Encore, Encore!

Here's to Another 50 Years

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We Should All Look So Good At 50

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MCA
WHERE'S DONALD? One of these men is a U.S. congressman, Donald M. Payne from New Jersey. The others are members of XCLAN. The first reader to pick out the politician wins a New Year's turkey.

THE QUEEN: It was a sight that hasn't been seen in New York in so long that Gregory music industry pundits were blinking their eyes in amazement. There was Little Richard playing rock and roll in a nightclub. No gospel music, no children's music, rock and roll. In a nightclub, Tramps.

Dressed in a pink jacket covered with rhinestone gorgets, his hair piled atop his enormous pancaked/eyelined face, Richard Penniman sat down at the piano during the first of four shows and pumped some astonishing licks into the room. It was a spectacle: Little Richard Penniman, the man whose 1950s Specialty Records can be called as close as anything to the one place where rock and roll was born, playing his hits. Well, kind of.

Listen, it was so thrilling to see Little Richard, who turned 60 three days before the gig ("Aren't I still pretty?" he asked about seven or eight times), that it was easy to overlook the truth: It was a pretty mediocre performance. Why? For one, crummy band (including two bassists and a chunky drummer), he needed the kind of kick-ass, house-rocking band that Fats Domino still leads). For two, he tossed the audience by, at times, playing only bits of his hits (he just did the chorus of "Tutti Frutti," ignoring the gaps named Daisy and Sue), instead spending time doing a long and lame country number and endless singalongs on "It's Only Rock and Roll" and "Blueberry Hill" (you figure it out). He even brought out a couple of dancers.

But, when Little Richard cut the crap and cut loose, he was wailing, His voice was as raw and wild as it was his heyday and his piano playing—real rock and roll piano playing, full of trills and splashes and thumping New Orleans rhythms—was as hot as a fever. If he would get serious and pile more of his great old records into his set and get himself a band—he's going to do "Blueberry Hill" let him use Fats' band—Little Richard could give some lessons in real deal rock and roll. But, instead, he'll probably buy himself a synagogue (he's Jewish these days, you know) and go back into the religion business. Ah, rootie.

THE KING: Here's a reason to look forward to 1993: Elvis, USA. Are you curious about the Elvis Potato, sitting in a general store in Connecticut? Or the 5,000-pound Elvis sculpture in Seneca, Illinois (no jokes about that being a real-sized statue, now)? Or the Black Elvis or Mexican Elvis or the woman who curates the Traveling Panoramic Encyclopedia of Everything Elvis? Good. On Jan. 8 at 8:05 p.m. (ET), TBS will air a Paul Provenza-hosted tour of the United States of Elvis. Like the recession, Elvis Presley just won't go away. Welcome him into your home this January—grill up a pile of peanut butter and banana sandwiches and settle down in front of that TV. Trust me, you'll be glad you did.

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LEGENDARY DRUMMER JEFF PORCARO was honored last week in a 3 1/2-hour, star-studded tribute held at the Universal Amphitheatre with proceeds from the event to benefit surviving family members and help set up an education fund for his three young sons, Christopher, Miles and Nico. Porcaro died unexpectedly of a heart attack on August 5, 1992, at his home in Southern California.

The audience was filled with musicians and admirers of Porcaro's vast work as one of the industry's most in-demand studio musicians as well as a founding member of the multi-award-winning, rock/fusion group Toto.

I couldn't help but think as the show went on, this one gig Porcaro would have given anything to play himself, not only to back up his group (who fronted the entire show) one last time, but to jam alongside the stars who showed up to pay their respects.

First of the guest stars to appear was Michael McDonald (who has lent his voice to a Toto project or two) singing his hits "I Keep Forgettin'" and "Takin' It To The Streets" with David Crosby singing backup. Next out was Donald Fagen of Steely Dan (with whom Porcaro played) making a rare appearance to an appreciative crowd.

Boz Scaggs was also on hand to perform "Lowdown" and "Lido Shuffle" from his 1976 smash Silk Degrees album. Don Henley offered up his "Dirty Laundry" and a brow-furrowing rendition of "Come Rain Or Come Shine." (Don't ask, I don't know why he chose that one either.) Joining Toto frontman and lead guitarist Steve Lukather for a dazzling ax version of Jimi Hendrix's "Let Me Stand Next To Your Fire" was the always happy Eddie Van Halen who managed to raise the stage volume to near a-splitting levels, and stayed on stage to accompany Toto on their first hit, "Hold The Line."

Other Toto hits performed naturally included "Roseanna," "Africa," and "I'll Be Over You." Considering Porcaro's death came after a commitment to tour the East Coast, this tribute was sadly, but befittingly rumored to be the last official Toto concert. Filling in for Jeff on drums was Simon Phillips who had to feel almost as strange sitting in that seat as I did watching this show, seated right behind Porcaro's wife and kids.

The show was capped off with special guest George Harrison joining in on guitar for a line-swapping, Joe cocker arrangement of "A Little Help From My Friends" between Lukather, Scaggs, Henley, McDonald and Crosby, with the entire crew on their feet.

Yeah, it was a bang-up show that ol' Jeff must have looked down on with a face filled with smiles and tears. Being a great talent and dying at a young age is sad enough, but much worse is how it affects those left behind who loved him personally. Even though for most, this was to be a celebration of his outstanding career, for me, seeing his widowed wife Susan and young sons watch the show during this holiday season gave a more serious perspective to the evening's tribute, that really only scratched the surface of just how tragic his passing truly was. May God bless the Porcaro family.

As for the rest of us... well, take care of you and yours... enjoy your holidays, and I'll be back, right here... next year...
SINGLES

**ANNE LENNOX:** "Little Bird" (Arista ASCD-2508)
Annie's solo platinum-plus debut album is surely setting her apart from the success she achieved as the better half of the Eurythmics. Pumping the effort for yet another hit single, Lennox has enlisted the orchestral stylings of Michael Kamen for the single remix of this latest beat-laden, pop/rock ditty. But surely the record will never do justice to Annie's mellifluous voice. Although slightly less artsy musically than the first two singles, "Little Bird" has wings of its own. Stephen Lipson produces.

**NEIL YOUNG:** "Harvest Moon" (Reprise PRO-CD-5811)
The title track from Neil's latest release is a laid-back, campfire-inspired acoustic love ballad more in line with the Young of old and a comfortable stretching departure from the angrier Neil of late. Young's familiar nasal twang is backed by an almost island/folksy feel with a harmonica interlude on the long edit and album version respectively. Neil writes and produces along with Ben Keith.

**JOURNEY:** "Lights" (Columbia CSK 4920)
There are two versions of this re-issued, re-packaged single taken from Journey's upcoming third album. There's a live version (produced by Kevin Olson) from the Captured album and the studio version (produced by Roy Thomas Baker) from the Infinity album. Although it's nice to hear Steve Perry's ample chops again having not heard them for some time, but will still be able to tell me he wasn't trying to sound like Sam Cooke all along.

**MITCH MALLOY:** "Our Love Will Never Die" (RCA RLY 12007)
Will you say RCA isn't giving its best shot with this guy. It's too bad there just isn't anything distinguishable about 'Oll'. Mitch. This is the fourth single off his self-titled album, and even though he's scared up some chart action in the past, the songs don't get very high or stay very long. "Our Love Will Never Die" will probably fare equally, if that. The madullin rock ballad has precious little to offer we haven't heard already. Sir Arthur Payton produces.

**GODDESS:** "Sexual" (Big Beat/Atlantic PROCD 4877)
Jumping onto the Top 10 last week, this single from Amsterdam, Holland made her U.S. singles debut at #94 and continues her climb upward this week to #57. The dance-oriented Goddess combines a little romantic history rap with her hard-drivin' dance grooves and heavy breathing. The single is the first single off the Goddess' self-titled album her introductory EP. The five mixes on the CD single should keep dub DJs busy and happy. Rob Bolland & Fordi Bolland produce.

**WILDSIDE:** "Just Another Night" (Capitol DPRO-79562)
Even though this is the third single from Wildside's debut album Under The Influence, this track probably represents the best breakout potential for the young hard-rock band. "Just Another Night" is a power ballad of anthemic proportions and should fit right into most AOR playlists. And why not? Singer Benny Ryndance bears more than a slight vocal resemblance to Axl Rose. Wildside is produced by legendary British knob-god, Andy Johns (Led Zeppelin, Rolling Stones).

ALBUMS

**JOHN WESLEY HARDING:** Why We Fight (Sire/Reprise 9 45032-2)
Poet and truth seeker, Harding's (whose real name is Wes Stace) fifth release is merely dubbed "folk rock." His 12 cut lp is a collection of clever observances and acoustic storytelling sung with an Elvis Costello-esque voice.

**MICHAEL NEMETH:** Tropical Campfire's (Pacific Arts PAAD-5000)
Yes, you're reading the facts. The Grammy-winning, former Monkee Mike's latest album has an island feel to it. The home video pioneer has written nine of the 12-cuts on the album, which he also produces on his own label. Interestingly enough he's chosen to include tropical versions of two Cole Porter classics, "In The Still Of The Night," and "Begin The Beguine." Surrounding himself with top-notch musicians helps, but we're still talking Mike Nesmith's voice here.

**SUPREME LOVE GODS:** Supreme Love Gods (Def American 9 4073-2)
Here's a debut album from four guys who should have called themselves the Supreme Groove Gods. This is post-modern, alternative pop with roots in late '60s psychedelia, modern ballad nonsense, English-flavored dance grooves that will make you want to just dig up your old bogie and lava lamp. The 10 tracks couldn't sustain a life of their own, yet somehow manage to stay consistent in style and identifiability. The group produces themselves along with some cat named Stoker.

**INSPIRAL CARPETS:** Revenge Of The Goldfish (Mute/Elektra 9 14195-2)
Although definitely Manchester in sound and style, (Smith, Morrissey, et al) there is a more aggressive/punkish energy coming off this latest effort from these British wavers. Revenge Of The Goldfish's 12 tracks, although perhaps inspired performances, are less than in-spirational. The album follows last year's The Beaste Inside lp, which failed to stir up more than cultish sales figures here in the States. Pascal Gabriel (S'Express, EMF) produces.

**YOUNG TURK:** N.E. 2nd Ave. (Virgin America V2-9430)
While listening to this debut album from the Miami-based, Cuban-American band, you'd think they spend most of their time listening to old Rolling Stones records... and it's very clear that who they most look like to sound like. But upon closer scrutiny of the tracks, the influence, mainly punk is still there, and lyrics, there is an individual identity there they just choose to cover it up by imitating the Stones (or Black Crowes, if you must) musically. The 14-cut lp is produced by Carl Canedy and Young Turk.

**JULIAN COPE:** Johnothebitch (Island 316-914 052-2)
Julian Cope has never been afraid to reveal himself through his music. His career has spanned over a dozen albums and many years, most of which are mirrors of his inner art, anger, sociological frustration, or whatever else he's going through at the moment. This 16-track CD encourages self-discovery (a period of which he currently must be deeply immersed) by challenging tradition and subculture with an explicit thesis for the next. Not in this lifetime. Donald Ross Skinner and Julian Cope produce.

POP SINGLES LOOKING AHEAD

| 1. I'M STILL ON YOUR SIDE | The Heights |
| 2. NO MISSTAKES | Patty Smyth | Arrested Development |
| 3. LITTLE BIRD | Annie Lennox |
| 4. ROLLIN' DOWN THE HILL | The Rembrandts |
| 5. GET IN OUT OF THE RAIN | Wendy Moten |
| 6. ONCE UPON A LIFETIME | Flipper |
| 7. CHILD OF THE CITY | Triumph |
| 8. TIMES ARE CHANGIN' | Roxy Blue |
| 9. FREEDOM GOTT A M | De La Soul |
| 10. ONLY IF YOU WANT IT | Easy-E |
| 11. LOVE U MORE | The Supremes |
| 12. I GOT MY EDUCATION | Uncanny Alliance |
| 13. LISTEN CLOSER(B) | The Masters |

PICK OF THE WEEK:

**KING MISSILE:** Happy Hour (Atlantic 7 82459-2)
It would be impossible to listen to the latest album from King Missile and not have an opinion about it. Frontman/lyricist, John S. Hall has outsung himself on this 18-track effort, launching himself onto what has to be the throne of alternative music/storytelling. Already soaring to the top of alternative and college radio and playlists is first single "Detachable Penis" and it would be anybody's guess what could be next. It won't be "Martin Scorsese" which is one of several selections which contain explicit lyrics (so what's the next big surprise?). All in all this year is an interesting and entertaining listening experience... one you might have to read along with. Kramer, Steve Watson and King Missile produce.
1. BOYZ II MEN - END OF THE ROAD - MOTOWN
2. SIR Mix-A-Lot - Baby Got Back - Def American
3. TLC - Baby-Baby-Baby - LaFace/Arista
4. Kris Kross - Jump - Ruffhouse/Columbia
6. Guns N' Roses - November Rain - Geffen
7. Vanessa Williams - Save The Best For Last - Wing/Mercury
8. En Vogue - My Lovin' (You're Never Gonna Get It) - Atco/EastWest
9. Mr. Big - To Be With You - Atlantic
10. Billy Ray Cyrus - Achy Breaky Heart - Mercury
11. John Secada - Just Another Day - SBK
12. Eric Clapton - Tears In Heaven - Reprise
13. Michael Jackson - Remember The Time - Epic
14. Mariah Carey - I'll Be There - Columbia
15. Tom Cochran - Life Is A Highway - Capitol
16. Boyz II Men - It's So Hard To Say Goodbye To Yesterday - Motown
17. Sophie B. Hawkins - Damn, I Wish I Was Your Lover - Columbia
18. Celine Dion - If You Asked Me To - Epic
20. Atlantic Starr - Masterpiece - Reprise
21. Madonna - This Used To Be My Playground - Maverick/Sire
22. Queen - Bohemian Rhapsody - Hollywood
23. Mariah Carey - Can't Let Go - Columbia
24. Color Me Badd - All 4 Love - Giant
25. En Vogue - Giving Him Something He Can Feel - Atco/EastWest
26. Patty Smyth/Don Henley - Sometimes Love Just Ain't Enough - MCA
27. Nirvana - Smells Like Teen Spirit - DGC
28. Paula Abdul - Blowing Kisses In The Wind - Virgin
29. Michael Jackson - Black Or White - Epic
30. Michael Bolton - When A Man Loves A Woman - Columbia
31. Genesis - I Can't Dance - Atlantic
32. Mariah Carey - Make It Happen - Columbia
33. Amy Grant - Good For Me - A&M
34. Amy Grant - That's What Love Is For - A&M
35. I'M. Dawn - Set Adrift On Memory Bliss - Island
36. Shakespeare's Sister - Stay - London
37. Prince And The N.P.G. - Diamonds & Pearls - Paisley Park/WB
38. Michael Bolton - Missing You Now - Columbia
39. Prince And The N.P.G. - Cream - Paisley Park/WB
40. The Cover Girls - Wishing On A Star - Epic
41. Richard Marx - Keep Coming Back - Capitol
42. Joe Public - Live And Learn - Columbia
43. George Michael/Elton John - Don't Let The Sun Go Down On Me - Columbia
44. Genesis - No Son Of Mine - Atlantic
45. House Of Pain - Jump Around - Tommy Boy
46. U2 - One - Island
47. U2 - Mysterious Ways - Island
48. Roberta Flack/Maxi Priest - Set The Night To Music - Atlantic
49. Eddie Money - I'll Get By - Columbia
50. Bryan Adams - Can't Stop This Thing We Started - A&M

**TOP MALE ARTISTS**

1. SIR MIX-A-LOT - DEF AMERICAN/WB

2. Bryan Adams - A&M

3. Michael Jackson - Epic

4. Michael Bolton - Columbia

5. Prince - Paisley Park/WB

**TOP NEW MALE ARTISTS**

1. BILLI RAY CYRUS - MERCURY

2. John Secada - SBK

**TOP CROSSOVER MALE ARTISTS**

1. SIR MIX-A-LOT - DEF AMERICAN/WB

2. Michael Jackson - Epic

3. Prince - Paisley Park/WB

4. Tevin Campbell - Qwest/WB

5. Keith Sweat - Elektra

**TOP FEMALE ARTISTS**

1. MARIAH CAREY - COLUMBIA

2. En Vogue - Virgin

3. Vanessa Williams - Wing/Mercury

4. Celine Dion - Epic

5. PATSY CLINE - CAPITOL

**TOP NEW FEMALE ARTISTS**

1. SOPHIE B. HAWKINS - COLUMBIA

2. Coco Peniston - A&M

3. Kathy Troccoli - Geffen

4. Mary J. Blige - Uptown/MCA

5. SISTER SLEDGE - MCA

**TOP CROSSOVER GROUPS**

1. MARIAH CAREY - COLUMBIA

2. Paula Abdul - Virgin

3. Vanessa Williams - Wing/Mercury


5. Shanice - Motown

**TOP GROUPS**

1. EN VOGUE - ATCO/EASTWEST

2. Kris Kross - Ruffhouse/Columbia

3. TLC - LaFace/Arista

4. Guns N' Roses - Geffen

5. Genesis - Atlantic

**TOP NEW GROUPS**

1. KRIS KROSS - RUFFHOUSE/COLUMBIA

2. TLC - LaFace/Arista

3. Arrested Development - Chrysalis

4. Cover Girls - Epic

5. House Of Pain - Tommy Boy

**TOP MIXED GROUPS**

1. ATLANTIC STARR - WARNER BROS.

2. Arrested Development - Chrysalis

**TOP FEMALE GROUPS**

1. EN VOGUE - ATCO/EASTWEST

2. TLC - LaFace/Arista

3. Cover Girls - Epic

4. TLC - LaFace/Arista

5. Wilson Phillips - SBK

**TOP DUOS**

1. KRIS KROSS - RUFFHOUSE/COLUMBIA

2. Patty Smyth/Don Henley - MCA

3. I'M. Dawn - Gee Street/Island

4. Shakespeare's Sister - London/PLG

5. George Michael/Elton John - Columbia
### Top Male Artists

1. Garth Brooks - Liberty
2. Billy Ray Cyrus - Mercury
3. Michael Jackson - Epic
4. Prince - Paisley Park/WB
5. Michael Bolton - Columbia

### Top New Male Artists

1. Billy Ray Cyrus - Mercury
2. Jon Secada - SBK
3. Trey Lorenz - Epic

### Top Male Groups

1. Guns N' Roses - Geffen
2. Pearl Jam - Epic
3. Metallica - Elektra
4. Nirvana - DGC
5. Red Hot Chili Peppers - WB

### Top Female Artists

1. Mariah Carey - Columbia
2. Natalie Cole - Elektra
3. Bonnie Raitt - Capitol
4. Enya - Reprise
5. Wynonna - Curb/MCA

### Top New Female Artists

1. Mary J. Blige - Uptown/MCA
2. Sophie B. Hawkins - Columbia
3. Toni Amos - Atlantic

### Top Female Groups

1. En Vogue - ATOC/EastWest
2. Wilson Phillips - SBK
3. TLC - Arista

### Top Labels

1. MCA
2. Capitol/EMI/Liberty
3. Warner Bros.
4. Mercury
5. Epic

### Top Groups

1. Guns N' Roses - Geffen
2. Pearl Jam - Epic
3. Metallica - Elektra
4. Nirvana - DGC
5. Red Hot Chili Peppers - WB

### Top New Groups

1. Pearl Jam - Epic
2. Nirvana - DGC
3. Kris Kross - Ruffhouse/Columbia
4. Arrested Development - Chrysalis
5. TLC - Arista

### Top Duos

1. Kris Kross - Ruffhouse/Columbia
2. Das EFX - Atco/EastWest
3. EPMD - Raw/Chaos

### Top Soundtracks

1. Boomerang - LAFACE/ARISTA
2. Wayne's World - Reprise
3. Juice - Soul/MCA
4. Mo' Money - Perspective/A&M
5. Singles - Epic
Talent Review

An Unfinished Song
By Robert Adels

Bailey (l) and Mellon

Tiffany Theater, West Hollywood, CA—There’s no big dance number. The central character dies before the action starts. And both of the leads are gay. An Unfinished Song is a different kind of musical. And “viva la difference.”

Instead of another boy-meets-girl musical with cookie-cutter conflicts, this boy-leave's-boy tragedy provides riveting, against-all-odds realism. This is a love story that works regardless of your own sexual orientation—and one that achieves its ends with a minimum of politically correct preaching.

Despite the fact that its playwright is also its director, star, composer (and the real-life partner of his character's on-stage love interest), An Unfinished Song avoids the look of a vanity piece. It rises above its potentially self-involved self as quickly and successfully as Holly Near’s recent autobiographical musical Fire In The Rain.

As playwright, James J. Mellon draws upon his own life experiences as a creative hyphenate (singer-songwriter-actor-director) to create characters who come from both the male and female, gay and heterosexual, coupled and single, show-biz and 80-to-5 communities. And it only takes him five characters to portray them all.

Mellon presents this cross-cultural quintet as a group of friends whose relationships are charged with jealousies, both professional and sexual. Separately and together, they are forced to deal with the death of Michael (played by Mellon), the struggling musician (and for some, ex-loser). A seamless web of flashback and real-time scenes ties Michael’s life and death together with the hopes and dreams of the four he’s left behind.

As director, Mellon assembles and guides a cast that quickly makes you care about all five characters. As composer, he gives some of his best songs away to fellow cast members.

Liz McCartney (Beth) becomes a female Danny Kaye in the tongue-twisting, rapid-fire “Frying Pan”—but also shows her romantic side in the show-stopping “New Hampshire Nights.” Robin Taylor (Debbie) simultaneously sends up Laurie Anderson and empty-headed bimbos everywhere with her hilarious “Blond Haired Babies” Ron La Rosa (Brad) adds to the intricate ensemble work of “Balance The Plate,” a Mellon song whose originality recalls some of Sondheim’s best.

When Mellon’s character Michael sings his own love ballad (“Crossing Boundaries”) to Worth (Kevin Bailey), most of the audience is too wrapped up in emotion to break the mood with applause. Just enough of the honesty from Mellon & Bailey’s off-stage relationship comes through to quell any “oh my God!” gut-level reactions from conservative factions in the audience.

Can a show in which two men kiss passionately possibly play in Peoria? The answer is probably yes, since prior to its L.A. opening, An Unfinished Song enjoyed a successful run in the heart of George Bush country (Portland, Maine).

The only true shock value in this musical is the shock of recognition that La Cage and even Falsettos are not the last word in gay-themed musicals.

There’s already talk of an Unfinished Song cast album, multi-market tour, and film. Even if Mellon fails to capture that triple crown this time around, his new work has already brought the American musical out of the closet and into a new era of honesty.

Talent Review

KROQ Acoustic Xmas
By Hilairie Grey

Michael Penn

The Universal Amphitheatre, Universal City, CA—The second night of popular L.A. alternative radio station KROQ’s 3rd annual Acoustic Xmas had all of the excitement of a holiday morning, with an enthused audience of revelers showing up early to eagerly unwrap unexpected stocking-stuffer treasures, in breathless anticipation of The Big Gift (in this case, an “unplugged” set by alternative rock pioneers Duran Duran).

What the crowd encountered along the way was a well-paced and balanced collection of short sets from nine other artists, from English band The Farm (Siro), whose “All Together Now” set the happy and cozy tone, to Santa Barbara’s Toad the Wet Sprocket (Columbia). Flanked by a pair of huge lighted Christmas trees and backed by a woody, snowdrifts-and-pine stage set, all of the performers were served well by the loose acoustic atmosphere which allowed both melody and personality to shine through.

The seven-hour show’s many treats included an engaging set by L.R.S. recording artists Dada, who showcased their darkly witty hit “Dizz Knee Land” alongside a cute tale about a girlfriend failing for Santa Claus, and a cynical look at city life—“Here Today, Gone Tomorrow”—set in a jazzy shuffle with two-part vocal harmony. Blending voices was also the key to the multi-cultural folk mix of The Rembrandts (Atco). Their gently swaying Everly Brothers-meets-The Chieftains presentation of “an ancient Irish Christmas song,” “Till Come Calling” was beautiful and fun.

Stripped of their psychedelic dance trappings, Scotland’s Soup Dragons (Mercury) played terrific, soulful and sparse, open versions of hits “Sweet Divine Thing” (which also benefited from extra-shimmer light percussion) and “I’m Free,” which turned into a fireside-style sing-a-long. Seal (Sire), in a stately suit and top hat, also gained immediacy in the acoustic guitar and piano frame. A sparse accompaniment drove a haunting version of “Crazy,” but a beautiful reading of David Bowie’s “Space Oddity,” stunning everyone in the house, was his set’s highlight.

Another surprise was last-minute add The Cult (Sire) in an uncharacteristically laid-back attitude. It was a pleasure to watch the normally metal-edged group turn into a rollicking bar band, complete with honky tonk piano, to cover the Doors’ “Roadhouse Blues.”

Substantial liberties were taken with the “acoustic evening” label by The Cult, as well as Adam Ant, who, in his first concert appearance in five years (though we’ve seen him lately on TV’s Northern Exposure and Tales From The Crypt) was the true star of the show. The former punk-pop king rallied the crowd with sexy, provocative vocals and moves, offering guitar-driven readings of the now classic “Desperate But Not Serious” and “Goody Two Shoes,” and promising a full-scale tour in the spring.

The Acoustic Xmas, with proceeds benefitting the L.A. Coalition to End Homelessness and Heal the Bay, was capped by sets from singer/songwriter Michael Penn (RCA), and the much-anticipated Duran Duran. Straight off a plane from San Francisco, Penn offered great versions of the dark “Long Way Down (Look What The Cat Dragged In)” and the breezy “Brave New World,” among others.

Duran Duran, augmented by a three-piece string section, treated the audience to unusual reworkings of “Hungry Like The Wolf” and “Save A Prayer,” which featured gorgeous and eerie solo work by guitarist Andy Taylor. The band previewed a pair of songs from their upcoming Capitol release, but received the biggest response for a hard-hitting, multi-textured version of “Rio,” proving that there’s no equal to a classic, time-tested gift for the holidays.
Into The Void

By John Carmen

ALONG WITH THE CLUBS— and fanzines, college and public radio are the main source of exposure for the indies. Beginning in the middle of the '70s, in San Francisco at KUSF and Boston at WTOPS (who later lost their call letters to Ted Turner, and became WMBR-FM), the college stations were the first to play the groundbreakers in punk and other out-there musical genres.

Now taken as a vital step in bursting outta the obscurity of one's hometown, the entire national network of these stations is a crucial crucible, worked by the majors at the grass-roots level (as commercial radio play and MTV play is more tightly formatted than it has ever been), as well the indies whose music may never see a commercial playlist.

Out of the thousands of lil' fish in this mega-pond, the strangest may be the Cocktail Hour, a one-hour show produced by Bob Blackburn and Tequila Mockingbird out of Valencia, California. As part of the Becker Satellite network located in Houston, Kansas, the Cocktail Hour can be heard by anyone with a satellite dish anywhere on the planet, and likely has been. "I have no idea where we get heard," says Blackburn. A full-time engineer for Becker, and a son of a former Seattle Supersonics broadcaster, this is, like virtually every other music addict, a labor of love. "Becker provides, sends to all kinds of stations, from Adult Contemporary to Jazz to Oldies, to whatever. What we do is, tape our shows, and then send them out via transponder."

Naturally, Blackburn would like to syndicate. "We've gotten feedback from Europe," he says, "as well as the most obscure little towns in the U.S., from Idaho to Maine. It's really intense!"

The fare on The Cocktail Hour is, for the most part, L.A. underground bands. "We've had the Creamers up here, and the Muffs, too," says Blackburn. "I try to stick to the people I really like, maybe throwing in a little humor, some Dean Martin, whatever." Despite the focus of the program being entirely L.A.-based underground acts, efforts to find the show a local home in L.A. have been particularly difficult. "We've approached KXLU and KCRW to no avail," says the engineer. "We've even thought about buying time on KIEV-AM, which is what everyone else does. Hopefully, it will catch on, on its own."

(The Cocktail Hour is on four times a week, twice on Saturdays, Sundays at eight, and replayed Wednesdays on the Becker Satellite Network.)

TALENT REVIEW

Les Miserables

By Fred L. Goodman

Dave Clemmons (l) as Valjean; Chuck Wagner as Javert.
PANTAGES THEATRE, HOLLYWOOD, CA—it's been nearly six years since the pop opera Les Miserables debuted on Broadway and garnered eight Tonys including Best Musical (besting Phantom of the Opera). Since then, the Cameron Mackintosh presentation has been seen all over the world and has become a modern classic, just like the Victor Hugo novel upon which it is based.

This particular production is the third one to be mounted in the Los Angeles area, and it proves equal to the task. The elaborate sets, including the monstrous barricade, are as overpowering as those on the Broadway stage—and this national touring stop is only for four weeks!

The actors are all highly polished, with some performances surpassing those of the original cast. Dave Clemmons does a terrific job in the demanding role of hero Jean Valjean; ditto Chuck Wagner as antagonist Inspector Javert. Angela Pupello is an engaging Eponine, especially on the heart-wrenching solo, "On My Own." Jill Geddes as Fantine nearly steals the show with a knockout reading of "I Dreamed A Dream."

The entire score of Les Miserables (by Alain Boublil, Claude-Michel Schonberg and Herbert Kretzmer) is one of the strongest in decades. For nearly three hours of continuous music, a whirlwind of melody and lyric sweeps the narrative along through themes of redemption, romance and revolution in entertaining and highly emotional directions. A truly marvelous masterpiece.

Berman's The Man

JASON BERMAN, president of the RIAA, will be the recipient of the 1993 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. The award will be presented at the Foundation's annual dinner scheduled for April 17 at the New York Hilton. Pictured below at the announcement are (l-r): Floyd Cillett, chairman of the Martell board of directors; Berman; BMI's Frances Preston, the 1992 Humanitarian Award winner; and Tony Martell, president of the Martell board.
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FIRST LOS ANGELES BANK
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TOP 30 VIDEO RENTALS
CASH BOX • DECEMBER 26, 1992

1. SISTER ACT (Touchstone Home Video) .................. 1 6
2. PATRIOT GAMES (Paramount) .................. P 4
3. ALIEN 3 (Fox Video) .................. 2 5
4. LETHAL WEAPON 3 (Warner) .................. 3 3
5. FAR AND AWAY (MCA/Universal) .................. 4 7
6. BASIC INSTINCT (LIVE Home Video) .................. 6 10
7. BATMAN RETURNS (Warner Home Video) .................. 7 8
8. BEAUTY AND THE BEAST (Disney) .................. 8 7
9. MY COUSIN VINNY (Fox Video) .................. 9 12
10. DEEP COVER (New Line) .................. 12 4
11. ENCINO MAN (Touchstone Home Video) .................. 10 6
12. HOUSESITTER (MCA) .................. 20 2
13. THE CUTTING EDGE (MGMA Home Video) .................. 11 6
14. ARTICLE 99 (Orion Home Video) .................. 13 4
15. BEETHOVEN (MCA/Universal) .................. 14 10
16. FRIED GREEN TOMATOES (MCA/Universal) .................. 15 15
17. THUNDERHEART (Columbia TriStar) .................. 16 10
18. CITY OF JOY (Columbia/TriStar) .................. 17 3
19. STEPHEN KING'S SLEEPWALKERS (Columbia TriStar) .................. 18 5
20. FINAL ANALYSIS (Warner Home Video) .................. 22 16
21. PRELUDE TO A KISS (Fox Video) .................. DEBUT
22. YEAR OF THE COMET (Columbia TriStar) .................. 30 2
23. POISON IVY (Newline Home Video) .................. DEBUT
24. THE BABE (MCA/Universal) .................. 21 9
25. UNIVERSAL SOLDIER (LIVE) .................. DEBUT
26. WHITE MEN CAN'T JUMP (Fox Video) .................. 19 15
27. PASSED AWAY (Hollywood Home Video) .................. 29 4
28. CLASS ACT (Warner Home Video) .................. DEBUT
29. NOISES OFF (Touchstone Home Video) .................. DEBUT
30. ROADSIDE PROPHETS (Columbia TriStar) .................. DEBUT

TOP 10 MUSIC VIDEOS
CASH BOX • DECEMBER 26, 1992

1. METALLICA: A YEAR AND A HALF IN THE LIFE OF... PART 1 & 2 (Elektra $19.95 ea/34.95 both) .................. 2 3
2. U2, ACHTING BABY: THE VIDEOS, THE CAMEOS... (Polygram $19.95) .................. 1 8
3. GUNS-N-ROSES: USE YOUR ILLUSION WORLD TOUR VOL. 1 & 2 (Columbia Home Video $19.98 ea/34.98 both) .................. 3 2
4. QUEENSRYCHE: BUILDING EMPIRES (EMI Home Video $19.98) .................. 4 3
5. MICHAEL BOLTON: THIS IS MICHAEL BOLTON (Sony Music Video $19.95) .................. DEBUT
6. BRUCE SPRINGSTEEN: MTV UNPLUGGED (Sony Music Video $19.95) .................. DEBUT
7. BILLY RAY CYRUS: LIVE (Polygram $19.95) .................. 10 2
8. JOE SATRIANI: THE SATCH TAPES (Polygram $19.99) .................. DEBUT
9. GARTH BROOKS: BAREFOOT ANGEL (Sony Music Video $19.98) .................. DEBUT
10. CASH BOX: DECEMBER 26, 1992 (Sony Music Video $19.98) .................. DEBUT

VIDEO REVIEWS
By Milt Petty

MUSIC VIDEO PRODUCT just keeps on coming. There doesn't seem to be any down-time for this relatively new industry market. By contrast, feature films are typically released by Christmas so they can get Academy Award consideration, and if not, held back until the Christmas time film plays out their welcome in early February. Similarly, the release of new audio product slows to a crawl in early December, and doesn't pick up until the third week of January, or so.

But any time seems to be the right time for the long-form music vid biz. The best release date seems to be whenever the product is ready. And, as often as not, the product is not quite ready when originally hoped for.

With that in mind, let's clear the decks of 1992 by passing on an opinion or three about several important and recently released long forms we have not previously commented upon, so we can move on to the brand new stuff that will come our way before Elvis' birthday.

N.W.A. takes first prize in the most outrageous category. In fact, most of EFLAŽAGGIN on Priority Video ($19.95) might otherwise be seen only on the Playboy Channel's Hot Rocks show or similarly uncensored outlets. The hour-long video reveals its explicitness and features extended versions of previous videos made for "Appetite For Destruction," "Always In Somethin'" and "Approach To Danger," additional live concert footage, nasty pajama and lingerie parties, bare bikini competitions and around-the-pool tomfoolery. This is apparently a group that can't decide if it wants to make meaningful street poetry about important societal issues or just celebrate sex, drugs and rap 'n' roll.

Versatile rock guitarist Joe Satriani is profiled on Satch Tapes. This 50-minute ($19.95) Relativity Video release includes performance footage (both acoustic and electric), conversations with Joe about music and life, behind-the-scenes stuff shot at recording sessions with producer Andy Johns for his new Extremist album and short vids released in conjunction with earlier records Surfing With The Alien and Flying In A Blue Dream. A good job was done by all, but vid is for those who attend the Guitarists-Are-Gods seminary.

Hot on the music vid charts and following on the heels of his recent NBC-TV special October 28 is Michael Bolton's This Is Michael Bolton on Sony Music Video ($19.98), which, alas, is just a re-edit and fleshed-out version of the TV show. Just as CDs frequently arrive with a sales pitch that a song or two is included that isn't on a corresponding cassette release (not so common now, of course, with CD sales such a large percentage of total audio sales), video long forms are often slightly padded versions of material that was originally conceived for another medium and that you might very well have taped. Thus, This Is Michael Bolton includes 40 minutes of stuff not seen on TV, including three songs and more candid interview footage. If you like Bolton, and millions apparently do, you couldn't ask for more.

Also on Sony Music Video is Bruce Springsteen In Concert: MTV Unplugged (Sony Music Video $19.95)
Unplugged ($24.98). As everyone who cares knows by now, Springsteen's performance for Unplugged (which has become every major music home video company's favorite show) was quite plugged, indeed. Vid finds Springsteen and current band in road-tested form on 18 songs, equally divided between the old and the new. "Red Headed Woman" and "Light Of Day" haven't previously appeared in audio release. A must for all Springsteen fans who aren't carrying a torch for Clarence Clemons and the other E Streets. Laserdisc owners might want to wait for the January release in that vastly superior format.

Garth Brooks' This Is Garth Brooks On Liberty Video ($24.98), comfortably ensconced on long form charts in the same manner as his audio product, is exactly what his fans might order, a straightforward concert presentation that goes a long way toward explaining the Brooks phenomena. At 85-minutes this one costs a little bit more, but for even the casual fan is worth the price. Ten years from now, you can watch this to remember what all the fuss was about in country music circa '92, in the same way Urban Cowboy had its finger on the pulse of an earlier, less permanent country spurt.

Warner Home Video has recently-released vids for two of its longtime roster acts. Chicago's And The Band Played On ($19.98), was recorded live at Pine Knob in suburban Detroit, MI. Hour-long vid includes generous amount of its best known material along with interviews. Chicago certainly deserves a vid profile. In fact, a longer vid, chronicling its entire history would make interesting viewing.

Because they are a product of the music vid age, the now defunct Smiths' Complete Video Collection ($19.98) is a collection of its short forms and Derek Jarman's film The Queen Is Dead, which includes the title song as well as "There Is A Light" and "Panic." This long form conveys the alienated angst of Morrissey's vocals and commercial guitar sound of Johnny Marr for what should have been a superstar act and maybe the best of its general category in the '80s.

### Time To Pick The Best Of The Best

**By Milt Petty**

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** BEFORE YOU READERS GROW TOO TERRIBLY TIRED of what will soon be the ubiquitous Best Of 1992 lists of every media outlet in the country, Cash Box wishes to indulge itself in same. Keep in mind that the opinions expressed below imply no endorsement on behalf of the staff, nor a slight to numerous other terrific films and performances, just the mid-to-late December whimsy of one writer who makes no pretense at being another James Agee.

Don't you distrust those critics who include on their "best of the year" lists a bunch of movies that very few people have seen and which were released by the smaller studios. Agreed, art is where you find it, but we're sticking to the popular entertainments for this particular summary.

That said, there are a couple of possible contenders we haven't seen, which may require some slight adjustments after the holidays—some Monday morning quarterbacking as it were—but for now, please see Cash Box's year-end, best-of picks for 1992 in several categories. Choices are in no particular order of preference.


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Cash Box will opinion about the best film scores and songs used in 1992 theatrical films as well as those written specifically for films in our next issue.
Atlantic recording artist Chuckii Booker (l) got Nice 'n Wild (the title of his current album) recently when he stopped in at MTV studios to guest on the "Fade To Black" program where he was interviewed by "America's Most Wanted" host Bobbie Brown. The song has made a high-charging single "Games" and the next track from the collection, "I Should Have Loved You."

SEASON OF KINDNESS: As we were preparing to go for press for the finale of 1992, with Christmas a blink of an eye on the horizon, a New Year of hope dawning, and a new president to be inaugurated in January, it was good to see that some artists give more than lip service to the idea of "giving back to the community." Hammer, through his nearly year-long performance tour, asked his fans to donate food to be distributed to the needy in those areas where he performed. It was a large success. And more recently, in this season of giving, Antonio "L.A." Reid and Kendall "Babyface" Edmunds—through their LaFace Records—scheduled a special concert in Atlanta as part of a drive to raise $35,000 for needy families in the city's Red Oak and Boatrock housing projects. The aid will be serviced through the Hands on Atlanta.

Held at the College Park Auditorium, the concert featured LaFace artists TLC and Toni Braxton and special guests, the Atlanta-natives Kris Kross, ABC, II Close, and the maestros themselves, L.A. and Babyface. Others in the entertainment business who also donated money to the cause included Eddie Murphy, Whitney Houston, producer Dallas Austin, After 7, Arista Records, Rowdy Records, Sony Music and Tabu Records.

In Los Angeles, the Highland Jazz Society and Gaspard, McFarland & Associates present the "Sheryl Lee Ralph & Denzel Washington Children's Toy Drive," which featured Atlantic Records artist Bobby Lyle, Elektra recording artist Howard Hewitt, Atlantic recording artist The Real Seduction, and Epic Records act Denitra Chap at an extravaganza that also included a special reception, fashion show and dance. Founded in 1985, Ralph and Washington plan to purchase Christmas toys for less fortunate inner-city youth. The event was held in downtown L.A. at the Los Angeles Hilton & Towers.

While we're sure that there was a myriad of other such efforts waged throughout the holidays (and we don't intend to slight anyone), those featured functions represented a diverse effort meant to benefit a broad range of people. Which is in the spirit of the season and reflects hope.

SILVER IMAGE: As part of its Silver Anniversary celebration, the NAACP Image Awards will present superstar Michael Jackson with its "Silver Anniversary Entertainer of the Year Award" when the civil rights advocacy group presents other entertainers with awards January 16, 1993 at the Pasadena Civic Auditorium. In announcing that Jackson would receive the award, NAACP national board chairman Dr. William F. Gibson said, "We honor him for his great talent, and we heartily salute him for his generosity to others as well." Jackson's worldwide tour has generated donations to organizations that benefit children and has donated much money to a variety of charity groups. Impressed with his artistry and generosity, the youth of Romania—hundreds of fans in Bucharest—recently marched through the central district promoting Michael Jackson to receive the Nobel Peace Prize.

And on that note, I'll see ya' next year.
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Rap/Dance Music

BY M.R. MARTINEZ

THE RHYME

MCA recording artists Brotherhood Creed recently congratulated Ronnie Devoe of Bell, Blv, Devoe on the release of the hit Gangsta. The Brotherhood Creed have been making noise with the single "Helluva" and are in studio working on their follow-up album. Pictured are (l-r): Shy Tai of Brotherhood Creed; Hosh Gurell, music director at KMEL/San Francisco; The Mack of Brotherhood Creed; and Ronnie Devoe.

SOUND NIBBLES: Hip-hop will be featured in a special being executive-produced for HBO Independent Productions by award-winning producer Suzanne de Passe with Maynell Thomas, who co-executive produced the Damon Wayans vehicle Mo' Money. On Dec 14, HBO Indie held open auditions in Los Angeles where several hip-hop hopefuls performed. The special is to feature the whole spectrum of hip-hop culture, including music, dance, comedy, and performance...The Cultural Initiative's Howard University Hip-Hop Conference will be held February 18-20 at the university...On a related cultural initiative note, Ceeon Quiett, who has served as the director of public relations for the Hip-Hop conference, has been hired by Black Entertainment Television (BET) as public relations coordinator for music & video...Lisa's Luv of Jilt fame recently inked a deal with Pendulum Records. The Elektra Records-affiliated label president and CEO Ruben Rodriguez said of the signing, "It's a great feeling and honor to be reunited with Lisa together, which shared multi-platinum success. She has always been on the cutting edge of music. I welcome her to the Pendulum family." Lisa's debut disc for the company is set for an August 1993 release...Arrested Development, whose fortunes soared throughout the year, is featured on the cover of Spin's January issue...Releases to Watch: Onyx has just released its debut single "Throw Your Gunz," the first track from its JMI Records album Back2Back. The music is hardcore, not for tender ears or faint sensibilities. The album is due in late January...4th & B'way Records has just released a disc by L.A.-based underground rappers Freestyle Fellowship, titled, "Bullies On The Block." Already the toast of the Los Angeles press cognoscenti, Freestyle members consider themselves modern-day storytellers and messengers of the urban Good News. Thusly, the title of their forthcoming album is Inner City Grits.

Several music artists recently became sales clerks for a day at a local record store in New York City as part of "CounterAID," one-day fund-raiser for LIFEbeat, an organization established last year by the music industry to support those living with HIV/AIDS. Atlantic Records had several artists manning the sales counters, including First Priority/Atlantic recording artist MC Lyte. Pictured at an HMV store on Manhattan's East Side are (l-r): Foreigner's Mick Jones, "Stuttering John" Melendez, MC Lyte, and Dave "The Snake" Sabo and Sebastian Bach of Skid Row.

TOP 30 DANCE SINGLES

CASH BOX • DECEMBER 26, 1992

1. EROTICA (Maverick/Sire 40560/WW) ............ 2. LEASH CALLED LOVE (Elektra 63634) ............ 3. YOU READY TO FLY? (Epic 74729) ............
4. RUMP SHAKER (MCA 54389) ............ 5. BEAR ON (RCA 62637) ............ 6. WHAT ARE YOU UNDER (Charisma 12611) ............
7. IF YOU DON'T LOVE ME (Epic 74743) ............ 8. IF I EVER FALL IN LOVE (Cassidna 54546/MCA) ............ 9. MY NAME IS PRINCE (Paisley Park 40700/WW) ............
10. BIZARRE INC Featuring Angie Brown (Columbia 74400) ............ 11. STINKIN' THINKIN' (Elektra 66363) ............
12. IT'S GONNA BE A LOVELY DAY (Arista 12485) ............
13. GIVE IT UP, TURN IT LOOSE (Atco EastWest 96091) ............ 14. LST (LOVE SEX INTELLIGENCE) (Epic 74401) ............
15. PEACE & LOVE, INC (Tommy Boy 544/Warner Bros) ............ 16. KEEP IT Comin' (Columbia) ............ 17. SHAMROCKS AND SHENANIGANS (Tommy Boy 543) ............
18. UNDERSTAND THIS GROOVE (RCA 62371) ............ 19. WORK TO DO (Wing 663 541/Mercury) ............ 20. SAMIRA (Freeze 50019) ............
21. WHAT ABOUT YOUR FRIENDS (Laface 24033/Arista) ............ 22. I NEED YOU (ZYX 66663) ............ 23. JUMP AROUND (Tommy Boy 506) ............
24. DEEPER AND DEEPER (Maverick/Sire 40720/WW) ............ 25. PUSSEYCAT MEOW (Elektra 66331) ............

TOP 30 RAP SINGLES

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1. NOT GONNA BE ABLE TO DO IT (Big Beat 10076) ............ 2. FLEX (Columbia 74373) ............ 3. RUMP SHAKER (MCA 54388) ............
4. WICKED (Priority 58319) ............ 5. TAKE IT EZ (Relativity 1134) ............ 6. TIGHTEN THAT TIPLINE (Long Beach 236) ............
7. HOOD ME TOOK ME UNDER (Orpheus 74445/Epic) ............ 8. I GOT A MAN (Island 864305/F/FLG) ............ 9. PICK IT UP (Luke 454) ............
10. STRAIGHTEN IT OUT (Elektra 67117) ............ 11. LETTERMAN (Atlantic 85803) ............ 12. CASUALTIES OF WAR (MCA 54948) ............
13. STRAIGHT OUT THE SEWER (Atco EastWest 98405) ............ 14. HUMPHIN' (Virgin 12614) ............ 15. HEAD BANGER (Rial/Chaos 74700/Columbia) ............
16. BLOW YOUR MIND (Rial 4755/C/Chaos) ............ 17. ICE CREAM DREAM (Perspective 7418/S) ............ 18. REVERSE OF SLICK (Pendulum 64574/Elektra) ............
19. FAT POCKETS (Payday/London 869950) ............ 20. LOST IN THE STORM (Sweat 67161/Elektra) ............ 21. REVOLUTION (Chrysalis 24739/EIRG) ............
22. PAPA WAS A ROLLING STONE (Pump 191295/G) ............ 23. DEM NO WORRY WE (Columbia 74720) ............ 24. EVERYTHING'S GONNA BE ALRIGHT (Uptown 54524/MCA) ............
25. LATIN LINGO (Ruthhouse 74747/Columbia) ............ 26. INFORMER (Atco EastWest 96112) ............ 27. 360 DEGREES WHAT GOES AROUND (Elektra 64709) ............
28. ULTIMATE DRIVE BY (Umeja/Imp./Red 137) ............ 29. IN THE TRUNK (Live 42073) ............
30. EVERY SO CLEAR (Rap-A-Lot 53007/Priority) ............
TOP 5 R&B SINGLES

1. BOYZ II MEN - END OF THE ROAD - MOTOWN
3. R. Kelly & Public Announcement - She's Got The Vibe - Jive
4. CeCe Peniston - Finally - A&M

Mary J. Blige - You Remind Me - Uptown/MCA
Jody Watley - I Want You - MCA
Vanessa Williams - Save The Best For Last - Wing/PolyGram
Michael Jackson - Remember The Time - Epic
El Debarge - You Know What I Like - Warner Bros.

26. Shabba Ranks - Mr. Loverman - Epic
27. TLC - Baby, Baby, Baby - LaFace/Arista
28. Troop - Whatever It Takes - Atlantic
29. Babyface Featuring Toni Braxton - Give U My Heart - LaFace/Arista
31. Glenn Jones - I've Been Searchin' (Nobody Like You) - Atlantic
32. Pete Rock & C.L. Smooth - They Reminisce Over You (T.R.O.Y.) - Elektra
33. Good 2 Go - Never Satisfied - Giant/Reprise
34. Jodeci - Stay - MCA
35. Whitney Houston - I Will Always Love You - Arista
37. After 7 - Kickin' It - Virgin
38. Das EFX - Mic Checka - Atco/EastWest
40. BeBe & CeCe Winans - It's Okay - Capitol
41. Vanessa Williams - Just For Tonight - Wing/Mercury
42. Lisa Stansfield - A Little More Love - Arista
43. Lionel Richie - My Destiny - Motown
44. House Of Pain - Jump Around - Tommy Boy
45. Men At Large - You Me - Ato/Atlantic
46. Alyson Williams - Just My Luck - Columbia
47. Mel'ssa Morgan - Still In Love With You - Elektra
49. Cover Girls - Wishing On A Star - Epic
50. Tracie Spencer - Love Me - Capitol

TOP 25 RAP SINGLES

1. SIR MIX-A-LOT - BABY GOT BACK - DEF AMERICAN/WB
2. Cypress Hill - The Phuncky Feel One - Ruffhouse/Columbia
3. Kris Kross - Jump - Ruffhouse/Columbia
4. Das EFX - They Want Efx - Atco/EastWest
5. Pete Rock & C.L. Smooth - They Reminisce Over You - Elektra
7. Gang Starr - Take It Personal - Chrysalis
8. Public Enemy - Can't Trust It - Def Jam/Columbia
9. EPMD - Crossover - Ral/Chaos
10. House Of Pain - Jump Around - Tommy Boy
11. MC Brains - Oochie Coochie - Motown
12. Arrested Development - People Everyday - Chrysalis
13. Eric B. & Rakim - Don't Sweat The Technique - MCA
14. Tribe Called Quest - Check The Rhyme - Jive
15. Das EFX - Mic Checka - Atco/EastWest
16. Ice Cube - Cuban Mob - Priority/Atlantic
17. Public Enemy - Shut Em Down - Def Jam/Columbia
18. Kid N' Play - Ain't Gonna Hurt Nobody - Select/Elektra
19. MC Lyte - When In Love - First Priority/Atlantic
20. Grand Puba - 360 Degrees (What Goes Around) - Elektra
21. Kris Kross - Warm It Up - Ruffhouse/Columbia
23. Chuck Rock - Just The Two Of Us - Select/Elektra
24. DJ Quik - Jus Lyke Compton - Profile
25. Geto Boys - Mind Playing Tricks On Me - Priority

TOP 25 DANCE SINGLES

1. VANESSA WILLIAMS - THE COMFORT ZONE - WING/MERCURY
2. Lisa Stansfield - Change - Arista
3. Kathy Sledge - Take Me Back To Love Again - Epic
4. The Shamen - Move Any Mountain (Progen 91) - Epic
5. B.G. The Prince Of Rap - Take Control Of The Party - Epic
6. Keith Sweat - Keep It Comin' - Elektra
7. Dee Lite - Runaway - Elektra
8. En Vogue - My Lovin' (You're Never Gonna Get It) - Ato/EastWest
9. Hammer - 2 Legit 2 Quit - Capitol
10. CeCe Peniston - Fon De Mi - A&M
11. Das EFX - They Want Efx - Ato/EastWest
12. Kym Syms - Too Blind To See It - Ato
13. Snap - Rhythm Is A Dancer - Arista
15. CeCe Peniston - Keep On Walkin' - A&M
16. Michael Jackson - Keep It In The Closet - Epic
17. The Movement - Jump! - Sunshine/Arista
18. Michael Jackson - Remember The Time - Epic
19. CeCe Peniston - We Got A Love Thang - A&M
20. Right Said Fred - I'm Too Sexy - Charisma
21. Rozalla - Everybody's Free (To Feel Good) - Epic
22. House Of Pain - Jump Around - Tommy Boy
23. P.M. Dawn - Set Adrift On Memory Bliss - Gee Street/Island
24. Kris Kross - Jump - Ruffhouse/Columbia
25. Paris Red - Good Friend - Epic
1. EN VOGUE - FUNKY DIVAS - ATCO/EASTWEST
2. Kris Kross - Totally Krossed Out - Ruffhouse/Columbia
3. R. Kelly & Public Announcement - Born Into The 90's - Jive
4. Vanessa Williams - The Comfort Zone - Wing/Mercury
5. Michael Jackson - Dangerous - Epic
7. Arrested Development - 3 Years, 5 Months & 2 Days In The Life Of... - Chrysalis
8. Prince & The N.P.G. - Diamonds And Pearls - Paisley Park/WB
10. Luther Vandross - Power Of Love - Epic
11. Mariah Carey - Emotions - Columbia
12. Jodeci - Stay - MCA
14. Hammer - 2 Legit 2 Quit - Capitol
15. Troop - Deepa - Atlantic
16. Freddy Jackson - Time For Love - Capitol
17. EPMD - Business Never Personal - Raw/Chaos
18. Boyz II Men - Cooleyhighharmony - Motown
19. Al Jarreau - Heaven & Earth - Reprise
20. Shabba Ranks - Xtra Naked - Epic
22. MC Lyte - Act Like You - First Priority/Atlantic
23. TLC - Ohhh... On The TLC Tip - Arista
24. CoCe Peniston - Finally - A&M
25. Natalie Cole - Unforgettable - Elektra

26. Lionel Richie - Back To Front - Motown
27. Das EFX - Dead Serious - Atco/EastWest
28. Patti Labelle - Burinn - MCA
29. Anita Baker - Songstress - Elektra
30. D.J. Jazzy Jeff & The Fresh Prince - Homebase - Jive/RCA
31. P.M. Dawn - Of The Heart, Of The Soul And Of The Cross - Ge Street/Island
32. Color Me Badd - Color Me Badd - Giant
33. Ice Cube - Death Certificate - Priority
34. Scarface - Mr. Scarface Is Back - Priority
36. BeBe & CeCe Winans - Different Lifestyles - Capitol
37. Tevin Campbell - T.E.V.I.N. - Qwest/WB
38. Salt 'N' Pepa - Black's Magic - Next Plateau
39. XClan - Xodus - Polydor
40. Soul II Soul - Volume III Just Right - Virgin
41. Glenn Jones - Here I Go Again - Atlantic
42. Erik B. & Rakim - Don't Sweat The Technique - MCA
43. Fu Schnickens - F.U. - Don't Take It Personal - Jive
44. Gerald Levert - Private Line - EastWest/Atlantic
45. Heavy D. & The Boyz - Peaceful Journey - Uptown/MCA
46. Maxi Priest - Best Of Me - Charisma
47. Gladys Knight - Good Woman - MCA
48. Mariah Carey - MTV Unplugged - Columbia
49. Cypress Hill - Ruffhouse/Columbia
50. Mint Condition - Meant To Be Mint - A&M

**TOP MALE R&B ARTISTS**
1. MICHAEL JACKSON - EPIC
2. Luther Vandross - Epic
3. Prince - Paisley Park/WB
4. Hammer - Capitol
5. Tevin Campbell - Qwest/WB

**TOP FEMALE R&B ARTISTS**
1. MARIAH CAREY - COLUMBIA
2. Mary J. Blige - Uptown/MCA
3. Vanessa Williams - Wing/Mercury
4. Lisa Stansfield - Arista
5. Natalie Cole - Elektra

**TOP R&B GROUPS**
1. EN VOGUE - Atco/EastWest
2. Boyz II Men - Motown
3. R. Kelly & Public Announcement - Jive
4. Arrested Development - Chrysalis
5. Jodeci - MCA

**TOP R&B ALBUMS**
1. THE MACCLES - Nightline
2. En Vogue - Born To Sing
3. T-Boz - The Truth
4. Missy Elliott - Miss E...Eccentric
5. Aaliyah - One In A Million
6. Alexander O'Neal - For My Friends
7. Janet Jackson - Velvet Rope
8. Bobby Brown - Taking Care Of Business
9. P. Diddy & The Family - No Way Out
10. LL Cool J - christ\'sInline;.../ lp
11. Brandy - Never Say Never
12. Aaliyah - More Than A Woman
13. Monica - The Truth
14. Aaliyah - One In A Million
15. Shabba Ranks - Xtra Naked
16. K-Ci & JoJo - Let Us Be Friends
17. Aaliyah - One In A Million
18. Brandy - Never Say Never
19. Aaliyah - One In A Million
20. Brandy - Never Say Never
21. Aaliyah - One In A Million
22. Brandy - Never Say Never
23. Aaliyah - One In A Million
24. Brandy - Never Say Never
25. Aaliyah - One In A Million

**TOP 50 RAP ALBUMS**
1. DAS EFX - DEAD SERIOUS - ATCO/EASTWEST
2. Kris Kross - Totally Krossed Out - Ruffhouse/Columbia
3. Arrested Development - 3 Years, 5 Months & 2 Days In The Life Of... - Chrysalis
5. Public Enemy - Apocalypse 91... - Def Jam/Columbia
6. Spice 1 - Spice 1 - Jive
7. Sir Mix-A-Lot - Mack Daddy - Def American/WB
8. Ice Cube - Death Certificate - Priority
9. Hammer - 2 Legit 2 Quit - Capitol
10. Naughty By Nature - Naughty By Nature - Tommy Boy
11. 2nd II None - 2nd II None - Profile
12. X-Clan - Xodus - Polydor/PGL
13. Digital Underground - Sons Of The P - Tommy Boy
14. Too Short - Shorty The Pimp - Jive
15. Scarface - Mr. Scarface Is Back - Priority
16. D.J. Quik - Way 2 Funky - Profile
17. Fu Schnickens - F.U. - Don't Take It Personal - Jive
18. M.C. Ren - Kizz My Black Ass - Priority
19. EPMD - Business Never Personal - Raw/Chaos
20. D.J. Majic Mike & M.C. Madness - Ain't No Doubt About It - Cettah
22. Ponthouse Players Clique - Paid The Cost - Ruthless/Profile
23. 2 Live Crew - Sports Weekend - Luke/Atlantic
24. House Of Pain - House Of Pain - Tommy Boy
25. Geto Boys - We Can't Be Stopped - Rap-A-Lot/Profile

26. P.M. Dawn - Of The Heart, Of The Soul And Of The Cross - Ge Street/Island
27. MC Serch - Return Of The Product - Def Jam/Chaos
28. Pooh Man (M.C. Pooh) - Funky As I Wanna Be - Jive
29. East Coast Family - East Coast Family Volume 1 - Biv/Motown
30. Tribe Called Quest - Low End Theory - Jive
31. AMG - Bitch Betta Have My Money - Select
32. Tim Dog - Penticillin On Wax - Columbia
33. Beastie Boys - Check Your Head - Capitol
34. M.C. Breed - 20 Below - Raw/Chicaban
36. Boogie Down Productions - Sex And Violence - Jive
37. Eric B. & Rakim - Don't Sweat The Technique - MCA
38. Kid Frost - East Side Story - Virgin
39. Black Sheep - A Wolf In Sheep's Clothing - Mercury
40. Big Daddy Kane - Prince Of Darkness - Cold Chillin'/Reprise
41. N.W.A. - Niggaz4Life - Ruthless/Profile
42. Pete Rock & C.L. Smooth - Mecca & The Soul Brother - Elektra
43. Marky Mark & The Funky Bunch - Music For The People - Aco/EastWest
44. Soundtrack - Juice - Soul/MCA
45. M.C. Brains - Lovers Lane - Motown
46. Shabba Ranks - As Raw As Ever - Epic
47. D.J. Jazzy Jeff & The Fresh Prince - Home Base - Jive/RCA
48. K-Solo - Times Up - Atlantic
49. Soundtrack - Boyz 'N The Hood - Qwest/Warner Bros.
50. N2 Deep - Back To The Hotel - Profile
50 Years of Black Music

Changes in coverage of Black music reflect shift of African-American music to mainstream

By M.R. Martinez

CLUBS AND JUKE JOINTS, AT ONE TIME, were the most prolific outlets for Black music. Radio and television were not the factors they have become today. And at the core of charting the commercial popularity of Black music was the New York-based coin trade Cash Box, which stood out as the voice for coin operators whose routes covered everything from the latest pinball machines to state-of-the-art jukeboxes. What the coverage reflected was the popularity of music—first, and foremost—and also the divisionism between black and white artists. In 1942 through late 1944, the trade newsletter focused on the hardware of the coin industry. But, on November 7, 1944, Cash Box bowed its "Disc Hits Box Score," featuring the Top 45 records that caused Rock-Ola and Wurlitzer operators' coin boxes to go "cha-ching."

In those days, the top songs were listed, and underneath each were the names of the various artists that had covers of those tunes in the juke. The number two song that week was "Is You Is, Or Is You Ain," which was charted by three records. The white, or "mainstream" version, was recorded by Bing Crosby and The Andrews Sisters and two other popular versions were recorded by Black artists Louis Jordan and the Cootie Williams Orchestra. Such ironic inclusionism and separatism was a common practice through the various incarnations of Cash Box coverage.

THE CASH BOX

Race Record Reviews

After the war, during the birth of the baby boom, Jim Crowism—meaning separate bathrooms, passenger train cars, nightclubs, radio and jukeboxes—continued to flourish. In the ensuing years, Cash Box opened a "Race Record of The Week" category among its reviews. While the Jukebox charts continued to reflect the top songs, also listing the various covers of that title which were popular, soon after there were separate charts for those discs that were favored by a survey of predominantly black coin-op routes. "Hot In Harlem," "Hot On Chicago's Southside," "Hot in New Orleans" and "Hot On Central Ave." were among the major black music regional charts offered by Cash Box.

The charts were dominated by the sounds of jazz and blues bands and jazz and rhythm & blues soloists. While many records—particularly those by Nat King Cole, Sarah Vaughan, Dinah Washington, Billy Eckstine and orchestras led by Duke Ellington, Count Basie and Lionel Hampton—crossed over, they were in most cases not the most popular tunes on the "Hot" charts.

On July 9, 1949, "Race Records" gave away to "Jazz 'N Blues Records of the Week." But the regional charts retained the "Hot" flavor until the mid-50s when Cash Box delineated its surveys along the lines of popular, country, classical and jazz, but gave an entire, separate section to "Rhythm 'N Blues." In addition to a broader breakout of regional rankings, the top 15 R&B songs were listed. Sextets, quintets, quartets, trios, duos and soloists began to dominate the charts that were once ruled by big bands and orchestras, reflecting a fundamental shift in the notion of popular music. That rhythm & blues had its own section seemingly reflected a nation still divided along racial lines. Songs made popular by black artists were still covered for the pop audience by major white stars. But increasingly, records by Black artists began to appear on the popular charts, regardless of the kind of music they performed. Another significant development was a regional breakout on radio airplay that featured Black playlists and a network of mom and pop retail outlets as part of the Cash Box survey.

During the latter part of the decade, the publication integrated reviews of all product, reduced the R&B section to regional breakout lists, and included R&B and jazz on the same page with pop and classical reviews. It wasn't until after the late President Lyndon B. Johnson signed into law the 1964 Civil Rights Act and the nation subsequently erupted in a series of urban conflagrations that the magazine again began to list the top picks from radio, retail and coin locations that catered to Black listeners.

In the '70s, there was even more consolidation of chart information as Black music—or "R&B/Soul"—became more a mainstream item, something reflected in the charts. The rise of dance music and the disco boom gave rise to new charts chronicling the music's airplay and sales.

BLACK CONTEMPORARY

Black artists and white disco artists shared space on the same pages—the "Disco" beat. By late 1978, the Cash Box Rhythm and Blues pages and charts became the "Black Contemporary" charts and "Rhythm Section" and encompassed a wider range of Black music sounds. It also served as the research launching pad for crossover to the pop charts.

The focus and coverage of the magazine stayed relatively constant through the '80s, although with the growing sales might of rap music, the chart composition and coverage of Cash Box's Black Contemporary section began to shift. While Kurtis Blow, Run-D.M.C. and others made strong chart showings on the Black Contemporary charts, traversing to the pop charts was slower going until the late '80s. Then things changed dramatically.

In late 1989, Cash Box bowed several sections that focused on specific areas of coverage—including a "Rap/Dance" column and charts and a "Rhythm & Blues" chart and column. Rap and dance artists frequently crossed over to the R&B charts and records from all three frequently move to the Cash Box pop chart.

While the sectionalism that marked the early years at Cash Box may continue, greater movement of "Black" records to the pop lists is evident. Throughout the remainder of the decade, further evolution is bound to occur as Black music continues to evolve and the buying public's tastes continue to be whetted by this broad music.
Milestones: Country Music’s Landmarks

By Cory Cheshire & Brad Hogue

AS CASH BOX OPENS THE DOOR on another half-century of music publication, we would also like to look back at the last 50 years. Tracing the foundations of country music, in particular, is as simple as dating the institutions which have graced the Nashville skyline and continue to bring millions of visitors to Music City each year. In their brick and mortar is the history of this venerable genre, significant not only because of its age, but because of its humble beginnings.

The Institution of Country Music

OF ALL OF NASHVILLE’S TOURIST ATTRACTIONS, there is none more revered than the Ryman Auditorium. The red-brick structure commands the respect of all visitors, and it is the centerpiece of the current Grand Ole Opry on which all country music artists dream of performing. Perhaps it has garnered such reverence because of its holy origin. A riverboat captain by the name of Tom Ryman constructed the auditorium in 1891 for Reverend Sam Jones in commemoration of his religious conversion. Used also for events such as the Confederate Veterans reunion, the Ryman grew to seat more than 3,000 people.

In 1943 the Ryman became the home for what is called the “Mother Church of Country Music,” the Grand Ole Opry. Even imposing a 25-cent entrance fee to the War Memorial Auditorium venue did not deter the beyond-capacity crowds. The Ryman was actually the fifth building attempted for the Grand Ole Opry since its inception in WSM’s Studio C, an acoustically designed auditorium holding 500. Moves to the rented Hillsboro Theatre, a sawdust and splinter tabernacle, and the War Memorial Auditorium would precede the Ryman, which would house the WSM “barn dance” until 1974 when the Grand Ole Opry House was opened accommodating 4,400.

“Without the Opry, I don’t believe we could have had a Music City USA.” —E.W. Craig, vice president of National Life and Accident Insurance Company, who spearheaded the company’s entrance into broadcasting WSM radio.

The Showcase of Country Music

IF THE GRAND OLE OPRY HOUSE IS COUNTRY MUSIC’S SHOWPLACE, then the Country Music Hall of Fame and Museum is the genre’s showcase offering the most complete collection of country music artifacts, exhibits and education memorabilia. Since opening its doors April 1, 1967, the Country Music Hall Of Fame and Museum has been considered the cornerstone in one’s mecca to Music City. Literally perched at the corner of Nashville’s Music Row, the Hall of Fame and Museum has welcomed more than eight million visitors in its 25-year history.

In 1966, the Hall Of Fame broke ground with an investment of $750,000. At the grand opening celebration some attendees, namely Eddy Arnold, Lefty Frizzell, Webb Pierce, Red Foley, Carl Smith, Lester Flatt, Earl Scruggs, and a young Hank Williams Jr. recognized a barn “motif” in the building’s structure adding a true rural touch to the building. Its grand opening in 1967 was preceded in 1961 by the induction of its first members Jimmie Rodgers, Fred Rose and Hank Williams. Today there are 64 members.

“It’s a wonderful conception to have the suggestion of rural America incorporated with the very modern design of the museum itself.” —Minnie Pearl, attendee at the grand opening of the Country Music Hall Of Fame and Museum, 1967.

Annually more than 300,000 people visit the Hall of Fame and Museum, which is operated by the Country Music Foundation, credited as the most active popular culture research organization in the world. This year’s silver anniversary celebration at the Grand Ole Opry House brought together such notables as Chet Atkins, Clint Black, Mary-Chapin Carpenter, Emmylou Harris, Garrison Keillor, Kathy Mattea, Kenny Rogers and Randy Travis among others.

Members of the Country Music Hall Of Fame

<table>
<thead>
<tr>
<th>Year</th>
<th>Inductees</th>
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<tbody>
<tr>
<td>1961</td>
<td>Jimmie Rodgers, Fred Rose, Hank Williams</td>
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<td>1962</td>
<td>Roy Acuff</td>
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<td>1964</td>
<td>Tex Ritter</td>
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<td>Ernest Tubb</td>
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<td>1966</td>
<td>Eddy Arnold, James R. Denny, George D. Hay, Uncle Dave Macon</td>
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<td>1967</td>
<td>Red Foley, J.L. Frank, Jim Reeves, Stephen H. Sholes</td>
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<td>1968</td>
<td>Bob Wills</td>
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<td>1969</td>
<td>Gene Autry</td>
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<td>1970</td>
<td>Bill Monroe, Original Carter Family</td>
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<td>1971</td>
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<td>Jimmie Davis</td>
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<td>1973</td>
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<td>1974</td>
<td>Owen Bradley, Frank &quot;Pee Wee&quot; King</td>
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<td>1975</td>
<td>Minnie Pearl</td>
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<td>1976</td>
<td>Kitty Wells, Paul Cohen</td>
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<td>Merle Travis</td>
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<td>Hubert Long, Hank Snow</td>
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<td>1980</td>
<td>Connie B. Gay, Original Sons of the Pioneers, Johnny Cash</td>
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<td>Vern Dalhart, Grant Turner</td>
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<td>1982</td>
<td>Lefty Frizzell, Marty Robbins, Roy Horton</td>
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<td>1983</td>
<td>Little Jimmy Dickens</td>
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<td>Floyd Tillman, Ralph Peer</td>
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<td>1985</td>
<td>Lester Flatt &amp; Earl Scruggs</td>
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<td>1986</td>
<td>Wesley Rose, The Duke Of Paducah</td>
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<td>1987</td>
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<td>1988</td>
<td>Roy Rogers, Loretta Lynn</td>
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<td>1990</td>
<td>Tennessee Ernie Ford</td>
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<tr>
<td>1991</td>
<td>Felice &amp; Boudleaux Bryant</td>
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<tr>
<td>1992</td>
<td>George Jones and Frances Williams Preston</td>
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</tbody>
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The Heartbeat Of Nashville

RCA’S STUDIO B HOLDS MORE THAN A PLACE IN COUNTRY MUSIC HISTORY; it’s the lifeblood of a sound which has been referred to as the revival of a genre lost in the folds of rock-n-roll’s birth in the 1950s.

This revival of sorts, which took place in the late fifties, was so strong and so successful that it produced a style of music called the Nashville Sound. Talented studio musicians, in growing numbers, developed this “home” remedy and gave life back to country music when some performers were attempting to befriend the more popular move toward rock-n-roll.

Defining the sound in terms of notes and measures is one thing. To say that strings, horns, and background vocals added to the recipe helps as well. The real personality of the Nashville Sound can be described by those who helped to perfect it.

Country music artists such as Eddy Arnold, Chet Atkins, Charley Pride, Jim Reeves, Dottie West, Porter Wagoner, Dolly Parton, and Jerry Reed are just a sampling of those who were recordings in RCA’s Studio B. drew national attention back to Nashville and gave rise to a commercially popular country sound.

Now open to the public, via the Country Music Hall Of Fame, RCA’s Studio B was conceived out of the recording of the Elvis Presley single, “Heartbreak Hotel.” Recently signed to the RCA label, recording artist Chet Atkins began helping RCA A&R man Steve Sholes organize recording sessions. Eventually their partnership cemented with their production work on Elvis Presley’s first RCA recording, “Heartbreak Hotel.” While RCA had only begun its Nashville operation in 1954, it was the success of this single which forged the label’s commitment to country music and therefore the construction of Studio B in 1957. Atkins was made responsible for its operation.

Jim Reeves’ “He’ll Have To Go,” “Elvis Presley’s “It’s Now Or Never,” the Everly Brothers’ “Wake Up Little Susie,” and Don Gibson’s “Sweet Dreams” are just a few of the songs recorded in RCA’s Studio B.

Standing behind the controls with Atkins was another Nashville institution by the name of Owen Bradley. Formerly a musical director at WSM radio, Bradley began in the late 1940s organizing recording sessions for Ernest Tubb and Red Foley among others. By 1955, Bradley, with his brother Harold, built a studio on Sixteenth Avenue, which alongside Studio B produced the biggest hits of country music, including Fatsy Cline’s “I Fall To Pieces” and Marty Robbins’ “El Paso.” While Bradley is certainly credited with perpetuating the Nashville Sound, he is also responsible for keeping intact the honky tonk sound through his work with artists such as Ernest Tubb and Loretta Lynn. Even most recently, Bradley continues to show a penchant for originality as evidenced by his production of contemporary artist K.D. Lang’s Shadowland album.

Perry Como, the Monkees, Al Hirt, Shel Silverstein, and Ann-Margret are all pop singers who recorded in Nashville’s Studio B.

WSM Radio’s Grand Ole Opry

HAND IN HAND with The Ryman Auditorium and the Grand Ole Opry, WSM Radio has been WSM Radio. With its humble beginnings dating back to 1925, WSM Radio continues to be renowned as a country music mainstay. The very reputation of the Grand Ole Opry is synonymous with WSM, as it became the longest-running radio show in the world.

On November 5, the famous radio show was honored with an induction into the Radio Hall Of Fame founded in Chicago in 1988.

On November 28, 1925, a young announcer on Nashville radio station WSM introduced an 80-year-old fiddle player named Uncle Jimmy Thompson as the first performer on a new show called “The WSM Barn Dance.” The announcer was George D. Hay, a former newspaperman. While Hay must have known he had started a good thing, he could have had no way of knowing just how good. More than 65 years later, the show Hay started is still going strong. En route, it became the foundation for the huge entertainment complex, Opryland USA, and led the way for Nashville to become Music City.

As Hay recalled it, his show followed an NBC network program on Saturday nights called “The Music Appreciation Hour.” One night in 1927, Hay announced, “For the past hour, we have been listening to music taken largely from Grand Opera, but now we will present ‘The Grand Ole Opry.’” The name stuck.

“The Grand Ole Opry is as simple as sunshine. It has a universal appeal because it is built upon good will, and with folk music it expresses the heartbeat of a large percentage of Americans who labor for a living.” —George D. Hay

At the time, WSM was owned by the National Life and Accident Insurance Company, and the studio where Hay and Uncle Jimmy Thompson started everything was on the fifth floor of the insurance company’s building in downtown Nashville. Crowds of people came to the studio and stood in the corridors just to be where the show originated. WSM decided to move the Opry to its own home, Studio C, so audience reaction could add to the program. Although Studio C held 500 fans, the crowds grew larger and the Opry moved to the Hillbrow Theatre in southeast Nashville and then to the Dixie Tabernacle in east Nashville. In July of 1939, it moved to the newly constructed War Memorial Auditorium in downtown Nashville, and then later to the Ryman Auditorium in 1943.

The music was mostly instrumental until 1938, when a young man from east Tennessee named Roy Acuff stepped on stage with his Smoky Mountain Boys and songs such as “The Wabash Cannonball” and “The Great Speckled Bird.” Soon singers like Ernest Tubb, Cowboy Copas and Hank Williams were regulars. By 1939, NBC began carrying a portion of the Opry as a network show, and during the 1940s and 1950s, performers such as Lester Flatt and Earl Scruggs, Hank Snow, Ray Price, Marty Robbins, Kitty Wells, Johnny Cash, George Morgan, Grandpa Jones, Bill Anderson and Porter Wagoner became Saturday night favorites across the country. In the 1960s, stars such as Loretta Lynn, Dottie West, Connie Smith, Jack Greene and Jim Ed Brown joined the entourage. Later we saw Dolly Parton, Barbara Mandrell, Tom T. Hall, Ricky Skaggs, Reba McEntire and others become members of the Opry family.

With the deterioration of the Ryman at hand, the Opry moved again in 1974. The final destination was the Grand Ole Opry House, a 4,800-seat auditorium that would become the centerpiece for not only the entertainment complex known as Opryland USA, but also for the growing institution known as country music. To keep a piece of tradition, an eight-foot circle of hardwood was taken from the old Ryman’s floor and placed centerstage at the Opry House.
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ARTISTS IN ACTION

RINGING IN THE NEW YEAR—Look out Dick Clark, Bogguss and Greenwood will be telecasting their own New Year’s Eve party live from Orlando’s Sea World. Joining one-time duet partners, Suzy Bogguss and Lee Greenwood, will be the hit ’92 band, Diamond Rio. The 90-minute concert, to be held at the Atlantis Theater in Sea World, will also feature TNN mainstays Al Wytont and Katie Haas of the daily series, VideoMorning.

SCHOOL SPIRIT—BNA’s Lorrie Morgan helped out one of Nashville’s private high schools last month with a benefit concert. Held at the Grand Ole Opy, the event raised over $15,000 for the Father Ryan Tuition Assistance program, the Endowment Fund, and the Immediate Need Fund. From the looks of things, this may be a new tradition for Morgan, herself a Nashville native.

HOMEBOY LAWRENCE—Atlantic’s Tracy Lawrence has just completed taping spots for the Arkansas Department of Tourism. Lawrence was flown to his home state to be spokesperson for the Christmas in Arkansas promotion on TNN, which will air on the network December 18 and 23 during Creek and Chase.

COLLIE & CASH AT THE RITZ—Mark Collie, who is currently charting with his MCA single “Even The Man In The Moon Is Cryin’,” appeared recently with his musical hero, Johnny Cash at New York’s Ritz. Collie regularly performs the Cash classic, “Ring Of Fire” in his shows.

WEST GOES EAST—The Sons of San Joaquin, of the newly established Warner Western division of Warner Bros. Records, will travel to Saudi Arabia next month to headline the United States Information Agency’s Arts America Tour of the Middle East. This marks the trio’s first overseas concert tour, with dates in 15 cities during a month-and-a-half-long stay. The Sons’ current album for Warner Western, A Cowboy Has To Sing, released last May.

“ALWAYS...PATSY CLINE”—The two- woman musical, Always, Patsy Cline will be presented for one-night show at the Grand Ole Opry House, Sunday, January 24. The musical, which portrays the special friendship between Cline and one of her loyal fans, Louise Seger, has already made successful engagements in Houston, Texas, and South Carolina. The play, based on a true story, features 17 Cline songs.

CURTAIN CALL—Larry Gatlin, who with his brothers, ended a 37-year touring history in 1991, will make his stage debut in February as the lead in the Tony award-winning musical The Will Rogers Follies. Gatlin, who will be taking over the lead role for friend Mac Davis, will join other cast members Nancy Ringham, Robert Fletcher, and Marla Maples. Winner of six Tony Awards and one Grammy, The Will Rogers Follies opened May 1, 1991 at New York’s Palace Theatre.

STANTON SCORES WITH EVENING SHADE—Michael Stanton recently returned from Los Angeles where he completed musical arrangements and performed the new opening theme for the hit CBS series, Evening Shade, starring Burt Reynolds, Mariel Henner, Charles Durning and Hal Holbrook. Stanton, resident Audio Productions composer, recorded tracks in Nashville at Audio Productions. He then spent four weeks working with Bobby Goldsboro in L.A. to finish the score for the Emmy Award-winning television show.

CONGRATULATIONS TO...

LET FREEDOM RING—Nashville’s Liberty Records has proudly announced that their international sales have increased 109.5 percent in the past seven months. Certainly, Garth Brooks is leading the musical crusade to the north, south, and abroad. Brooks made Canadian retail album history when his current album, The Chase made its chart debut to become the fifth album existing concurrently with four others in the pop chart. Garth also holds awards, platinum certifications to his name in the neighboring country, and his appearance at the national Canadian Exhibition sold out 23,000 seats in Toronto. Continuing overseas, Garth has aroused monetary attention in Spain and Germany with sales of The Chase now doubling those for Repin’ The Wind. Liberty is currently trying to break some other acts in the States, including All in the Name by James Hoolihan, who has released one album stateside, and Canada’s award-winning Rankin Family.

THE INDELIBILE DUO—It’s been a year since Naomi and Wynonna hosted their final farewell concert, and it is that momentous occasion which has been recognized by the National Academy of Cable Programming. The show, broadcast as a pay-per-view special by Viewer’s Choice, is nominated for “Best Music Special” and director Louis Horvitz for “Directing a Music Special or Series.” Also nominated for a Cable ACE award is TNN’s weekly series, American Music Shop, which will be going head-to-head with MTV Unplugged, BET On Jazz With Ramsey Lewis, and Birdland on Bravo Cable Network, in the “Music Series” category. Winners will be announced in January.

STATLERS SCORE WITH THEIR SECOND SEASON—When The Statler Brothers Show debuted last year, it became basic cable’s highest-rated original primetime adult series. On November 21, 1992, the highly varied show started its second season with over a million-and-a-half homes tuned in, according to A.C. Nielsen. The rating for the month’s show represents a 27 percent increase over last year’s premiere telecast.

CARMAN STARTS NEW FIRM

NASHVILLE, TN—Veteran Nashville producer and artist manager, Mark Carman, has announced the formation of a new entertainment consulting firm. The company, Music Consulting and Marketing has recently been retained by Scenic Ridge Records to represent its premiere artist, Trio. In addition to being recording artists, the members of the Trio ensemble are each long-time members of the Kenny Rogers Band. Trio released their first album on Scenic Ridge in October and the album is experiencing strong sales in both the Country and Adult Contemporary markets. The Trio album is now being distributed in the United States by Life Dance Distributors and Mill City Music, with Canadian distribution by Spinner Distributors.

Carman also announced that the company has signed an exclusive production agreement with new artist, Julie D. Jones. Ms. Jones, a native of Longview, Texas now residing in Nashville, is scheduled to begin recording in early January, 1993. Carman is still accepting material for the session and will be making the final selection of songs before January 1. Any information about Music Consulting and Marketing or its clients can be obtained by calling the Nashville office at 615-641-0693.

Julie D. Jones

CASH BOX  DECEMBER 28, 1992  28
Congratulations!

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50 YEARS IN THE MUSIC INDUSTRY

Glad we could contribute in 1992

#1 "Play, Ruby, Play"

#1 "She Takes The Sad Out Of Saturday Night"

#1 "Who Needs It"

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Clinton Gregory

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JUDIE BELL

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To: Radio MDs, DJs & staffs & the staff of CASH BOX

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TOP 75 COUNTRY ALBUMS

CASH BOX • DECEMBER 26, 1992

The square bullet indicates strong upward movement.

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

#1 ALBUM

Garth Brooks

TO WATCH:

George Strait 

THE CHERISH (Liberty 96742)(P)

Garth Brooks 1 13

18 COUNTRY ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 10057)(P)

George Strait 2 11

9 BRAND NEW MAN (Atlantic 10133)(P)

Dave & Mat 3 8

4 I Still Believe In You (MCA 10039)(P)

George Strait 4 4

5 Beyond The Reason (Liberty 96742)(P)

Brooks & Dunn 5 16

6 Wynter (Columbia 10239)(P)

Garth Brooks 6 16

7 Hearts In Armor (MCA 10043)(P)

Tracie Youngwood 8 14

8 Rock'n The Wind (Liberty 96330)(P)

George Strait 9 10

9 Don't Be Away From Me (Atlantic 10199)(P)

Tracie Youngwood 10 10

10 Something In Red (RCA 2031)(P)

Lorie Morgan 11 86

11 American Pride (RCA 6064-4)(G)

Alabama 12 17

12 Walkin' Cas (Capitol 66066)(P)

Garth Brooks 13 117

13 It's All About Change (Warner Bros. 20609)(P)

Travis Tritt 14 79

14 Greatest Hits Plus (Columbia)(G)

Rick Van Shelton 15 17

15 Don't Rock The Jukebox (Atlantic 88106)(P)

Reba McEntire 16 16

16 Garth Brooks (Liberty 96959)(P)

Brooks & Dunn 17 16

17 For My Broken Heart (MCA 52393)(P)

Traci Lynn 18 17

18 Country Road (Atlantic 10297)(P)

Alan Jackson 19 17

19 Watch Me (MCA 66047-2)

Little Missouri 20 9

20 Go Home (Capitol 66811)(P)

Mary Chapin Carpenter 21 22

21 Read Between The Lines (RCA 61623)(P)

Aaron Tippin 22 40

22 Now And Then (Atlantic 86856)

Michelle Wright 23 28

23 Life Is Mem'ry (Columbia 47958)

Rudney Crowell 24 25

24 Greatest Hits (Columbia)(G)

Don Williams 25 15

25 Acers (Liberty 96857)(G)

Suzy Bogguss 26 60

26 Greatest Hits Vol. I (Warner Bros. 5678)

Collin Raye 27 26

27 All I Can Do (Curb 47648)(P)

Randy Travis 28 11

28 Pocket Full Of Gold (MCA 10140)(P)

Glenn Frey 29 90

29 Long Time Comin' (RCA 60001)

Shenandoah 30 28

30 Home Of The Brave (Atlantic 88203)(P)

Sawyer Brown 31 22

31 In a g e (Warner Bros. 45048-2)(G)

Travis Tritt 32 17

32 Seminole Wind (MCA 61030)(P)

Janet Alexander 33 45

33 Woods And Moments (Curb 77357)

Wayne Newton 34 13

34 Cafe On The Corner (Curb 77551)

Sawyer Brown 35 13

35 Longnecks And Short Stories (MCA 56300)(G)

Vince Gill 36 33

36 Put Yourself In My Place (Atlantic 86202)(G)

Travis Tritt 37 37

37 In This Life (Epic 48083)

Collin Raye 38 18

38 I Thought It Was You (Epic 43457)

Doug Stone 39 28

39 Some Gave All (Mercury 31459)(P)

Bobby Bare 40 20

40 Past The Point Of Rescue (Curb 77450)(G)

Hal Ketchum 41 69

41 Closed 40 The Edge (Atlantic 18630)

Travis Tritt 42 29

42 Dirt Road (Curb 77581)

Sawyer Brown 43 15

43 Homeward Bound (MCA 56300)(P)

Alan Jackson 44 9

44A Abracadabra (Warner Bros. 20620) (G)

Brad Baltensperger 45 10

44C Abracadabra (Warner Bros. 20620) (G)

Alan Jackson 46 9

45 Maverick (Curb/Capricorn 26006)

Hank Williams, Jr. 47 44

46 What Do I Do With Me (Liberty 968529)

Collin Raye 47 73

47 Backroads (Columbia 66855)(P)

Rick Van Shelton 48 40

48 Ten Strait Hits (MCA 65644)(G)

George Strait 49 44

50 Sticks And Stones (Atlantic 88203)(G)

Tracey Lawrence 50 33

51 Don't Go Near The Water (Mercury 51061)(G)

Sammy Kershaw 51 53

52 Too Dumb For New York City, Too Dull For L.A. (Atlantic 88367)

Tanya Tucker 53 3

53 Greatest Hits Vol. II (Warner Bros. 5675)

Randy Travis 54 11

54 Rumor Has It (MCA 10016)(P)

She & Him 55 27

55 Sure Love (Curb 77581)

Alan Jackson 56 11

56 Put Yourself In My Shoes (RCA 23797)(P)

Travis Tritt 57 107

57 Workin' All (MCA 10033)(P)

Clyde McPhatter 58 56

58 Up Against My Heart (MCA 10206)

Patty Loveless 59 64

59 Freeborn Man (SRG 0070)

Clint Black 60 107

60 Call Her (Liberty 96857)

Travis Tritt 61 107

61 Whatcha Gonna Do With A Cowboy (Liberty 96819)

Chris LeDoux 62 19

62 Voices In The Wind (Liberty 96858)

Suzy Bogguss 63 6

63 Diamond Rio (Mercury 654654)(P)

Diamond Rio 64 11

64 Big Iron Horse (RCA 65049)

Sawyer Brown 65 1

65 Del Rio, TX 1959 (Atlantic 18773)

Alan Jackson 66 141

66 Here In The Real World (MCA 10032)(G)

Travis Tritt 67 81

67 First Time For Everything (Warner Bros. 26620)

Little Texas 68 39

68 This One's Gonna Hurt You (MCA 10036)

Clint Black 69 22

69 Goin' Home (MCA 10030)(G)

Kenny Chesney 70 40

70 Too Cold At Home (MCA 10025)(G)

Travis Tritt 71 110

71 Greatest Hits II (Curb/RCA 61018)(P)

The Judds 72 81

72 When I Call Your Name (MCA 42322)(P)

Vince Gill 73 133

73 High Lonesome (Warner Bros. 26661)(G)

Garth Brooks 74 66

74 Killin' Time (RCA 66046)(G)

Clint Black 75 185
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AL PETTY

By Brad Hogue

HIGH DEBUTS
1. WYNONNA—“My Strongest Weakness”—(Curb/MCA)—#43
2. LORRIE MORGAN—“What Part Of No”—(BNA)—#45
3. MARTY STUART—“High On A Mountain Top”—(MCA)—#1
4. DEBORAH ALLEN—“Rock Me”—(Giant)—#57

MOST ACTIVE
1. GARTH BROOKS—“Somewhere Other Than The Night”—(Liberty)—#5
2. DOUG STONE—“Too Busy Being In Love”—(Epic)—#17
3. SAWYER BROWN—“All These Years”—(Curb)—#34

POWERFUL ON THE PLAYLIST—We see lots of action on the charts as we approach year’s end. Garth Brooks was the big mover, up eight spots to #5 with “Somewhere Other Than The Night.” Doug Stone also moved eight forward to #17 with “Too Busy Being In Love,” and Sawyer Brown moved eight places as well, up to #34 with “All These Years.” Other marginal moves were made by McBride & The Ride, up six to #35 with “Just One Night,” and Randy Travis, #25, Diamond Rio, #30, Collin Raye, #41, and Billy Dean, #42, all moved up five.

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. BEST MISTAKES I EVER MADE—Rick Vincent (Curb)
2. JUNK CAR5—Mac McAnally (MCA)
3. NO WAY JOSE—Ray Kennedy (Atlantic)
4. ONE GOOD LOVE—Nitty Gritty Dirt Band (Liberty)
5. GOOD NEWS, BAD NEWS—Dennis Robbins (Giant)

CMT Top Ten Video Countdown
1. Vince Gill—Don’t Let Our Love Start Slippin’ Away (MCA)
2. Sure Love . . . . . . . . . . Hal Ketchum (Curb)
3. Restless Heart . . . . . . . . When She Cries (RCA)
4. Alan Jackson . . . . She’s Got The Rhythm (And I Got The Blues) (Arista)
5. Trisha Yearwood . . . . . . Walkaway Joe (MCA)
6. John Michael Montgomery . . Life’s A Dance (Atlantic)
7. Randy Travis . . . Look Heart, No Hands (Warner Bros.)
8. Lee Roy Parnell . . . . Love Without Mercy (Arista)
9. Ricky Van Shelton . . . . Wild Man (Columbia)
10. Sammy Kershaw . . . . Anywhere But Here (Mercury)

—incompliments of CMT video countdown, week ending December 16, 1992

The Cash Box Nashville staff wishes you a Merry Christmas and a Happy New Year.
KILLER RECORDS
America's Most Respected Independent Record Label

(Miss Awesome)
LIZ LINDSEY
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SCOTTY OWENS
sings
"LIFE ISN'T FAIR"

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Just An Observation

By Brad Hogue

UNDENIABLY the biggest year ever for country music, 1992 has been sensational. Carrying the torch, of course, was Liberty Records' pop (yes pop) superstar Garth Brooks. Since he popped onto the Nashville scene in 1989, the mild-mannered Oklahoman has sold nearly 30 million units, redfining the marketability of country music in the '90s. Rope the wind, Garth—the chase is on.

Thanks to Mercury/Nashville, Don Von Tress, and "Achy Breaky Heart," the whole world has now heard of Flatwoods, Kentucky, and Travis Tritt's best friend, Billy Ray Cyrus. The young heartthrob's debut album, Some Gave All, has sold over 5 million copies, making him both rich and famous, basically from the strength of one single. Just think, he had to actually purchase a ticket for admission to the 1991 CMA Awards. Volatility redefined? Certainly. One-hit wonder? Probably not. Movies are already in the works. "All gave some, some gave all..."

Mutual Cyrus/Tritt buddy, Marty Stuart finally garnered the attention that's been long overdue. His latest MCA album, This One's Gonna Hurt You, has been critically hailed as one of the most important releases of the year and is currently approaching Gold status. Tritt & Stuart also won a CMA award for "Vocal Event Of The Year."

The women of country had much to say this year. For MCA superstar Wynonna Judd "It's Never Easy To Say Goodbye," but going solo proved million-making, as her MCA debut went double platinum just months after release, while platinum blonde Trisha Yearwood proved that a debut female country artist could indeed garner a number one single, sell a million copies...and run the show. While Reba McEntire may have introduced the first lady of the country music business, standing behind the controls helped other female artists as well. Suzy Bogguss, who co-produced her third Liberty album Voices In The Wind, and songwriter/producer Mary-Chapin Carpenter both won CMA honors, while more album releases came forth from Lorrie Morgan, Pam Tillis, and Tanya Tucker, among others. Yes, it turned out to be the year of the woman. But as Reba and others quip, where is the female Garth and the female-bumpin' Billy Ray counterpart? Maybe in '93.

The role of the fledgling record label was redefined this year by Ray Pennington's Step One Records, in fact, with nearly 200,000 copies of Clinton Gregory's Freborn Man album sold, the next step for Step One is step two—major label status.

1992 also saw the resurrection of entertainment business mogul Phil Walden's Capricorn Records. Predominantly a rock label, Capricorn has also signed ex-Fleetwood Mac player and country artist Billy Burnette to a recording contract. More in '93.

And with all the good comes the bad. Two of country music's most celebrated performers, Roger Miller and Roy Acuff will be sincerely missed.

By Brad Hogue

SINGLES
OUT OF THE BOX

MARY-CHAPIN CARPENTER
"Passionate Kisses" (Columbia)
Producer: John Jennings/Mary-Chapin Carpenter
Writer: Lucinda Williams
Album: Come On Come On

Written by country/folk songwriter Lucinda Williams, "Passionate Kisses" is one of the few cover songs on Mary-Chapin's latest album. The single combines excellent instrumentation and production with Carpenter's interpretive vocal style. "Why shouldn't I have all this and passionate kisses from you?"

ALBUMS

Signatures III A Songwriter's Album (RCA)

An aristocracy of Nashville songwriters is included on this special release from RCA Records. The hitmakers are Hugh Prestwood, J. Fred Knobloch, Angela Kaset, Walt Aldridge, and Richard Leigh. Each performs two original selections. From the largely autobiographical ditty from Knobloch called "Three Verses," to Kaset's interpretive coming-of-age introspection titled "From Our House To Yours," Signatures III serves as a constant reminder that the magic of Nashville still begins with a song. Walt Aldridge's "A Little Of You" is characteristically R&B-tinged, and Prestwood's "Darlin' That's What Your Love Does" is pleasingly soulful. Richard Leigh's "Southern Pine" is heartfelt and detailed. Each of the tunes is artfully crafted to contain a short story within the confines of rhythm and meter. Always a pleasure to review a songwriter's album, the cuts included on Signatures III provided an added delight.

Brad Hogue

KEITH BRADFORD
sings
"OUR SPECIAL DAY"

Written by MARCIA & EMIL ROESSLER

Thank's Radio for Your Airplay

National Promotions by CHUCK DIXON & GARY BRADSHAW PROMOTIONS
Thank you, Radio...
for the success of
"What Is Christmas Without You"
on Stargem Records
#76 Bullet debut on CashBox

Please look for my next release
"Fantasies Of You"...
the hit single and video from my
compact disc album.
To be shipped early January 1993!

Thank you, Radio, for playing my
current release on Stargem...

"I'm Only Goin' Crazy"
(Max D. Barnes/Vern Gosdin)
on Stargem
#72 Bullet on CashBox!
COUNTRY MUSIC

COUNTRY INDEX
SEE PAGE 30 FOR COUNTRY SINGERS CHART

All The Love/Little Bill Music/BMI 1959
All These Years/Beginner Music-ASCAP 1974
Anywhere But Here/PR1 Music Inc./Buddy Cannon Music/BMI 1959
Beautiful Rose of Bryant/MBM 48
Love Me Like I Love Yola/New Writers Music/BMI 1989
Love Without Mercy/PolyGram Int'l
Pub/Lodge Hall Music Inc.-ASCAP 1983
Marie Lavacchi/Evil Eye Music Pub/BMI 1986
My Strongest Weakness (Kentucky)
Sweethome Music/Almo Corp/BMI 1990
Blues Music/BMI-ASCAP 1943
Never Gonna Hold You Down/Wild Turkey
Music/BMI 1986
Not Too Much To Ask/EMI April Music Inc./Geffen Music Int'l
Music/Almo Music Corp-ASCAP 1999
Now I'm a Country Boy/Shuttlecock Int'l Corp/EMI
Pub/Tubb's Bus Music/BMI 1989
Queen Of Memphis/Noptural Eclipse Music/Union County Music/Tillies Tunes
Music/BMI 1982
Roe My Tin The Cradle Of Loveloy Boyz Music/Posey Co/BMI 1997
Sea Of Love/Incredible Casa Music/David Music/ASCAP 1999
Shake That Sugar Tree/Sony Tree Pub Co/BMI 1999
She Likes To Dance/Fame Pub Co/EMI/Bob World Music/Makin'It Up Music/BMI of The World Ltd-BMI/Sony Cross Keys Pub Inc-ASCAP 1995
She's Gone (But I Still Love Her)/Winchap Music/BMI 1993
She's Got The Rhythm (And I Got The Blues)/Mannie Music/Seventh Sense Music/Sometimes You Win Music/ASCAP 12005
Somebody's In Love/WB Music Corp/Chico Bogenroth/BMI 1996
ASCAP/Warner-Tamerlane Music Pub Corp/EMI 1993
Crazy/Spot Music Corp/Donna Summer Music/BMI 1993
Somebody Faints The Wall/Lust-4 Fun Music/Donzella Entertain, Inc./ASCAP 1999
Music/Noted Music/ASCAP/MBMI 1987
Still Out There Swinging/Scarlett Moon Music/BMI 1989
Sure Love/Shorebreakdown Songs Inc/Songs Of PolyGram Int'l/EMI/MA/ASCAP 1994
Take It Back/Fever Pitch Pub/BMI 212
That Good's Cross Keys Co Pub/EMI/ASCAP 1991
Turn It Down/KE/MCA Music Pub/BMI 1986
When In Love/Gary Morris Music/BMI 1986
Without A Song/Big Cypress Pub-BMI 212
Two Sparrows In A Hurricane/Murrah Music Corp/BMI 1983
Wayway Too Far/Baker Hotel Theatre Pub/ASCAP 1992
When I Kissed You Music/ASCAP 49
Two In The Me Over/Marina Music/ASCAP 1991
Mack Davis Music/In/ASCAP 1989
Two More To Go Music/MCA Music/BMI 1986
Welcome To The Club Love This Town Music/Pat晕heads Music/BMI-ASCAP 1994
Xpress-ASCAP 1996
What Were You Thinkin/'Square West Music, Inc./Howler' Int'l/ASCAP 1996
When She Cried/EMI April Music Inc/ASCAP 1994
Who Needs In/ho Music/ASCAP 1986
Wheels Music/BMI 1992

INDIE INSIGHT

MELISSA MICHAELES
Two Weeks At The Top—"The top of the independent chart chasing is that. With her debut single, "I'm Sinking Like A Rock," on Interstate 40 Records, Melissa Michaels has captured the top indie spot two weeks in a row, last week at #55, this week at #52.

While a native of Houma, Louisiana, Michaels made the move to Nashville to learn more about songwriting. After coming in third place at the 1995 Wrangler Country Showdown in her home state, Michaels learned that what kept her from the #1 spot was her lack of original material. Michaels packed her bags for the tune town and hooked up with Interstate 40 Records and began learning the tricks of the songwriting trade.

Michaels admits that she is prepared to go the long haul, as her musical career takes shape. In the meantime, this homegrown girl, one of seven brothers and nine sisters, has a few skills to support her "habit." A skilled seamstress, some of Michaels' original designs can be found on country artists such as Clinton Gregory and Jack Robertson, among others.

INDIE FEATURE PICKS

SHUCKS "Trouble Free" (Bookshop)
Producer: Gillies Goddard

Writers: Jerry Salley/Cary Jackson

There are some excellent players on this cut. Hot guitar licks and piano chops court catchy lyrics and a nice vocal ability. Shucks, this is a good band.

BEHIND THE SCENES—Producer Wayne Hodge, Cash Box director Mark Wagner, and recording artist Kevin Charles discuss tracks for the new single, "The Tears In Mama's Eyes." With a release in mid-January, management looks for a strong showing with radio.
1. BILLY RAY CYRUS - ACHY BREAKY HEART - MERCURY
2. Garth Brooks - What She's Doing Now - Liberty
3. Vince Gill - I Still Believe In You - MCA
4. Wynonna Judd - She Is His Only Need - Curb/MCA
5. Collin Raye - Love, Me - Epic
6. Alan Jackson - Midnight In Montgomery - Arista
7. Reba McEntire - Is There Life Out There - MCA
8. Mary-Chapin Carpenter - I Feel Lucky - Columbia
9. John Anderson - Straight Tequila Night - BNA
10. Trisha Yearwood - The Woman Before Me - MCA
11. Tracy Lawrence - Sticks & Stones - Atlantic
12. Vince Gill - Take Your Memory With You - MCA
13. Pam Tillis - Maybe It Was Memphis - Arista
14. Diamond Rio - Momma Don't Forget To Pray For Me - Arista
15. Alabama - I'm In A Hurry (And Don't Know Why) - RCA
16. Trisha Yearwood - Wrong Side Of Memphis - MCA
17. Joe Diffie - Ships That Don't Come In - Epic
18. Brooks & Dunn - Boot Scootin' Boogie - Arista
19. Doug Stone - Come In Out Of The Pain - Epic
22. Randy Travis - If I Didn't Have You - Warner Bros.
23. Sammy Kershaw - Cadillac Style - Mercury
24. Brooks & Dunn - Neon Moon - Arista
25. Wynonna Judd - I Saw The Light - Curb/MCA

27. Aaron Tippin - There Ain't Nothin' Wrong With The Radio - RCA
28. Steve Wariner - Leave Him Out Of This - Arista
29. Sawyer Brown - The Dirt Road - Curb/Capitol
30. Mark Chesnutt - I'm Thinkin' Of Something - MCA
31. Lee Roy Parnell - What Kind Of Fool (Do You Think I Am) - Arista
32. Tracy Lawrence - Today's Lonely Fool - Atlantic
33. Joe Diffie - Is It Cold In Here - Epic
34. Billy Dean - Only The Wind - Liberty
35. Wynonna Judd - No One Else On Earth - Curb/MCA
36. Collin Raye - In This Life - Epic
37. Garth Brooks - The River - Liberty
38. Alan Jackson - Dallas - Arista
40. Sammy Kershaw - Don't Go Near The Water - Mercury
41. Tanya Tucker - (Without You) What Do I Do With My Life - Liberty
42. Mark Chesnutt - Old Flames Have New Names - MCA
43. Suzy Bogguss - Outbound Plane - Liberty
44. George Strait - So Much Like My Dad - MCA
45. Hal Ketchum - I Know Where Love Lives - Curb
46. Aaron Tippin - I Wouldn't Have It Any Other Way - RCA
47. McBride & The Ride - Sacred Ground - MCA
48. Steve Wariner - The Tips Of My Fingers - Arista
49. Ricky Van Shelton - After The Lights Go Out - Columbia
50. Ronnie Milsap - Turn That Radio On - RCA
1. BILLY RAY CYRUS - SOME GAVE ALL - MERCURY
2. Garth Brooks - Ropin' The Wind - Liberty
3. Garth Brooks - No Fences - Liberty
4. Wynonna Judd - Wynonna - Curb/MCA
5. John Anderson - Seminole Wind - BNA
6. Alan Jackson - Don't Rock The Jukebox - Arista
7. Reba McEntire - For My Broken Heart - MCA
8. Clint Black - The Hard Way - RCA
9. Mary-Chapin Carpenter - Come On Come On - Columbia
10. Lorrie Morgan - Something In Red - RCA
11. Travis Tritt - It's All About To Change - Warner Bros.
12. Alabama - American Pride - RCA
14. Brooks & Dunn - Brand New Man - Arista
15. Travis Tritt - t-r-o-u-b-l-e - Warner Bros.
16. Hal Ketchum - Past The Point Of Rescue - Curb
17. Mark Chesnutt - Longnecks and Short Stories - MCA
18. Suzy Bogguss - Aces - Liberty
19. Garth Brooks - The Chase - Liberty
20. Vince Gill - I Still Believe In You - MCA
21. Trisha Yearwood - Trisha Yearwood - MCA
22. Garth Brooks - Beyond The Season - Liberty
23. Diamond Rio - Diamond Rio - Arista
24. Marty Stuart - This One's Gonna Hurt You - MCA
25. Sammy Kershaw - Don't Go Near The Water - Mercury

26. Collin Raye - In This Life - Epic
27. Vince Gill - Pocket Full Of Gold - MCA
28. Trisha Yearwood - Hearts In Armor - MCA
29. Rodney Crowell - Life Is Messy - Columbia
30. Aaron Tippin - Read Between The Lines - RCA
31. George Strait - Pure Country (Original Motion Picture Soundtrack) - MCA
32. Michelle Wright - Now And Then - Arista
33. George Strait - Holding My Own - MCA
34. Tanya Tucker - What Do I Do With Me - Liberty
35. Sawyer Brown - The Dirt Road - Curb/Capitol
36. Collin Raye - All I Can Be - Epic
37. Ricky Van Shelton - Greatest Hits Plus - Columbia
38. Tracy Lawrence - Sticks And Stones - Atlantic
40. Doug Stone - From The Heart - Epic
41. Alan Jackson - A Lot About Livin' And A Little 'Bout Love - Arista
42. Randy Travis - Greatest Hits Vol. 1 - Warner Bros.
43. Randy Travis - Greatest Hits Vol. II - Warner Bros.
44. Pam Tillis - Put Yourself In My Place - Arista
45. Lorrie Morgan - Watch Me - BNA
46. Tanya Tucker - Can't Run From Yourself - Liberty
47. Hank Williams, Jr. - Maverick - Curb/Capricorn
48. Ricky Van Shelton - Backroads - Columbia
49. Shenandoah - Long Time Comin' - RCA
50. Little Texas - First Time For Everything - Warner Bros.
### Top Composers/Performers
1. ALABAMA - RCA
2. Garth Brooks - Liberty
3. Vince Gill - MCA
4. Mary-Chapin Carpenter - Columbia
5. Alan Jackson - Arista

### Top Songwriters
1. DON VON TRESS
2. Garth Brooks & Pat Alger
3. Vince Gill & John Barlow Jarvis
4. Dave Loggins
5. Skip Ewing & Max T. Barnes

### Top Music Publishers
1. WARNER/CHAPPELL
2. EMI
3. Sony/Tree
4. Opryland Music Group
5. Almo-Irving

### Top Labels - Singles
1. MCA
2. Liberty
3. Arista
4. Epic
5. RCA

### Top Labels - Albums
1. MCA
2. Liberty
3. RCA
4. Columbia
5. Arista

### Top Managers
1. DALE MORRIS
2. Bob Doyle/Pam Lewis
3. Jack McFadden
4. Stan Moress
5. Ken Kragen

### Top Producers
1. RAY PENNINGTON
2. Allen Reynolds
3. Joe Scalfe/Jim Cotton
4. Keith Stegall
4. Jerry Crutchfield

### Top Major Label Promoters
1. BUZZ LEDFORD
2. Bill Catino
3. Bobby Young
4. Scotty Borachetta
5. Eddie Mascola

### Top Indie Labels/Producers
1. PLAYBACK - JACK GALE
2. Stargem - Wayne Hodge
3. Tug Boat - Doc Holiday
4. Killer - Tommy Donelson
5. Round Robin - Jim Pierce

### Top Female Artists
1. JEANNE C. RILEY - Playback
2. Melba Montgomery - Playback
3. Michele Bishop - Playback
4. Melissa Michaels - Interstate 40
5. Dawn O'Day - Killer

### Top Indie Artists
1. TOP 10
   - Jazmine Sullivan
   - Le'Andria Johnson
   - John P. Kee
   - Kierra Sheard
   - Hezekiah Walker
   - BeBe & CeCe Winans
   - Kirk Franklin

### Top Groups/Duos
1. FATS DOMINO & DOUG KERSHAW - TUG BOAT
2. Crystl Gayle & Charlie Louvin - Playback
3. Texas The Band - Dymon
4. Redneck The Band - Zambone
5. Johnny Paycheck & Robert Hampton - AIR

### Top Male Artists
1. JOHNNY PAYCHECK - AIR
2. Roy Drusky - Round Robin
3. P.J. Hawk - Kottage
4. Eddie Bond - American Image
5. Eddie Thompson - Stargem

### Top Indie Promoters
1. CHUCK DIXON
2. Gary Dixon
3. Tommy Donelson
4. Robert Gentry

### Awards - Black Gospel Albums
1. WASH ME - JOHN P. KEE & THE NEW LIFE
2. Community Choir - KYSCOT
3. MIGHTY WATERS - Malaco/Savoy
4. Hallelujah - Malaco/Savoy
5. Hosanna - Malaco/Savoy
6. Praise the Name - Malaco/Savoy
7. Holy, Holy, Holy - Malaco/Savoy
9. Live & Blessed - Malaco/Savoy
10. Different Lives - BeBe & CeCe Winans - Capitol
11. Number 7 - Commissioned - Benson
13. Live - Tramaine Hawkins - Sparrow
15. Through The Storm - Yolanda Adams - Tribute/Spectra
17. Call Him Up - Chicago Mass Choir - Word
18. Pray For Me - Mighty Clouds Of Joy - Word
20. Together - Kurt Carr Singers - Light/Spectra
21. An Invitation - Luther Barnes & The Red Budd Gospel Choir - AIR
22. Victory In Praise - VIP Music & Arts Seminar Mass Choir - TyScot
23. Live & Blessed - Walt Whitman & The Soul Children of Chicago - I Am
24. Phenomenon - Rance Allen - Bellmark
25. Keys To Life - Ben Tankard - Tribute
The Evolution of Gospel Music

By Tim A. Smith

The Idiom of Gospel Music has a rich and treasured heritage, dating back to the early 1920s on the south side of Chicago. It was there that a young man, after hearing a group of five people sing during a Sunday morning church service, came up with the term “gospel song.”

That young man, Thomas Dorsey, is recognized today as the undisputed “Father of Gospel Music.” Dorsey, a noted jazz musician, played for some of the best singers in the music field, most notably, the renowned Bessie Smith.

In 1929, Dorsey committed himself exclusively to gospel music. It was also during that same year that he composed his first gospel hit, “If You See My Savior, Tell Him That You Saw Me.”

In 1932, after the death of his first wife and child, Dorsey penned the classic song, “Precious Lord,” that recognizeably put gospel music on the map. Although this “new gospel sound” wasn’t readily accepted by the black church, like much of today’s contemporary music, the music grew in popularity. By attracting some of the top gospel artists of the day, gospel early became the most important black musical art form since early jazz.

The period of 1940 thru 1960 comprised gospel music’s golden years, with the idiom gaining national attention. In 1939, Sister Rosetta Tharp, one of the music’s early “contemporary artists,” as well as one of its most controversial because of the “bluey” sounds generated through her guitar playing, had a “crossover” hit with her recording of Thomas Dorsey’s “Rock Me” with Luck Millinder’s band. By 1940, the legendary groups, the Deep River Boys, the Charioteers, the Golden Gate Quartet and the popular Wings Over Jordan Choir, all had their own radio broadcast.

Around 1950, phonograph records began to make an impact in gospel music. It was nothing to hear, on a continuous basis, such hits as “Move On Up A Little Higher,” by Mahalia Jackson; “Old Ship Of Zion,” from the Roberta Martin Singers; “Surely God Is Able,” by the Clara Ward Singers; “Our Father,” by the Five Blind Boys; and “Touch Me Lord Jesus,” from the Angelic Gospel Singers, along with a host of others.

Shirley Caesar

Shirley Caesar recorded two albums on the secular Roadshow label. The albums were produced by Michael Stokes, better known for his work with the popular ’70s R&B group, Enchantment. The albums met with minimal success due to Caesar’s audiences’ lukewarm support of her performance of contemporary music.

The Mighty Clouds of Joy ended their long association with the Peacock label to sign with ABC Records. During this time, the Clouds moved from their traditional, quartet-based sound to one with a more urban contemporary flavor. Of all the traditional artists attempting this “crossover,” the Clouds were the most successful. While at ABC, the group hit the R&B and dance charts (at the time of the disco craze), with such hits as “Time,” “Mighty Clouds of Joy,” “Mighty High,” “Millionaires,” and “Everything Is Love.” Also of note, the Clouds were, if not the first, then one of the first gospel artists to appear on the popular dance/music show, Soul Train.

During the mid to late ’70s, the flame of the black contemporary gospel sound began to dim itself. This was due partly to the growing popularity of the gospel choir, declining sales, the black church’s reluctance to accept contemporary music as a true form of gospel, the reluctance of radio to include contemporary music on its playlist and format, and the lack of knowledge regarding this new musical sound, as well as a dearth of promotional support from record companies.

Fairfield Four

Today, gospel music in all shapes, forms, and sounds is enjoying tremendous commercial success. Gospel is now being incorporated into rap, jazz, pop, urban, classical, folk, blues, country, along with the more traditional configurations. Many industry followers feel that gospel will follow the lead of country music in being the next genre to gain mainstream acceptance.

Thanks should go to artists such as the Winans, BeBe & CeCe Winans, Take 6, and Sounds of Blackness, for giving gospel music visibility in the mainstream marketplace, and creating mass appeal for a music that was generally relegated to Sunday morning church services.

James Cleveland

This period also produced some of gospel’s legendary figures. R.H. Harris, G.T. Turner, Archie Brownlee, Julius Chancellor, Alex Bradford, J. Robert Bradley, Robert Anderson, Joe May, and a young, gravel-voiced singer who would later become the “King of Gospel Music,” James Cleveland, were soon to be recognized as some of the top male singers on the circuit.

Not to be outdone by their male counterparts, the ladies had their own group of “church-wreckers.” Willie Mae Ford Smith, Rosetta Tharp, Roberta Martin, Mahalia Jackson, Mary Johnson Davis, Sallie Martin, Queen C. Anderson, Marion Williams, Alberta Walker, Bessie Griffin, Dorothy Love Coates, Inez Andrews, Ruth Davis, and Clara Ward were just a few.

The Times They Are A-Changin’—The face of gospel music began to take on a new look during the late ’60s and early ’70s. In 1969, a new “contemporary gospel sound” began to make its presence felt in a fiery, rhythm-driven arrangement of “O Happy Day,” by the Edwin Hawkins Singers. This new sound was further popularized through the emergence of two more young, innovative talents, Andrae Crouch and Rance Allen.

Many traditional gospel artists, seeing their popularity and record sales decrease, dabbled with this contemporary sound in an attempt to rekindle their musical flame.
Christmas Greetings

Compiled by Gregory S. Cooper & Cory Cheshire

DORIS AKERS, legendary composer: "The Holy Child that we write and sing about came to Earth 2,000 years ago and brought great joy to the world, peace on earth and goodwill to humankind. Jesus Christ the Lord came to bring individual peace. It would be wonderful if his peace could be felt both nationally and internationally. May the reason for the season bring love, joy, peace, and goodness to you all, and a happy and prosperous new year." A noted composer, Akers' credits include "Grow Closer," "Lead Me, Guide Me," "Sweet, Sweet Spirit," and "Lord Don't Move That Mountain," co-written with the late Mahalia Jackson.

DEMETRUS ALEXANDER, gospel promotions director, Warner Bros.: "Christmas is a wonderful time of the year. It softens hearts, makes us spend time with friends and family, and ushers in a spirit of love and generosity that I wish existed all year. I would like to challenge the world to maintain the spirit of Christmas every day. You will be surprised at the benefits. God Bless!" Ms. Alexander is responsible for promotions of gospel artists signed to the Nashville-based Warner Alliance label and the Burbank and Nashville offices of Warner Bros. Records.

DR. T.B. BOYD III, president, CEO, National Baptist Publishing Board: "Holiday greetings of good tidings and great cheer is my wish for you at this significant time of the year. As we celebrate this yuletide season, let us remember to keep Christ in our lives. After all, He is the reason for the season." Dr. Boyd is also responsible for compiling the most popular hymn book to date, The New National Baptist Hymnal. Since its inception in 1977, it has sold more than six million copies worldwide.

LIZZ LEE,FIXIT recording artist: "I pray that everyone will practice giving of themselves to others this Christmas and throughout the year, not just tangible gifts, but share their gifts of the Spirit and ministry." Lizz Lee, recently signed to FIXIT Records, and Edwin Hawkins, along with the "Angels of Mercy" choir from the motion picture Leap Of Faith, made a recent appearance on the Arsenio Hall Show as a kick-off to their Angels of Mercy tour.

MIKE E: Cash Box caught up with the true interpreter of African-American culture, Mike E, who offered us this clever greeting: "Twas the night before Christmas, and all through the house Everybody was jammin' especially the mouse/ The speakers were hung from the chimney with care/ You could hear the base boomin' everywhere/ Have a funky merry Christmas and a happy new year. Peace out." Mike E is a Dove award-winning artist currently signed to Reunion Records.

SAM MOORE, CEO, Thomas Nelson Publishers: "In our society the Christmas season has become the most stressful time of year—overloaded schedules, year-end pressures at work, long lines at cash registers, financial worries, and on and on. My prayer is that our record companies will continue to create recordings that communicate the true meaning of Christmas—the meaning of life, and my wish for all Cash Box readers is that they will know the joy, hope, and peace He brings to all who discover Him." In 1992, Thomas Nelson Publishers purchased Word, Inc., home of Christian artists such as Amy Grant, Wayne Watson, and Deniece Williams.

DR. CLEOPHUS ROBINSON, Pastor and legendary gospel singer: "At this most joyous season of the year, we celebrate the birth of our Savior. He was born at an inn. This intimates that He came into the world but to sojourn for awhile, as in an inn. An inn receives all comers, and so does Christ. He hangs out the banner of His love for His sign, and whoever comes to Him, He will in no way cast out; only unlike other inns, He welcomes those that come without money, without price. As we celebrate the birth of the Savior, remember what the significance of the birth of our Lord Jesus Christ is all about—Love. A very merry Christmas to you all and a prosperous New Year."

GEORGE W. STEWART, director black gospel, Spectra: "Congratulations to Cash Box Magazine for an outstanding year. My prayer is for your continued growth as an instrument to expose gospel music for many years to come. I also wish for each of your readers a blessed Christmas and a prosperous new year. May you all find the peace of God that passes all understanding." As director of the black gospel division at Spectra, Mr. Stewart is responsible for the distribution of product from seven labels, which include Tyoscot, Blackberry, Light, Aleho, Sweet Rain, New Haven, and Tribute.

COUNT STOVALL, actor, writer, lecturer: "Music is a walk in the rain through the park of my soul which brings sunshine into my world. May your holidays be filled with sunshine. Peace to all."

VANESSA VAUGHN, Anderson Communications: "When a child is born he needs to feel the warmth of a loving parent. It is my prayer that we who are born in Him will feel the glow in this season, and with every blessing show our appreciation with enthusiasm to our Father who loved us enough to give us His very best." Ms. Vaughn is the producer of the syndicated radio program, Inspirations Across America. Hosted by Burke Johnson, the show reaches more than 200 marketplaces weekly. Inspirations Across America is only one of four programs produced through Anderson Communications.
New Releases...

1. MILLIONS & MILLIONS (Dayspring) — Millions & Millions

2. LESSONS OF LIFE (Word) — Mid South

3. THE SINGLES (Warner Alliance 4142) — Various Artists

4. MORNING HAS BROKEN/PRECIOUS MEMORIES/HARK! (Star Song 8265/8244/8270) — Russell Cook on Hammer Dulcimer

5. A CAPPELLA COUNTRY—THE SERIES (Word 7019368506) — Acappella

A GOOD NAME...— Benson's Dallas Holm recently sang for the FBI's annual Prayer Breakfast held in Dallas, Texas. Former Cowboys coach, Tom Landry, was the guest speaker for the event, which was attended by local law enforcement agencies. Pictured (l-r) are: Dallas; wife Linda; Landry; and the Holm's daughter, Jennifer.
An Ending - A Beginning

Mervyn E. Warren

IT’S NO SURPRISE that Mer-
vyn Warren is co-executive producer on the stunning Handel’s Messiah: A Soulful Celebration. War-
ren began playing the piano by ear at age five, and from there he has matured into a highly sought-after
composer, arranger, and singer in the music field. He accompanied many artists including Stevie Wonder, Patti Austin, and Clifton
Davis in live performances, as well as writing songs and arranging for Quincy Jones, Kenny Rogers, George Duke, Dianne Reeves, The Man-
hattan Transfer, John and Mathis, Joe Sample, Spike Lee, and others. In addition, Warren was an original member of the highly ac-
claimed a cappella sextet, Take 6, as well as being part of projects for BeBe and CeCe Winans, The Richard Smallwood Singers, Yolan-
da Adams, Thomas Whitfield, and others in the gospel marketplace. We welcome him as this week’s guest writer for our Perspective
column.

The End of This Year

marks the end of an era—an era in gospel music, an era of innovation, an era of an enigma—the era of
Minister Thomas Whitfield. Tommy experienced a fatal heart attack in June of this year. He was only 38. But prior to that, in my
opinion, no other single person has so widely influenced such a broad range of gospel musicians. Artists old and young, professional and
amateur, contemporary and traditional (and practically everyone in between) are familiar with, and identify with, the “Thomas Whit-
field Sound.” To simply say that Tommy’s sound was unique would be an ignorant injustice to a man

possessing such phenomenal gifts. A virtuoso pianist, organist, and keyboard player, prolific composer, a skillful
vocalist, a teacher, a leader, and a man of God, he was revered by all who were blessed to have been touched by his
music.

The Maestro, as he had come to be called, was—and still is—a
nearly unlimited. I’ve seen many a keyboardist (yes, I’m guilty) incor-
porate some playing technique or some “lick” into his or her perfor-
mance and proudly confess, “That’s a Tommy move.” And I’ve heard
many singers emulate his distinctive phrasings. (Who me? Nah!) But even more frequently I hear new gospel songs whose writers or ar-
rangements have unmistakably “borrowed,” or arrived at derivations of
Tommy’s chord progressions. (Okay, so arrest me.)

Within the past decade or so, Tommy has literally redeemer
gospel music. And although I didn’t know him before then, I’m sure he made numerous meaningful contribu-
tions in his earlier life. His 1983 album, Hold Me, pleasantly shocked
the gospel music community. I was living in Huntsville, Alabama at the
time attending college where many students were musically gifted and
where I was a small fish in a small pond. I was known for writing
jazz-gospel stuff, and on Saturday afternoons several of my friends
charged in our dormitory and demanded that I hear this new
record “immediately!” Little did I know that this was to be a life-
changing occasion. I was dumbfounded. Here was a gospel
project with a distinct jazz twist. I was in heaven. (Well, not really, but
I’m sure we’ll see Tommy there.)

He introduced an unprece-
dented amalgamation of jazz, clas-
sical, R&B, and both traditional
and contemporary gospel styles, result-
ing in a special sound that just about
anyone could appreciate. And his
subsequent projects, whether solo,
or with the Thomas Whitfield Com-
pany, whether introducing or producing other artists, all bear
his manneristic mark. So while
musicians have marveled for years at
the inner workings of his radical
inventions, no doubt, many fans,
unable to precisely describe such
specific musical ingredients, just
knew he was bad.

It’s kinda funny that Tommy
told me once, “You know, Merv, it
wasn’t until I heard Thomas Whitfield.” He was refer-
ing to some of the resistance he encountered years ago as a result of
his innovative style. But isn’t that
the nature of all art—innovation,
competition and controversy? Just
think what music would be like if
it had never changed in the last 200
years. In the last 100 years. In the last
50 years. In the last 10 years. Yes,
there are always those who question
the introduction of a new style or
format into gospel music. But let me
remind them that the gospel music
that they consider “acceptable”
today was almost without except-
tion considered “unacceptable” or
controversial when it was first writ-
ten. But, in time, it gradually won
acceptance. That’s just how human
nature works. And now, Tommy’s
music is so widely loved that one
would doubt it was ever any other
way.

And so I pay him tribute, with
my proclamation that his era has
ended, but only in the mortal sense,
because his influence lives on in the
artistry of those who loved
him and his work. Thus, a new era
begins—an era of a new apprecia-
tion for Tommy’s work—an era of
new opportunities for wider accep-
tance of new ideas and new music.
So in the spirit of fellowship,
togetherness, and cooperation, let
us cross the threshold of this new
year with a renewed commitment
to God and to ministry and to art,
striving to be more tolerant, where
appropriate, of things new and dif-
ferent. Let’s get God use whomever
He chooses. After all, He’s still using
Tommy, and He wants us to use you.

—Mervyn Warren
NSM-America Announces New Financing Program

CHICAGO—Zero interest is a key element of the new NSM-America financing program, which began in mid-December and will continue through January of 1993. This first-time move for the company allows qualified operators to finance the purchase of any number of new NSM jukeboxes and pay no interest on a 12-month plan; under four percent on an 18-month plan and under six percent on a 24-month plan. The program was put together by NSM-America and Firestone Financing.

While low-cost financing programs are new to the jukebox industry, this is a first-time move for NSM machines. As explained by NSM-America's vice president John Margold the timing of the program was prompted by the fact that "NSM simply has not had enough product to satisfy the marketplace for the past three years," during the firm's rapid growth period. The German parent company and the recently established U.S. production facility in Illinois are just now reaching a point of volume production to meet market demand.

 Sega's Virtua Racing Twin

CHICAGO—The outstanding, new Virtua Racing Twin from Sega incorporates state-of-the-art mechanisms and the latest in CG technology to reproduce for players all the thrills and excitement they would expect to experience in actual driving competition. This is realism at its utmost!

The game is housed in a two-player, sit-down cabinet and features three separate race courses. It can be played by from one to eight players (four cabinets can be linked for an eight-player total). The model has two 26" horizontal monitors for perfect viewing of the play action, along with such controls as motor-assisted steering wheels, butterfly shifters, four Virtua perspective buttons, accelerator and brake pedals and start buttons.

Once you slide behind the steering wheel you enter into a new dimension of simulated racing that begins the moment the pit crew waves you onto the race track. As you hook your race car into the turn you feel the force of the tires pulling at your steering wheel as you watch the scenery whizzing by. The Virtua buttons allow you to change your viewing perspective from behind the car to that of the driver.

The climax comes as you approach the finish line, nose to nose with your opponent. In one quick move, you bump his left tire causing him to spin out of control as you take the checkered flag!

Further information about Virtua Racing Twin may be obtained through factory distributors or by contacting Sega Enterprises, Inc., 2149 Paragon Drive, San Jose, CA 95131.

Quarter Mile and Clay Shoot From Bromley

CHICAGO—Bromley, Incorporated recently introduced two new redemption pieces to further embellish this fast-growing market. The models are Quarter Mile and Clay Shoot.

Quarter Mile, as the name implies, is a one-player, fast driving game, with skill as a key element. The player "drives" his own coin down the playfield while skillfully trying not to let it fall off the edge. If the coin is successfully steered to the bottom, an operator-settable jackpot is awarded.

Game play is very fast—anywhere from two seconds to 30 seconds, depending on player skill. Quarter Mile features a ticket dispenser, 100% solid-state electronics, easy access, low ticket indicator light and the BSMT 2000 stereo system. It is currently in full production and available for immediate delivery.

Clay Shoot is a one or two-player redemption game based on skeet shooting. What you do is shoot as many clays (pigeons) as are presented to you. Two clays occur in each round. A perfect score will offer an extended play and a double-extended play. Extended play, double-extended play and value for each successful shot are operator-adjustable.

Clay Shoot features two ticket dispensers, 100% solid-state electronics, easy access, low indicator light and the BSMT 2000 stereo system. It, too, is in full production and available for immediate delivery.

Further information may be obtained through factory distributors or by contacting either Joe Bundra at 708-438-3834 or Leprechaun at 206-869-6400.
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