you're trying to put a circus on. No, I'm trying to communicate with the people."

POUND FOR POUND: Harold Summey, a 28-year-old from Washington, D.C., was the winner of last month's Thelonious Monk International Jazz Instrumental Competition, held at Lincoln Center. Summey, who leads his own quartet in Washington, beat out (pardon the pun) the competition under the watchful gaze of judges Roy Haynes, Jack DeJohnette, Jeff Wats, Dave Weckl, Alan Dawson, and Ed Shaugnessy. He won a $10,000 scholarship and a couple of gigs. Jorge Rossy, of Spain, took the second prize, and Alvester Garnett and Tony Jefferson shared the third prize. Next year the competition moves back to pianos.

BOPPING AROUND: One of jazz's most popular songs is now finally out on CD: Ella Fitzgerald: The Early Years, Part 1, assembles two discs worth of the very young Ella's seminal work with the Chick Webb Orchestra, including "A-Tisket, A-Tasket." It's not complete—it's selective—and it's important; you gotta get it.... Two new video home videos from Rhapsody Films are worth getting for those hipsters on your Christmas lists: Boogie in Blue (Harry "The Hipster" Gibson) is an affectionate look at the man with whom we "learned the Blues," the Ovantine in Mrs. Murphy's Bonzdercine" and other wickedly jive tunes in the '40s, and Born To Swing features a sweet and swinging 1970s reunion of the 1940s Count Basie band, men who defined the term "swing" and set its still unmatched standard.

The American Jazz Orchestra, the jazz repertory ensemble based at New York's Cooper Union that has been struggling to survive for the past six years, has made it to another season. David Murray will lead the AJO through a concert of his music on Dec. 10, the first time a band other than Murray's own plays a full evening of his music and a rare instance when a jazz repertory band plays repertory that is of relatively recent vintage.... For those who think that splendid 10-CD The Complete Billie Holiday on Verve box is the last or biggest jazz box to come out before Christmas, think again. Fantasy, which spits out jazz boxed sets like pistachios, is here to give you The Complete Riverside Recordings of Wes Montgomery, a 12-CD set, in time to fill that biggest stocking on your list and in time for them to start work on next year's Eric Dolphy and Dexter Gordon boxes.
News, Etc...
CRUTCHFIELD TO LEAVE LIBERTY—Veteran producer Jerry Crutchfield is resigning as Liberty Records executive vice president/A&R. "This is a decision I have struggled with for many months," Crutchfield said. "Often in the record business, people who come from the creative side of the business end up in an executive post and suddenly find themselves spending less and less time on the creative process. I've thoroughly enjoyed the years at Capitol and Liberty, working with Jimmy Bowen and a top team of professionals here at the label. But I feel the need to concentrate heavily on making records, and this move will give me the freedom to commit myself to what I love best—producing and working with songwriters." In making the announcement, Liberty Records president Jimmy Bowen said: "Jerry Crutchfield is a great record man, and he's been a tremendous asset to the Liberty team. I'm sorry to see him leave his post as vice president, but I'm happy he will continue to produce many of our artists."

CMA COUNTRY CLUB—In response to country music's overwhelming popularity, the Country Music Association has selected Omni Marketing Systems to develop the "CMA Country Club," a venture designed to appeal to the interests of the growing minions of country music fans. Planned benefits for club members include a quarterly newsletter, an exclusive merchandising catalog, cassette, CD and video discounts as well as the latest concert ticket information. Detroit-based Omni Marketing Systems will utilize FANTRAC, a direct-marketing system which will be used to solicit members from names acquired from various country music publications and other sources. Omni first used FANTRAC in 1988 for the superstar pop group New Kids On The Block. As a result of Omni's guidance, the New Kids On The Block Fan Club became the most successful fan club in the history of the entertainment industry. Omni will maintain a Nashville office for the CMA Country Club.

Artists In Action...
ALABAMA SALUTES RICHARD PETTY—A three-hour all-star music salute in Petty's honor, garnered a 2.8 rating for its live telecast on Saturday, November 14 on TNN. The special reached an audience of 1.6 million households representing 2.7 million people. Alabama Salutes Richard Petty will repeat on TNN: The Nashville Network on Sunday, December 27, at 6:00 pm.

WHAT'S GOING ON WITH A CHRISS LEXDOU—Entertainment Artists has signed recording artist Chris LeDoux to an exclusive booking agreement. Company president Dan Wojciek said, "Chris' unique style of music and his reputation for delivering a dynamic stage show make him an exciting addition to our roster."

FREEBORN MAN—Clintin Gregory, whose latest Step One Records release has sold nearly 200,000 copies, has been working on a new album scheduled for an early spring '93 release. Gregory also recently participated in a benefit concert for First Steps, Inc. at the Opry House with Joe Diffie and Exile.

IT'S GIANT—Singer / songwriter Deborah Allen proudly shows off the largest recording contract in Nashville history just moments after she and Giant/Nashville president James Stroud inked the deal. (Photo Credit: Alan Mayor)

INDUSTRY PROFILE
James Stroud & The Golden Rule of the Music Business
By Cory Cheshire

James Stroud, president Giant Records, Nashville
PUTTING A LABEL ON JAMES STRoud PROVES TRICKY. To million-selling recording stars Clint Black is an ace producer and to newcomer Tracy Lawrence, he's more like the genie who put a gold seal on his debut album Sticks And Stones. From drum player to song plugger, James Stroud typifies the "industry" businessman—a whole lot of talent to make a record and just enough grit to sell it.

Now as the head of the Nashville division of Giant Records, Stroud is entering probably the most challenging phase of his illustrious career. Since turning out the first Dennis Robbins record last spring, the label now has eight country acts, including Kenny Rogers. Still in its infancy, Giant Nashville has not reached the leaps-and-bounds status of neighboring labels in town, but that says Stroud, is what we're working toward.

Just two-and-half-years ago, former MCA chief Irving Azoff started Giant Records with lead-off pop and R&B acts. Shortly thereafter Azoff approached his good friend James Stroud about a country division. Azoff's choosing of Stroud, who has served in A&R posts at MCA/Universal and Capitol Nashville, was born more out of Stroud's capacity for creativity. Beginning his career as a studio drummer, Stroud moved into the R&B and pop arena working with such names as Paul Simon, The Pointer Sisters, Bob Seger, Gladys Knight and the Pips, and Dionne Warwick. The move to country introduced him to artists such as Ronnie Milsap, Reba McEntire, and Randy Travis.

Twice ranked top Nashville producer, Stroud's initial success in production came with Dorothy Moore's "Misty Blue," recorded in 1967. The single was nominated for five Grammys and sold three million copies. Today he produces, among others, Clint Black, Little Texas, Tracy Lawrence, and John Anderson.

Stroud also produced the label's first artist, Dennis Robbins, who has charted with his first two singles, the southern-fried "Home Sweet Home" and "My Side Of Town." "I thought to kick off the label I wanted someone who was a little edgy," Stroud says of Giant Nashville's first born. "He's one of a kind. He's a great writer and a great artist. He's a stylist, and I think that that's what our market is all about—unique artists."

While Stroud will agree that in the equation of music business he is creatively partial to the music, his experience in the business of music tells him where the lines should be drawn. "I don't agree with a lot of the ways of the music business right now because I think that we are sometimes in danger of tainting the most important part of what we do and that's the personal part of the music and the people who make it."

While it was the best of times commercially and the worst of times competitively to join the ever-burgeoning ranks of the country music industry, Giant is picking up valuable steam to reap the benefits of a fresh start. Other Giant acts such as Zaca Creek, Deborah Allen, Tim Messey, and the slightly alternative Hank Flamo, will be the ground-breakers for the Giant Nashville. As for now, Stroud and crew are still settling in at 45 Music Square West. As for office policy, that comes from Stroud's personal and professional experiences in the music industry, from L.A. to Muscle Shoals to Nashville. "What I've done all my life has nothing to do with actually running a label, but I'm applying what I do in the studio and what I do with the artist and how I deal with them and how I relate to people to this position. I tell you what—I refuse to treat people the way I have been treated by certain people in the business. I'm a pretty soft touch actually, and sometimes it gets me in trouble."
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<th>Title</th>
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<td>I CROSS MY HEART (MCA 54479)(CD)</td>
<td>George Strait</td>
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<td>TWO SPARRROWS IN A HURRICANE (Liberty 79459)(CD)</td>
<td>Tanya Tucker</td>
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<td>BURN ONE DOWN (RCA 62237-7)(VL)</td>
<td>Clint Black</td>
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<td>LOST AND FOUND (Arista 24639)(CD)</td>
<td>Brooks &amp; Dunn</td>
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<td>SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Arista 24639)(CD)</td>
<td>Alan Jackson</td>
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<td>LONESOME STANDARD TIME (Mercury 750)(CD)</td>
<td>Kathy Mattea</td>
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<td>SURE LOVE</td>
<td>Hal Ketchum</td>
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<td>NOT TOO MUCH TO ASK (Columbia 74489)(CD)</td>
<td>Mary-Chapin Carpenter &amp; Joe Diffie</td>
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<td>Tracy Lawrence</td>
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<td>Michelle White</td>
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<td>NEVER GONNA HOLD YOU DOWN (KTM 7309)(CD)</td>
<td>Joseph 55</td>
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<td>I'M SINKING LIKE A ROCK (Interstate 40)(CD)</td>
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<td>YOU NEVER CALLED ME NO TO (Killer 156)(CD)</td>
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<td>DAD'S WORLD (Winchop 6697)(CD)</td>
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<td>TAKE THE MONEY AND RUN (Humphrey)(CD)</td>
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<td>DICK MORRIS</td>
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<td>SEVEN HEAVEN HOLD THIS COUNTRY(11 711 198)(CD)</td>
<td>Keith Vincent</td>
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<td>76</td>
<td>GET ME JUST AS CLOSE TO HER AS YOU CAN</td>
<td>Interstate 40(CD)</td>
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TANGLED UP IN TEXAS—Capricorn Records recording artist Billy Burnette recently completed a video for his debut single, "Tangled Up in Texas," shot on location in Palo Duro Canyon and the town of Groom, both located near Amarillo, Texas. The video is already getting terrific response from TNN and CMT. The single ships to radio on December 29, and the album, Coming Home, is scheduled for release on February 9. The "Tangled Up in Texas" video was directed by Roger Pistole and produced by Coke Sams and Jim May.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. ROCK ME—Deborah Allen (Giant)
2. JUNE CARS—Mac McAnally (MCA)
3. BEST MISTAKES I EVER MADE—Rick Vincent (Curb)
4. ONE GOOD LOVE—Nitty Gritty Dirt Band (Liberty)
5. A HEARTACHE ON HER HANDS—Jeff Chance (Mercury)

CMF Top Ten Video Countdown

1. Alan Jackson—He's Got the Blues (Columbia)
2. Vince Gill—Don't Let Our Love Start Slippin' Away (MCA)
3. Hal Ketchum—Sure Love (Curb)
4. Restless Heart—When She Cries (RCA)
5. Tanya Tucker—Two Sparrows In A Hurricane (Liberty)
6. George Strait—I Cross My Heart (MCA)
7. Brooks & Dunn—Lost And Found (Arista)
8. Trisha Yearwood—Walkaway Joe (MCA)
10. John Michael Montgomery—Life's A Dance (Atlantic)
By Brad Hogue

SINGLES
OUT OF THE BOX

■ LORRIE MORGAN “What Part Of No” (BNA)
Producer: Richard Landis
Writers: Wayne Perry/Gerald Smith
Album: Watch Me

The follow-up to “Watch Me,” Lorrie Morgan’s latest, “What Part Of No” is another assertion of the independent, intelligent woman of the ’90s. With great production by Richard Landis, this one should go far.

FEATURE PICKS

■ DEBORAH ALLEN “Rock Me (In The Cradle Of Love)” (Giant)
Producer: Rafe VanHoy
Writers: Rafe VanHoy/Deborah Allen

Deborah Allen pours heart and soul into this excellently produced ditty. She conveys a high degree of sincerity intermittent with a hauntingly wide-open country sound. Give it a spin.

■ THE RANKIN FAMILY “Orangedale Whistle” (Liberty)
Producer: Chad Ischick
Writer: Jimmy Rankin

They say nobody sings like family, and it’s certainly proven here. The Rankin Family shows a pleasant vocal prowess with harmonies reminiscent of 1970s pop music. Jimmy Rankin also demonstrates much lyrical maturity and creativity.

■ CURTIS WRIGHT “If I Could Stop Lovin’ You” (Liberty)
Producers: James Stroud/Lynn Peterzell
Writers: Curtis Wright/Billy Spencer/Robert Ellis Orrall
Album: Curtis Wright

Down in tempo from his hit, “Hometown Radio,” “If I Could Stop Lovin’ You” shows Curtis Wright’s sensitive side and demonstrates excellent songwriting ability from Wright, Billy Spencer, and Robert Ellis Orrall. Good choice for a single.

■ CORBIN/HANNER “I Will Stand By You” (Mercury)
Producers: Harold Shedd/Janie Scaife/Jim Cotton/Corbin/Hanner
Writer: Bob Corbin
Album: Just Another Hill

Believe it or not, these boys are from Pennsylvania, where they obviously lived a country lifestyle instead of an urban one. From their Mercury album, Just Another Hill, “I Will Stand By You” was penned by Bob Corbin, and blends a well constructed lead with lively harmonies.

Christmas Albums

■ BEYOND THE SEASON Garth Brooks (Liberty)

■ LOVING TIME OF THE YEAR Travis Tritt (Warner Bros.)
—A mixture of classics and modern cuts like the Owens/Rich “Santa Looked A Lot Like Daddy” and “All I Want For Christmas Dear Is You.” Heavy guitar licks and solos matched with at least one acoustic and vocals exclusive. Nicely done.

■ THE FIRST CHRISTMAS Doug Stone (Epic)
—Less festive, more romantic and sentimental. An album highlight is the title cut, co-written by Stone, the poignant “Three Little Pennies,” and a peacetime “A Christmas Card.” Most original cut—“Santa’s Flying A 747 Tonight.”

■ MERRY CHRISTMAS FROM HARMONY RANCH Riders In The Sky (Columbia)
—Light-hearted collection of familiar favorites, as well as Riders’ humorous renditions of “Deck The Bunkhouse Walls” and “Sidemate’s Christmas Goose.” Kathy Mattea guests on “Silver Bells.”

■ ALL STAR COUNTRY CHRISTMAS Various Artists (Step One)
—The SOR family celebrates Christmas with selections from Clinton Gregory, Faron Young, The Geezinslaw Brothers, Jack Robertson, and more. A good variety of songs and artists. Individual albums by Floyd Cramer, Buddy Emmons, Ray Price, and Faron Young also available.

STANDING TALL—Liberty’s Billy Dean made his debut appearance on The Tonight Show with Jay Leno where he performed his new single “Fire In The Dark” and “If There Hadn’t Been You.” Pictured with Dean are host Jay Leno and Liberty’s Bill Catino. (Photo Credit: Melodie Gimple)
John P. Kee & New Life Choir—Walking By Faith

By Tim A. Smith

John P. Kee & The New Life Community Choir

JOHN P. KEE HAS OFTEN STATED that watching a friend succumb to death over a drug deal, along with the death of his father, were two events that led him to accepting Christ in his life. This also influenced Kee, himself a former drug dealer, to form a workshop choir he named New Life, some 11 years ago.

Kee and the New Life Community Choir, who many said, "would never amount to anything," today enjoy the status of being recognized as the number one musical aggregation in gospel music today. Kee and his energetic group of young singers recently released their third album on the Tyscot label, entitled, We Walk By Faith.

Choirs from across the country try to imitate and emulate Kee's hard-driving musical style along with the choir's patented choreography. Not only that, but young, upcoming R&B stars such as the Rude Boys and LeVert admire Ke's music enough to integrate samples of his music into their own.

Not to tinker with a successful formula, We Walk By Faith features the same popular mix of hard-driving, highly energized contemporary rhythms with the traditional gospel message that helped garner Kee and New Life the popularity they currently enjoy. One of the album's highlights includes a guest vocal appearance by gospel diva Vanessa Bell Armstrong on the album's title cut, as well as on the song "We Glorify." The release of a John P. Kee album is always an industry event, and this album is no exception. Pre-release orders of We Walk By Faith totaled some 50,000 units. These figures drew a note of excitement from George W. Stewart, director of Black Music Marketing for Spectra Distribution, the company that handles distribution for Tyscot Records. "We Walk By Faith is the release of 1992," says Stewart. "Stores know that right now, anything John does is going to sell. They are ordering the album at unprecedented numbers. They need John P. Kee. That to me is exciting."

Kee's growing popularity has caused the mainstream media to notice the proclaimed "Prince of Gospel Music." Entertainment Tonight's Leeza Gibbons predicted "John P. Kee and the New Life Community Choir to be the next great gospel act to step into international cross-over popularity." Kee has also been featured in USA Today and has received offers to appear on NBC's popular TV sitcom, Prince Of Bel Air.

With all the popularity, hit records, and awards, Kee has never forgotten "where he came from." In his home town of Charlotte, North Carolina, Kee has established a community-help organization called New Life Ministries. The organization donates heavily to a broad range of charities. In 1991, New Life Ministries donated more than $80,000 to charities. This past summer, seeing many poor, predominantly black, South Florida families missing out on much needed relief in the after-math of Hurricane Andrew, Kee and crew once again took action. Through a series of charity concerts Kee and New Life performed at area churches, the group raised and turned over more than $10,000. Kee and New Life also unloaded three tractor trailers of supplies donated by people from across the country, as well as helping repair damaged homes. They've "adopted" the Richmond Heights, Florida community as their own, committing themselves to the area until it is completely restored.

Not one to sit idly, Kee is already working on a much anticipated solo album due in early 1993. Regarding the solo project, Kee states, "I'm going to talk about a lot of things. For example, a God-identity and how men have to be real men, racism, that stuff still exists today and we (blacks) get away with it, screaming that we had it hard. The album's going to be funky." Kee will also appear on Vanessa Bell Armstrong's upcoming project, which is also one of the last productions of "the Maestro," the late Minister Thomas Whitfield.

John P. Kee and the New Life Community Choir will never be one to march to the beat of their own drum. It was faith that got them to where they are now, and it will be faith that leads them on.

Christmas Albums

- **HOME FOR CHRISTMAS** Amy Grant (Myrrh)
  - It was about time for another Amy Grant Christmas collection. A symphonic arrangement of classics with the addition of a very moving Grant & company original, "Breath Of Heaven" and "Grown-Up Christmas List." A new Amy Grant Christmas tradition has begun.

- **HOT CHRISTMAS** Eric Champion (Myrrh)
  - Definitely hot!!! A uniquely crafted ensemble of original songs and arrangements ranging from jazz to techno-pop to rap. An engaging, infectious blend of the old and new written, arranged, and produced by Champion.

- **A CHRISTMAS SONG** Russ Tafl (Sparrow)
  - Jazzy and party-perfect done up Russ style. A seasonal must.

- **COMFORT AND JOY—A CHRISTMAS CELEBRATION** Babbie Mason (Word)
  - Babbie has stirred up a festive, yet sentimental collection of some of her originals and some classics for a very warm holiday package. Standouts include the title cut, "A Great Joy," "Mary Had A Little Lamb," and "Shopping List."

- **DOWN HOME CHRISTMAS IN MISSISSIPPI** Various Artists (Blackberry)

- **A GOSPEL FAMILY CHRISTMAS** Various Artists (Sparrow)

HOME FOR CHRISTMAS—Nashville's own Amy Grant was indeed home for Christmas, or at least she was in her home state for a premature sampling of her new holiday album appropriately titled, Home For Christmas. Appearing on TN's Nashville Now, Grant was joined by her husband Gary Chapman (right) and gospel country artist Ricky Skaggs to perform "Tennessee Christmas," written by Grant and Chapman and released on Grant's first Christmas album.
Performing Rights Societies Collect "Special Royalties" A Wake-Up Call To Songwriters

AS YOU MAY HAVE ALREADY READ IN THE PRESS, Congress has passed and President Bush has signed a bill which provides that the copying of a record or tape by an individual for private, non-commercial use is not an infringement of copyright. In return for the recognition by copyright owners of this principle, manufacturers, and importers of digital home recording equipment and tape will pay a royalty on each blank digital audio tape and digital recorder offered for sale in the United States. This legislation will go a long way toward compensating writers, composers, and publishers for the lost income that results from home copying of records, CDs, and cassette tapes.

The royalty system outlined in the bill calculates a percentage of the price of each digital tape and record to be paid to the Copyright Royalty Tribunal for distribution. All songwriters and composers collectively will be entitled to 16 2/3% of the royalties collected. The remainder will be distributed to record companies, artists, musicians, and publishers.

This legislation will allow writers of Christian music to collect royalties that have been long denied and overlooked. A home taping royalty already exists in a number of foreign countries. Most performance rights societies (ASCAP, BMI, SESAC) have in the past considered this royalty as a “mechanical” royalty and therefore distributed these monies in proportion to royalties paid for the sale of records to the respective writers and publishers.

Recently, however, the European Commission has indicated that this royalty is not merely a mechanical royalty, but that it is "special" and should be distributed in relation to radio and TV performances as well. This will mean a good buck can now be earned for songwriters and publishers of Christian music. Don’t hesitate; contact your performance rights society now! Get what belongs to you!

—Gregory S. Cooper
MARK HEARD BENEFIT CONCERT—On January 7, 1992, artists from around the country will convene at Nashville's Massey Auditorium for a musical memorial and benefit for songwriter and musician Mark Heard. Hailed “the best songwriter in the world” by Bruce Cockburn and a friend and musical influence to Elvis Costello, The Call, T-Bone Burnett, and Sam Phillips, Mark Heard suffered a heart attack this past summer, slipped into an eight-week coma, and passed away in August. Even with insurance covering the majority of the medical bills, his wife and daughter are left with a $90,000 debt. For this reason Chagall Guevara, Ashley Cleveland, Bob Bennett, Lisa Bevill, Bruce Carroll, Rick Elias, Giant, Buddy Greene, Phil Keaggy, Phil Madeira, Charlie Peacock, and Randy Stonehill, along with a host of others will participate in an “unplugged” tribute to Mark. Tickets are available in Nashville bookstores or through mail order by writing to: Mark Heard Concert, 1905 Bernard Avenue, Suite 2, Nashville, TN 27212.

STIRRERS INTRODUCE TRUE GOSPEL—Chicago businessman Lafayette Gatling, Jr., the city's leading black funeral director, recently entered into the music business through the formation of True Gospel Productions. Under the True Gospel Production umbrella are ThsIt & IsIt Records, headed by noted R&B/gospel producer Gene Barge; Care Productions Recording Studios (CPR); as well as concert promotions, video production and artist management arms. The record label's initial signee is the legendary gospel group, the Original Soul Stirrers. Their debut album for the label is entitled, *Keep Love Alive*.

HOME AT LAST—The Sparrow Corporation dedicated its Habitat for Humanity house recently in Nashville. The house, one of more than 12,000 the non-profit organization has built and repaired for economically disadvantaged families in the U.S. and abroad, was a project of the Nashville label with employees raising $36,000 for the 1,000-square-foot home. Sparrow recording artist Margaret Becker, whose “Simple House” tour and recording raised money and awareness for Habitat for Humanity, was present at the event.

SELLING THEIR SONGS—Several of Christian music’s top artists were invited to sing at this year’s Western Merchandisers Convention, held recently in Amarillo, Texas. 4HIM and DC Talk performed along with Jimmy Buffett, Tanya Tucker, Michael W. Smith, and Patty Smithy for managers from the Hastings chain and representatives from over 900 WalMart stores. Pictured (front row) are: (l-r): Danny McGuffey (Star Song) and Michael Tait (DC Talk), (middle row, l-r): Kevin Smith (DC Talk), Greg Ham (Forefront), Kirk Sullivan (4HIM), Marty Magehee (4HIM), Toby McKeehan (DC Talk), Mark Harris (4HIM), Andy Chrisman (4HIM), Mike Gay (Benson), Cory Farris (Western Merchandisers); and (top row, l-r): Nick Bass and Gabriel Patillo (Small Talk).

ASCAP HONORS TWILA—With her new recording *A Heart That Knows You*, Star Song's Twila Paris received "engraved" recognition from ASCAP. The album, which contains 12 of Twila's past #1 songs, also includes two new releases. ASCAP chose to honor her accomplishments and new album with an engraved crystal bowl. Pictured at the event are (l-r): Jason Parker, marketing manager, Star Song; Darrell Harris, president, Star Song; Paris; Tom Long, ASCAP; Stan Moser, CEO, Star Song; Bruce Kadosh, executive director, Gospel Music Association.
Get Set For ACME '93!

CHICAGO—"A World of Fun & Games Comes Together" is the theme of the 1993 American Coin Machine Exposition, to be staged at the Sands Expo & Convention Center in Las Vegas during the period of Thursday, March 11 thru Saturday, March 13, 1993.

In addition to the traditional convention format, ACME management will be introducing two new features at the '93 show; namely, Redemption City, a special exhibit area that will spotlight what is considered one of the trade's biggest growth markets; and Coin-Op Olympics, where operators can compete in various coin-op tournaments (for valuable prizes) and at the same time learn all about how tournaments can "boost their business and their bottom line." Incidentally, "An All-Star Salute To The Operator" is the theme for the annual ACME cocktail party, which is free to all registered attendees and will be highlighted by the presentation of the AAMA Achievement Awards and the Play Meter Awards for Excellence.

Since its inception, this trade show has been noted for its educational program of seminars that are geared to business growth and improvement on the operator level. The '93 agenda will follow through with a lineup of topics to assist operators "into the next century and beyond."

During the convention the American Amusement Machine Charitable Foundation hosts an Appreciation Dinner to salute a distinguished member of the trade. The '93 honoree is Leah Bettelman of C.A. Robinson & Co., which marks the first time a woman has been singled out for this tribute.

The ACME convention is sponsored by the American Amusement Machine Assn. and Play Meter Magazine.

Further information may be obtained by contacting William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473-1500 or phoning 708-333-9292 (FAX number is 708-333-4086).

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### AMOA Jukebox Top 30

**For month ending October 1992**

<table>
<thead>
<tr>
<th>NIGHT</th>
<th>CHART</th>
<th>LAST CHART</th>
<th>COMPILER FOR THE AMUSEMENT &amp; MUSIC OPERATORS ASSOCIATION'S JUKEBOX PRODUCTION COMMITTEE</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>SONGWRITERS</th>
<th>LABEL/DISTRIBUTING LABEL</th>
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<td>1</td>
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<td>19</td>
<td><strong>Billy Ray Cyrus</strong></td>
<td><em>Achy Breaky Heart</em></td>
<td><a href="https://www.ascap.com">BMG</a></td>
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<td><strong>Garth Brooks</strong></td>
<td><em>Friends In Low Places</em></td>
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<td><strong>Mariah Carey</strong></td>
<td><em>I'll Be There</em></td>
<td><a href="https://www.ascap.com">BMG</a></td>
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<td><strong>Queen</strong></td>
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<td><strong>Mary Chapin Carpenter</strong></td>
<td><em>I Feel Lucky</em></td>
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<td><em>What She's Doing Now</em></td>
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<td><strong>Kris Kross</strong></td>
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<td><strong>Tanya Tucker</strong></td>
<td><em>If Your Heart Ain't Busy Tonight</em></td>
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<td><strong>Red Hot Chili Peppers</strong></td>
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**National Sampling**

For a RQM® International (IRI) based on both 45 RPM and CD popularity.
Strata Moves To Larger Space

CHICAGO—Strata Group, Inc., formerly headquartered in Arlington Heights, Illinois, has relocated to larger facilities at 4010 Winnetka Ave., Rolling Meadows, IL 60008. The new phone number is 708-870-7006. The firm’s toll free number (800-262-0323) remains the same. The FAX number is 708-870-0120.

Strata is the manufacturer of Time Killers, a game that is both “visually and sonically advanced”; along with a line of realistic sports video games including Rim Rockin’ Basketball.

Commenting on the move, Strata president Richard A. Ditton said, “I’m happy to announce that the continued growth of our game kit manufacturing business has necessitated a move to new office space with a much larger warehouse and shipping area, along with expanded facilities for technical development and support. Everyone at Strata is excited about this positive step, and we look forward to producing even more product and providing even better customer service from our new, more expansive headquarters.”

“Elvis Lives” Promo Starts Up In January

CHICAGO—AMOA, cable’s TNN (The Nashville Network) and RCA Records will jointly salute Elvis Presley during a highly visible nationwide “Elvis Lives On TNN & Jukeboxes Everywhere” promotion which will run from January 4 thru January 29, 1993. Format will include a TNN on-air contest, promotional materials at some 15,000 jukebox locations nationwide, and extensive promotion of several Presley singles as well as the RCA Records’ new CD box set titled Elvis: The King Of Rock ‘n Roll: The Complete ’50s Masters.

AMOA member operators own/operate approximately one-half of the nation’s 250,000 45 rpm and CD jukeboxes; and TNN, headquartered in Nashville, has 57 million subscribers.

Under the promotion, TNN viewers will have an opportunity to win a grand prize of an Antique Apparatus CD nostalgia jukebox filled with Presley’s hits along with secondary prizes of Presley collectibles.

Contest entry instructions will air daily on TNN’s VideoPM, a live weekday video program hosted by Kathy Martindale and Gary Beaty. This promotion will include Elvis “sightings” on TNN.

Presley CD and/or 45 rpm records will be displayed at some 15,000 jukebox locations across the country. In addition to easel-back posters promoting the RCA Presley box set and the TNN contest (including a retail coupon for $5.00 off the box set at all Musicland/Sam Goody record stores), jukebox location promotions will feature a specially formatted Presley CD and/or (depending on the jukebox) the following newly remastered 45 rpm singles: “Don’t Be Cruel” /“Ain’t That Lovin’ You Baby,” “Heartbreak Hotel” / “Hound Dog,” “Love Me Tender” / “Blue Christmas”; along with a special CD for jukeboxes containing: “Don’t Be Cruel,” “Ain’t That Lovin’ You Baby,” “Love Me Tender,” “Heartbreak Hotel” and “Blue Christmas.”

Participating jukebox operators purchase the records or CDs from their one-stops, who in turn provide them with the display materials at no extra charge.

The entire promotion is being coordinated by AMOA, TNN, RCA, Pittsburgh-based Sterling Title Strip and Sam Atchley, AMOA’s label liaison.

Each week an estimated 75-80 million Americans listen to music from a jukebox, which is celebrating its 104th year in 1993.
CLASSIFIED AD RATE
Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT encased with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $8.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES
We have the following games in stock. Each and every game beautifully refurbished like new by experts. All games authentic legal factor models. We have been in business for over 55 years and have an international reputation for selling the finest used videos, flippers, and amusement games available anywhere. AM. SANNY: Task Force Harriet. AM. TECHNOS: WWF Wrestle Fest. ATARI: Gumball Rally; Road Riot S/D; Relief Pitcher; Guardian of the Hood; Cyberball 2072. BALLY: Tri Sport; Super High Impact; Strike Force. CAPCOM: Final Fight; magic Sword. DATA EAST: Apache III; Caveman Ninja; Tumble Pop. Capt. America; Midnight Resistance; Viper Trail. DOYLE & ASSOC.: Hoop Shot. FABTEK: Blood Bros. GAME MASTER: Super Spin Out. IREM: Gun Force; Hammerin Harry; Dragon Breed. I-VIC: Birdie Try; Meta Fox. KONAMI: Lightning Fighter; Turtle In Time. LELAND: Am. American Football; Dragon Lair II; Indy Heat. ROMSTAR: Caliber 50; Fire Shark. SEGA: Alien Storms; Dynamic CC; Out Run; Columns; Spiderman. MERIT IND: Tic Tac Trivia. NINTENDO: Super System - Dedicated game, slightly used, with three exciting games including new NCAA Basketball. SMART IND: Jackpot; Clean Sweep. SNK: Beast Buster. TAITO: Champion Wrestle; WGP S/D; Ninja Kid; Night Striker. STRATA: Hot Shot Tennis. PINBALLS: PREMIER: Operation Thunder. WMS.: Terminator II. KIDDIE RIDES: Night Hawk; Mean Machine; Land Eagle. USED KITS: Ataxx $50.00; Atomic Punk $95.00; Cabal $195.00; Dynamic CC $295.00; Growl $95.00; Gun Force $95.00; Brute Force $195.00; Desert Assault $295.00; Arabian Fight $895.00; High Impact $95.00; Hammerin Harry $95.00; Merc $295.00; Moonwalker $25.00; Pig Out $50.00; Pit Fighter $195.00; Pound for Pound $95.00; Rampart $195.00; Strike Force $195.00; Super Champion Baseball $150.00; T.M.N.T. $195.00; Punk Shot $195.00; Wrestle Fest $95.00; World Soccer Finals $95.00. NEO GEO PAKS Slightly used (cartridges): $15.00 each: Magician Lord; Nam 1975; Super Spy; $25.00 each: Top Players Golf; $100.00 each: Cyberlip; Ninja Combat; Riding Hero; Baseball Stars; Sengoku; King of Monster. $125.00 each: Ghost Pilots. Call Celeb for games and kits. For parts, old and used PC boards, call Darren. New Orleans Novelty Co., 3030 N. Arndout Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.


FAN CLUBS
THE RASCALS, the Young Rascals, Joey Dee & the Starlites, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starlites Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

GRAPHICS AND DESIGN
With a deep understanding of the music business, blended with our razor sharp graphics, we will design and tailor make a product specifically for your promotions. From BOLO TIES to T-SHIRTS, let us put our craftsmanship to work for you. 1-800-7-COYOTE. ADOBE GRAPHICS AND DESIGN, INC.

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