Trisha Yearwood: Walkin’ Away With The Hits

PLATINUM BLONDE That’s one way to describe her. Determined, devoted and driven are others. In 1991, Trisha Yearwood made one of the strongest debuts of any woman in country music history. Her first single, “She’s In Love With The Boy” went to #1. Her first album, Trisha Yearwood, went platinum—a first for a female artist. She also won seven new artist awards including the Academy of Country Music and the American Music Awards. Not a bad start, huh? With the release of her sophomore album from MCA, Hearts In Armor, which went gold just weeks after its release, Yearwood offers even more evidence that she’s here to stay. A guest appearance from former Eagle, Don Henley, on her latest single, “Walkaway Joe” has just given her another #1 on the Cash Box Top 100 Country Singles chart. With the pressures of recording her second album alleviated, Yearwood appears ready to take on the world. Manager Ken Kragen says she’ll be the Linda Ronstadt of the ’90s. “I shouldn’t say that,” says Kragen, though. “It’s not fair to her. It builds unrealistic expectations.”

Realistic or not, Kragen’s management has Yearwood participating in a $10 million dollar Revlon perfume campaign, doing a small role in a Peter Bogdanovich film, and touring with Travis Tritt and Little Texas in Budweiser’s Rock ‘n’ Country Tour, among other things. “I have bad days,” says Yearwood. “Then I also realize all the good things that are happening. It seems just yesterday I was back at MTM answering phones.”

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CAHN GONE: Legendary ASCAP lyricist Sammy Cahn died of congestive heart failure on Jan. 15 in Los Angeles. He was 79.

Cahn was one of the most renowned and celebrated lyricists of the past six decades. A four-time Academy Award winner for Best Song, Cahn wrote the lyrics for "Three Coins In The Fountain," "All The Way," "High Hopes" and "Call Me Irresponsible." He also wrote the Emmy-winning song "Love And Marriage." Among his chief collaborators were composers Saul Chaplin, Jule Styne, James Van Heusen, Sammy Fain and George Barrie.

A member of ASCAP since 1936, Cahn served on the ASCAP board since 1977. Most recently he was vice president of the performing rights society. Last year, he became the first recipient of ASCAP's Golden Note Award. Since his election in 1973, Cahn served as president of the National Academy of Popular Music/Songwriters Hall of Fame.

Cahn is survived by his wife Tita, his son Steve, his daughter Laurie, and two grandchildren, Rachel and Keith.

HIGH CLIVE: Arista Records has set an all-time company record in sales for the first six months of the fiscal year, which began July, 1992. The label marked sales of over $167 million, making it the largest six-month sales period in Arista's history.

Sales during the first half were led by Whitney Houston and the soundtrack album of The Bodyguard, her smash movie debut. The album has surpassed sales of six million units, with no end in sight. The #1 single from the soundtrack, "I Will Always Love You," is over four million units, making it only the second single in history to be certified 4x platinum.

Other releases contributing to the record-breaking half-year are double platinum lps from Kenny G, Boomerang soundtrack, TLC, and Brooks & Dunn. Platinum albums from Annie Lennox and Alan Jackson have further marked this outstanding period for Arista.

Arista president Clive Davis says, "The diversity and depth of our artists' talent in all areas of music has truly caused this explosion to prominent major label status."

ELLA B'DAY BASH: Harry Belafonte, Phyllis Hyman, Diane Schuur, Ashford & Simpson, Nancy Wilson and other major performers will join together at Carnegie Hall on Tuesday, Feb. 2 at 7:30 p.m., in a musical evening dedicated to the First Lady of Song, Ella Fitzgerald, launching the celebration of her 75th birthday year. While Ms. Fitzgerald will not be attending the tribute, she has expressed her thanks to The Schomburg Center for designating her as its Black History Month honoree.

Tickets for the event range from $35 to $1,000 and may be obtained from the Schomburg Center by calling (212) 491-2040. The $35 and $50 tickets may be purchased at the Carnegie Hall box office and/or through Carnegie Charge (212) 247-7800.

Ted Nugent was arrested Jan. 11 at the Cincinnati Gardens, Cincinnati, Ohio, following a concert by Damn Yankees, the group co-founded by Nugent. The guitarist/songwriter was cited for violations of the fire code after shooting two flaming arrows from the stage. The pyrotechnic display is a regular part of the group's show, repeated at many venues on their current North American tour. Pictured with Nugent (l) is a Cincinnati corrections officer.
CASH BOX CHARTS

TOP 100 POP SINGLES
JANUARY 30, 1983

#1 SINGLE: Whitney Houston

HIGHER DEBUT: Shal #50

TO WATCH: Def Leppard #38

1 I WILL ALWAYS LOVE YOU (from "THE BODYGUARD") (Arista-1-2480) Whitney Houston 1 11
2 I IF EVER FALL IN LOVE (Gasoline Alley/MCA 54518) Shal 3 6
3 IN THE STILL OF THE NIGHT (Motown 2193) Boyz II Men 4 9
4 RUMP SHAKER (MCA 54388) Wreck-It-Effect 2 14
5 SAVING FOREVER FOR YOU (Shanice 18719) Shanice 5 14
6 RHYTHM IS A DANCER (Arista-1-2437) Snap 6 24
7 GOOD ENOUGH (MCA 54517) Bobby Brown 8 16
8 DEEPER AND DEEPER (Maverick/Sire 19039/WB) Madonna 9 8
9 WHEN SHE CRIES (RCA 62412) Restless Heart 11 12
10 7 (Wasley Park 55811/Warner Bros.) Prince & The N.R.G. 16 1
11 REAL LOVE (Uptown MCA 54545) Mary J. Blige 12 22
12 I'D DIE WITHOUT YOU (from "BOOMERANG") (LaFace/Arista 2-4034) P.M. Dawn 7 20
13 FAITHFUL (EMI/EGD 50411) Go West 12 11
14 WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025) TLC 13 21
15 TO LOVE SOMEBODY (Columbia 74733) Michael Bolton 15 10
16 MR. WENDAL (Chrysalis 24810) Arrested Development 21 6
17 GIVE IT ALL TO YOU (EMI/EGD 50415) En Vogue 20 8
18 I DONT WANT TO BE YOUR LOVER (LaFace/Arista 2-4035) Peabo Bryson & Regina Belle 19 3
19 LOVE IS ON THE WAY (Third Stone/Atlantic 98500) Saigon Kick 21 17
20 NO ORDINARY LOVE (Epic 74374) Sade 31 12
21 I LOVE YOU PERIOD (Dez American 18724/Reprise) Don Black 38 6
22 WHOLE NEW WORLD (ADADDIN'S THEME) (Columbia 74751) Peabo Bryson & Regina Belle 21 11
23 I'M EVERY WOMAN (from "THE BODYGUARD") (Arista-1-2519) Whitney Houston 57 3
24 FLEX (Columbia 74373) Madonna 14 15
25 WALKING ON BROKEN GLASS (Arista 1-2452) Annie Lennox 24 21
26 I GOT A THANG 4 YA! (Perspective 008/A&M) Lo-Key 34 11
27 IT'S GONNA BE A LOVELY DAY (Arista-1-2426) The S.O.U.L. S.S.T.E.M. 40 9
28 GANGSTA (MCA 54555) Bell Biv DeVoe 18 11
29 DRIVE ( Warner Bros. 18729) R.E.M. 37 13
30 QUALITY TIME (Uptown MCA 54517) Hi-Fi 41 8
31 LOVE SHOULD Brought You Home (from "BOOMERANG") (LaFace 2-4035/Arista) Tony Braxton 30 11
32 HOW DO YOU TALK TO AN ANGEL (Capitol 44960) The Heights 28 17
33 LOVE CAN MOVE MOUNTAINS (Epic 74373) Celine Dion 48 10
34 STAND UP (KICK LOVE INTO MOTION) (Columbia 74633) Del Leppard 56 7
35 STEAM (Geffen 191) Peter Gabriel 60 6
36 WHERE YOU GON' NOW (Warner Bros. 57398) Damn Yankees 29 17
37 JADE (Next Plateau 5500) Jadakiss 49 6
38 DIZZY (Next Plateau 5500) Paperboy 52 6
39 NO MISTAKES (MCA 54554) Patty Smyth 53 5
40 EVERYTHING'S GONNA BE ALLRIGHT (Uptown MCA 54550/MCA) Father MC 48 8
41 END OF THE ROAD (Motown 2178) Boyz II Men 32 28
42 LAYLA (Reprise 18767) Eric Clapton 33 19
43 GET AWAY (MCA 54511) Bobby Brown 61 2
44 THE LETTER (Curb/108) Wayne Newton 26 28
45 HANG ON A STRING (Columbia 74700) Toad's Wilder Sister 53 10
46 HEAL THE WORLD (Epic 74790) Michael Jackson 51 7
47 GUIDING LIGHT (Capitol 44937) The Eagles 18 6
48 I'M GONNA GET YOU (Capitol 44938) Whitney Houston 58 23
49 I'M GONNA GET YOU (from "BOOMERANG") (LaFace 2-4035/Arista) Whitney Houston 60 3
50 I GOT A MAN (Island 805 305/GPL) Positive K 54 6
51 FREE YOUR MIND (Arista 60397) En Vogue 35 20
52 REBIRTH OF SLICK (COLUMBUS/DAVE) (Pendulum 6447/Elektra) Digidale Planets 90 2
53 THE LAST SONG (MCA 54510) Etton John 37 13
54 WHO'S GONNA RIDE YOUR WILD HORSES (Island 805 321) U2 38 12
55 HOMES (Pump 193/Quality) (Lifegate Shade Of Brown) 59 7
56 I WISH THE PHONE WOULD RING (Arista 1-2468) Charley & Eddie 42 12
57 WOULD I LIE TO YOU (Capitol 44939) Charles & Eddie 42 23
58 INFORMER (Arista 1-96112) Brian's Love 58 3
59 COMFORTER (Gasoline Alley 54546/MCA) Shal Debut 60 1
60 UNDERSTAND THIS GROOVE (RCA 62437) Sound Factory 65 3
61 SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54430) Patty Smyth/Don Henley 45 26
62 SLOW AND SERIOUS (Epic 74741) Shabba Ranks Featuring Johnny Gill 50 14
63 REMINISCING (Island 805 324) Mary J. Blige 66 8
64 LOVEFULL IN THE NIGHT (Island 805 324) Kenny G 82 6
65 JUMP AROUND (Tommy Boy 520) House Of Pain 58 21
66 PLEASE DON'T GO (Next Plateau 336) K.W.S. 63 21
67 I WILL BE HERE FOR YOU (Geffen 19185) Michael J. Smith 64 21
68 CHAINS AROUND MY HEART (Capitol 79085) Richard Marx 67 17
69 THE RIGHT KIND OF LOVE (from "BEVERLY HILLS 90210") (Jovian 1701) Jeremy Jordan 77 7
70 IT'S ALWAYS (from "SOUTH CENTRAL") (Hollywood Basic 54460) Classic Example 79 11
71 SEXUAL (Big Beat/Atlantic) Goddess 77 3
72 WICKED (PolyGram 5383) Ice Cube 69 29
73 LIGHTS (Columbia 74740) Journey 88 2
74 SOMEONE TO HOLD (Epic 74422) Troy Lorenz 43 17
75 DAZZLY DUKE (Epic 74422) Duice 86 3
76 THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PPL) Boy Krayzy DEbut 77 1
77 BED OF ROSES (Jamboree 864 825/Mercury) Boyz II Men 78 3
78 PLEASURE (Big Life 867 166/Mercury) The Soup Dragons 72 7
79 SHAMROCKS AND SHENANIGANS (Tommy Boy 534) House Of Pain 70 7
80 LITTLE BIRD (Arista 1-2368) Annie Lennox 80 6
81 WHEN I LOOK INTO YOUR EYES (Epic 44440) Firestone 71 26
82 SHE'S PLAYING HARD TO GET (Jovian 19007) Hi-Fi 74 21
83 BABY I'M REAL FOR/NATURAL HIGH (Virgin 2622) Alter 7 52
84 SYMPHONY OF DESTRUCTION (Capitol 44486) Megadeth 76 25
85 FEELS LIKE HEAVEN (Warner Bros. 18651) Peter Cetera 69 2
86 GAMES (Atlantic 87448) Chuckil Icelandic 70 8
87 I'M GONNA GET YOU (Columbia 74815) Brian McKnight 69 3
88 LOVE IS (from "90210") (Island 805 324) Vanessa Williams & Brian McKnight 98 6
89 EROTICA (Maverick/Sire 1782) Madonna 83 16
90 HAVE YOU EVER NEEDED SOMEONE BAD (MCA 54464) Del Leppard 84 23
91 TELL THE TRUTH (Reprise 18673) Jude Cole DEbut 92 13
92 HUMPPIN' AROUND (MCA 54432) Bobby Brown 85 27
93 BABY, I BELIEVE IN YOU (Columbia 74756) George Lamond 87 8
94 SESAME'S TREAT (Capitol/Atlantic 10008) Smart's 89 19
95 HOW ABOUT THAT (Arista 1-96112) Bad Company 91 22
96 GROOVIN' IN THE MIDNIGHT (Chamaicas 12617) Mali Priest 92 12
MUSIC REVIEWS

SINGLES

MICK JAGGER: "Sweet Thing" (Atlantic PRCD 4900-2)
As the first single to be released from his upcoming Wandering Spirit album (his solo debut on Atlantic), Mick has enlisted the support of producer, Rick Rubin (Red Hot Chili Peppers) and several hip sidemen. For what reason is anybody’s guess but because there’s an apparent change in style of demonstrable difference in sound from most of Jagger’s lengthy body of work. Yet, this one is definitely Stones era. But then again, why fix it if it ain’t broke? Jagger writes and co-produces.

LINDSEY BUCKINGHAM: "Soul Drifter" (Reprise PRO-CD-5828)
As part of the re-assembled official band of the Clinton inauguration, the members of Fleetwood Mac all seem to have something to pitch. Buckingham is no different, with another release off of The Cradle solo LP. This single is yet one more example of Lindsey’s musical influence on the overall sound of the ’70s Mac Attack and should at least deserve attention on Adult Contemporary stations. Buckingham and Richard Dashut produce.

INXS: "Beautiful Girl" (Atlantic PRCD 4886-2)
Here’s an example of that. Single which has served up vocals from these rocks from Down Under. Andrew Farriss (one of three Farriss brothers in the group) is the sole creative source on this self-spoken track from their Welcome To Wherever You Are album. It would be hard to imagine how anything could be done as controversial, even in videos. Maybe this release is the apology for "Taste It." Mark Opitz and INXS produce.

TREY LORENZ: "Photograph Of Mary" ( Epic ESK 74683)
Immediately following the success of Mariah Carey’s MTV Unplugged LP, in which Trey was the featured vocalist on the smash-hit version of the Jackson Five classic, ‘I’ll Be There,’ there was a self-titled solo album out on the young R&B singer. After enjoying some Top 30 success with his previous single, ‘Someone To Hold,’ Trey’s follow-up is a dud more than a follow-up track with five mixes to choose from. Hitmaker, Walter Afanasieff and mentor, Mariah Carey produce.

SAIGON KICK: "All I Want" (Third Stone/Atlantic PRCD 4444-2)
This thick, acoustic-laden track from Saigon Kick’s The Lizard lip is probably a more lightly twisted version of U2’s ‘Still I Feel Found’ What I’m Looking for’ than it would be hard not to argue the similarities. Songwriter/handmember/producer Juno Larsh has no track with five mixes to choose from. Hitmaker, Walter Afanasieff and mentor, Mariah Carey produce.

MARTHA WASH: "Give It To You" (B RCA RD ) (2612-1)
Dance diva Martha lends her ample vocal chops to a rather simple, clichéd melody with its repetitious, doo-wop beat on the Top 40 edit of this track from her self-titled album. There are two additional re-mixes that spark a bit more life into the track on the CD single, one from Maurier Joshua & E- Lust and another from David Morales (the album version is also included). The Dance charts would the obvious choice here. Writer and producer is Brian Alexander.

POP SINGLES LOOKING AHEAD

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1. I’M EVERY WOMAN(Arista) . Whitney Houston
2. KNOCK-N-BOOTS(MCA) . Wreck-N-Effect
3. SWEET THING(Atlantic) . Mick Jagger
4. TOSS UP(Polygram) . 12Deep
5. MARIAH CAREY DONT YOU CRY(MCA) . Stevie Smith
6. HIP-HOP HOPPER(Tommy Boy) . Naughty By Nature
7. GIVE IT UP(Atlantic) . Troop
8. SHE’S NOT CRYIN’ ANYMORE(Mercury) . Billy Ray Cyrus
9. WHEN MY SHIP COMES IN(NC) . Del Black
10. MAN ON THE MOON(Atlantic) . R.E.M.
11. TWO PRINCES(Epic) . Spin Doctors
12. DOGS OF LUST(Epic) . The The
13. 99.99(A&M) . Supreme Vega
14. LOVE KILLS(Hollywood) . Freddie Mercury
15. ITS A LITTLE TOO LATE(Liberty) . Tanya Tucker

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ALBUMS

ROLLINS: The Boxed Life (Mango 27877-21090-2)
For those of you who only know Henry Rollins as a rock artist (The Rollins Band), well here’s a bit of news… he’s also been a coffee-house speaker/dotsettian for 15 years. This two-CD set was recorded over the course of several spoken-word dates the very outspoken Rollins has performed over the last year or so. His voice and vision are as sharp and unlike most of those anger-filled standup comedians, but at least he has figured out a useful back-up career. Rollins and his voice, and operates with multi-language.

TISHA: Tisha (Capitol CDP 92787-2)
Actress/singer Tisha Campbell’s impressive list of television and movie roles are only part of the multi-dimensional career her mother/manger has mapped out for her. This is Tisha’s debut album, and it is filled with 10 tracks of spirited R&B dance grooves and soul-inspired ballads. On two of the cuts, Tisha exercises her right to co-write her own material with both her mom and song producer, David A. Williams. Other producers are Vassal Befford, Derek Bramble and Donald Robinson.

TRIUMPH: Edge Of Excess (Victory Music 383 480 012-2)
Canadian power-rock trio Triumph has re-emerged after five years with their 11th album. With the 1988 departure of singer/guitarist, Rick Emmett, (drums) Moody has taken the role of vocalist full-time. New saxman, Phil X adds to the new and screaming punch needed to propel the seminal hard rock band into the next decade. The 10 songs include a few collaborations with new boy Phil, but the bulk is written by Moore, guest guitarist/foot-sold, Madalen, and bassist/producer, Mike Levine.

JOHN GORKA: Temporary Road (High Street 1035-2)
New Folk singer/songwriter John Gorka’s third album (second for High Street) is a 13-cut, folk-rock effort with a healthy dose of country-inspired acoustic guitar picking, foot-stompin’ rhythms, as well as the deep, personal feelings and reflective observations which make up the theme of Temporary Road. This New-Jersey-born home-boy seems just as much at ease with a fiddle or pedal steel in the mix as any beginner. Produced by Dwayne Atkinson and Steven Miller.

FISH KARMA: Sunnyslope (Triple X 51099-2)
What is it about school teachers changing their names when they decide to get into music? Neil Strickland is too big, but you might want to ask Fish Karma, an elementary school teacher whose sophomore album is full of poetic cynicism, twisted observations and humor. Backed by an actual band, Fish recites his lyrics in a mock-Dylan fashion. The title track on this honors (one pretty much sums up the gist of the 14 tracks that fill this native Arizonan’s latest lip produced by label owner, Mojo (Toad)quiroc, Nixon.

HEDD: Hedd (Trippr 77147)
Something this independent always needs more explanation, even in its apparent simplicity. The initial bag would have to be open, freeform, guitar-oriented, 60% acid rock, as there are no structures and no predictions for the seven (is that a whole album?.. yes, the songs are long) tracks on their debut self produced and self released. L.A. transplants (East Coast, Far East) are the first to admit they are intentionally ignoring the commercial trend, which is fine, and made, Kevin Killen, Costello and The Brody Quartet produce.

PICK OF THE WEEK:

ELVIS COSTELLO AND THE BRODY QUARTET: The Juliet Letters
(Warner Bros. 9 55180-2)
Now, this isn’t necessarily going to go ripping up the charts, mind you. But we all know Mr. Declan MacManus (Elvis) has done his share of the poetic bizarro. This latest effort is equal parts equally wild and brilliant as any other project he’s undertaken. As his own self-ad- monished his first rock and roll album, "the string quartet provides the musical backing for a series of recorded songs set in the ‘letter’ format, with arrangements, music and lyrics provided by all five. The 20 tracks range in length from the quick and wordless to the long and complex. Although the project could have been edited down to a shorter and released on another album, this is obviously the statement they wanted to make. Kevin Killen, Costello and The Brody Quartet produce.
By Neil Alunakal

THIS AIN'T NO DISCO 1993

More for prospective New York tourists whose faulty perception of the club scene is the bridge-and-tunnel crowd featured on MTV's The Grind, I've surveyed the 1993 Manhattan club scene for you next week...

EVEN THE DIE-HARD CLUB KIDS are throwing in their multi-striped and stripes—once going from clubs to NYC's midnight snack staple, Coffee Shop to after-hour clubs and ending the night bungee jumping off the Hudson on ecstasy, they are resigned to the notion that the New York scene has been on a slow dive since long past closing of Studio 54 and Area. Of course, they're trying to battle discotheque nostalgia is club monarch, Peter Gatien, with his celebrated $8 million Club USA opening as big as life as the neon XXX signs that internalize its Times Square location at the old Shubert Theater. Complete with floating plexiglass slide, troposphere designed by Thierry Mugler, chariot seats by Jean Paul Gaultier, and black vinyl S&M sofas, USA forms a satirical pastiche of 80's America. With Gatien's bread-winning-stripe Pal-ladium changing format for its unpointed tenth and Limelight celebrating its 10th year anniversary, Gatien's big club empire may expand to canibalization after his March re-opening of Tunnel (Gatien also puts out indie rave label Vortex and is executive producing De Niro's direct-ing debut, Bronx Tale).

In size, Gatien's only serious rival is the gargantuan Webster Hall (opened September 1). Holding on to the building's elliptical past, Webster Hall was originally the city's first night club (and there, Dad's first exhibit). It was previously the old Ritz and before that the RCA recording studio where the likes of Frank Sinatra and Tony Bennett laid down some tracks, and still earlier Spanish nightclub Casa Galicia. Wearing its history on its sleeve, the Art Deco murals and plaster powder rooms have been restored or re-created to house everything from techno to dancemall reggae to deep house to jazz depending on which of the multiple floors you're on.

SINCE WHATS "KICKIN' LIKE BRUCE LEE" is determined by the date not the venue, I'll continue the clubbing crib sheet chronolog-ically. Memorialize:

MONDAY's you can avoid covers without schmoozing the promoters if you're staying by Sinatra's funk and soul night Turn and Lose (happy hour 10-11 p.m.) then head on over to Chicas Lounge, the jazz at Time Cafe's Arabian basement feet and/or Soul Kitchen at Tilt.

TUESDAY's you can neither miss Bar Room's prized freak show Jackie 60 (this week, a salute to vintage bondage queen Betty Page), nor avoid completing the ritual with breakfast at meat market's 24 hour florent.

WEDNESDAYS try Debris, the grunge night at USA or Limelight's perfected-with-time freak show at Disco 2000. Also stop by Neil's or taste the B-12 Island Lounge.

THURSDAYS: The infamous floating Giant Step has landed at Metropolis—follow the step wherever it walks! The Supper Club has the models tonight at Loxessy and Soho's SKB free hip-hop and jazz.

FRIDAYS find a deeper love tonight with Cleavil and Cole at Palladium, while the beautiful and trendy, if chi-chi, you find at USA that you can follow straight to Face latter on.

SATURDAYS Webster Hall rules with your pick of sound while Element maintains a pretty good synthesis, Nervous Records has its funk and soul venue at Tilt and The Bank's Ward 6 carries the alternative and techno scene.

SUNDAYS Neil's is consistently the best tonight with USA and Supper Club also packin' em in.

BRING YOUR SUNGLASSES if you decide to tackle the after-hours scene (5 a.m. to brunch). Fridays try decade-old Save The Robots which continues to best pump the chemically-inspired down in alphabet city but Sound Factory, as always, rules the Saturday twilight including three-hour mixes of SOUL System's (aka C&C) It's Gonna Be A Lovely Day and other helicopter DJs [11] brilliance, if you don't mind rubbing shoulders with Madonna and the boys. Also check out Shelter for rave and Opened to like and Dance 'til dawn.

AND IF YOU NOTICED a dearth of good rap and hip-hop these days, it's not incidental... Manhattan owners have unspoken boycotted the genre to avoid the unfortunate rise in incidents that tend to come attached. But fear not the headquarters of Homebase for New York's best hip-hop Fridays.

CYBERPUNKS TOOK THE CLUB OUT OF TECHNO in a new trend of multimedia raving called "chillout" videos that are gaining in popularity. These 3-D visual hallucinogens usually leave you with more of eyescore than a high. Prism came out with the first VR: Dance in Cyberspace and later saw Asia while simultaneously the M.I.C. computer hallucination to music by Chad Jackson. Apparently even Brian Eno has toyed with the idea of a chill-out tape for his Next Net album. Probably the best is the CD Eternal Rave by Hex, which transcends the monotonous swirl with metamorphosing icons and trippy motifs.

By Randy Clark

OKAY, SO WE GOT A NEW PRESIDENT. That's good news no matter how you slice it. A rock 'n' roll president at that, some say. Bill Clinton. Wild Bill. Weird Willy. Leader of the new generation. Yeah, we all saw him play the saxophone during the campaign on Arsenio Hall with his Ray Bans on, and it more than likely helped promote his image with the younger bloc of voters that no doubt assisted in sealing his victory. And what about those spots on MTV? That didn't hurt either, now did it?

Well, he made it, and look at all the Democratic music talent that showed up to welcome him into office during the many inaugural bashes held last week. Christ, you'd think the entire industry had been quietly suffering for the last 12 years of Republican rule (like those who performed hadn't been doing just fine). A baby-boomer president... I wonder what sort of music he listened to while pursuing his political aspirations?

He is an admitted Elvis fan. We can figure he at least liked Fleetwood Mac's "Don't Stop Thinking About Tomorrow" (unless it was some political aide's decision to just pick some positive-sounding, relatively contemporary piece of music to play upon the announcement that he'd won last November, and the media picked it up and ran away with it). You'd better hope he liked the group to get them to put aside all their personal differ-ences, show up in Washington and play together for the first time in nearly 10 years (although it was pretty obvious they didn't spend much time together rehearsing). Having to listen to them could have forced him to change his mind, which would be about the only forgivable backpedaling Clinton will have done in his first few days as our yuppie CEO.

You'd have to guess by his age he would have been into all the biggies, like The Beatles, or The Stones, or maybe even Zep-pelin... but they could all be considered too drug-related to be politically correct (like Fleetwood Mac was somehow pristine... sure). You can't even use the all-American angle, most of them were English, too. Who knows?

The most interesting music news to come out of the new administration is the fact that our president's little brother Roger Clinton (yeah, the same one Bill was talking about when he told the world about his experience with drug re-habs) has signed a recording contract with Atlantic Records. I wonder who is cashing in on who here? Roger on brother Bill? Atlantic on another relative of the president? Would Roger want Bill to play sax on the album? Like he woulda got signed otherwise. I don't know. But it's not as if there isn't a big market out there for those exploitive types—Patti Davis (books), Ron Reagan, Jr. (T.V. talkshow host), Neil Bush (his whole career), etc.

Last heard, Roger was doing studio audience warm-ups over at CBS in Studio City for Evening Shade. This could be the Democrat's new Billy Carter. And the music business has got him. Oh boy... a whipping post. Every administration needs one. Especially if you're the Rock And Roll President. Chuck Berry playin' at your gala. One thing's for sure, at least we can figure Rockin' Roger inhaled... Next week...
Cream of the Crop
By John Carmen

ONE OF THE—coolest things about growing up to be a rock ‘n’ roll writer is that occasionally you get to speak to the heroes of your childhood.

Recently, I hit the jackpot, getting the chance to talk to legendary bassist Jack Bruce during his stay in L.A. Bruce was here not only to promote his new CMP release Something Else, but to be inducted into the Rock And Roll Hall Of Fame as a member of the seminal blues/metal trio, Cream.

“No, it’s not really a total drag, still answering questions about the old days,” said the bassist from his Century City hotel room. “Eric, Ginger and I will always be known for the 2 1/2 years we put into Cream no matter what happens afterwards.” Bruce was actually thrilled at being inducted into the presently non-existent Hall. “I suppose it’s an honor.”

Of course, the question Bruce gets asked the most came up, but this time he offered up a different response than has been given since 1968’s farewell gig at the Royal Albert Hall. “Yes, we’ll definitely get back together again. Eric plays on my new record after all, and all of the bad feelings that may have lingered are gone.” Bruce says that “the initial split-up came because too much happened too soon. Cream was never supposed to sell as many records as we did, we were the first platinum double lp ever. But musically, we became known for the long jam thing, which was our gimmick, like The Who breaking up their gear.

Well, it took The Who years to get out of debt, and with us, we wanted to not have to go out every night and have to be brilliant, we wanted to write and play shorter things.”

Bruce’s recollections of Cream’s star days are amazing and hilarious. When asked if “Sunshine Of Your Love’” was in fact written for Jimi Hendrix to play, Bruce says, “No, that never was the case, although he loved the riff, and included it in his sets. Hendrix’ first gig in London was onstage with us at an art school.

I was drinking in the pub next door when he approached me, and asked if he could sit in. Pretty nerdy, as we were the gunslingers at the time, but I said, ‘Why not.’ Well, he got up there and blew us away.”

After Cream’s bust-up in 1968, Bruce released the amazing Songs For A Tailor. “It was the second solo thing for me, actually,” says Bruce. “The first was Songs We Like, a jazz record with John McLaughlin and some other English jazzists.” Songs For A Tailor put Bruce’s bass playing more in the background. Since then, Bruce has played solo, and with Robin Trower.

Something Else continues in the Tailor mode, albeit with the glossy modern production in evidence. Clapton appears on the first three tracks, and the music could best be described as Roxy Music-meets-Windwood with Bruce’s quavering tenor atop the tracks. A fine album, coming to the racks in February.

NEWS FROM JAPAN

ACCORDING TO A SURVEY conducted by Cash Box, Tokyo total sales of 27 major record manufacturers affiliated with RIAJ (Record Industries Association to Japan) for the first six months of fiscal 1997 (April to September 1997) were 52,437 million, 13% down from the previous six months but up 2% over comparable term of the prior fiscal year. CDs shared 63.8% to 51,555 million. CD sales were 4% down from the prior six months but up 11.4% over the comparable six months of the prior fiscal year. Vinyl showed growth to 5.1 million, up 7.6% and 13.6% over same terms. Cassette decreased from the prior term to 1,125 million, 11% and 18% down from same periods. Video also decreased 28% and 12% from the same time periods.

Showing growth over the same terms were Victor Musical Industries, Sony Entertainment, Nippon Phonogram, Kitty Records, WEA Music and Medac. Seven manufacturers showed increases only over the comparable six months of the prior fiscal year but reported downs from the prior term. They were Nippon Crown, Warner Music Japan, Apollo, Vap, BCM Victor, Pioneer-LDC and MMC.

From Streets To Corporate Suites

Ice Cube
By M.R. Martinez

LOCATED ABOUT A MILE-AND-A-HALF from the epicenter of last year’s Los Angeles uprising, near a residential neighborhood, adjacent to an old junkyard and a wood pallet company, an undisguised, unassuming two-story cinderblock building flanked by railroad tracks on one side and an open lot on the other, some young African-American men are milling about in the parking lot just behind the building. But it isn’t a liquor store or a neighborhood gang stronghold.

The neighborhood, the building and the ambiance actually belie the fact that it’s the site of a thriving successful enterprise owned by rap artist/entrepreneur Ice Cube and is known as Street Knowledge Productions/Records/Management, etc. “Cube really wanted a place in the community that would become a part of the community,” Paul Stewart, director of promotion/marketing for Street Knowledge Records, recently told Cash Box. Speaking from his basement office (fondly referred to as the “Dungeon”), Stewart says, “This spot keeps Cube and the people here in touch with the streets.” But at first glance of the building, you’d never guess that it housed the talent and brainstorm that has launched a successful production company and record deal (Street Knowledge/EastWest Records), has popped a successful album for the company president and is the fertile ground for film deals.

Street Knowledge act Da Lench Mob, with their Guerillas In The Mist music, Ice Cube with his top charting Priority Records album The Predator (currently #8 on the Cash Box Top Pop Albums chart) and Cube’s recent co-starring spot in the Universal Pictures film Trespass are but some of the things currently keeping the former N.W.A. member busy. The Street Knowledge partnership is most active in production and management. In addition to Da Lench Mob and Cube, Street Knowledge handles production and management chores for EastWest Yo Yo and Del The Funky Homo Sapien, who record for Elektra Entertainment. Signed to the company and perhaps headed to the streets via Street Knowledge are rapper Kam, who served up rap on the Beatz In The Hood soundtrack, and R&B vocal group Casual. Recently signed was Jamaican dancehall toaster Don Jaguar, and Paul Stewart says that “we’re looking at a rock funk band and plan to develop a diverse roster for the label and production company.”

While Ice Cube serves as the principle A&R man at the company, Stewart said that Cube listens to tapes brought to him by any member of the company, “even though we do not encourage people to send us

Continued on page 11
TALENT REVIEW

Jill Sobule Hosts BMI New Music Night
By Robert Adels

MOLLY MALONE'S, LOS ANGELES, CA—"Acoustic self-containment" might be the politically correct term for "singer-songwriter" these days, but whatever you call these solo troubadours, they've become an endangered species worth protecting.

The early '70s were their golden age, when the term spanned the platinum spectrum from Carole King and Roberta Flack to Neil Young and Elton John. But fresh blood virtually dried up during the disco/punk years that followed. And despite a late '80s boomlet which brought us Tracy Chapman and Suzanne Vega, this solo genre has achieved mostly cult-sized gains during the new age, dance, hip-hop and grunge eras. Producers and bands now dominate where the individual once reigned.

The mainstreaming of country music has ignited Mary-Chapin Carpenter's career, but few other non-Southern tunesters have crossed over with creative fires so adamantly intact. Obviously, new singer-songwriters deserve more exposure than Nashville alone can offer.

So BMI's acoustic New Music Nights, held every other month in L.A., shine a welcomed spotlight on an essential scene that has operated along the dark edges of industry apart for too long. While January's edition at the too-noisy/too-narrow Molly Malone's presented five acoustic guitar acts, they proved as varied as the five senses.

Guest and former MCA artist Jill Sobule gave artistic testimony to the fact that she deserves a long-term commitment from a new label. Her "Houdini's Box" captures all the cliff-hanging wonders of show business while "Karen By Night" uncovers the hidden espionage of shoe business. Jill's "Don't Kick With Me" is today's "I Am Woman.

All six of Ms. Sobule's new songs indicate that the wizardry of her debut album and "Too Cool To Fail In Love" single was only partly due to Todd Rundgren's production. She's a stunning performer all by her lonesome. Few writers explore loneliness with such positive results.

Tom Viscount plumbs the depths of macho angst with a Springsteen-like rasp. His most promising material—"Die With My Boots On" and "Warriors (When I Fall In Love)—examines sexual frustration through bellicose imagery.

Representing the Austin scene, former Arista artist Kris McKay delivered a set with a vocal charm reminiscent of Fairground Attraction's female lead Edie Reader. Her "Hitch-hiker" and "Through A Swingin' Door" reinvigorate familiar rock and country themes. "We're Here Right Now" is an anthem for lovers on the rebound everywhere.

Having backed Neil Young on the road, Alabama-born Anthony Crawford recalls a youthful version of his former boss—"a more mellifluous high tenor voice that needs no vibrato to impress. He fuses songs about thrift shops ("Down At The D.A.V.'s"), change ("Advice From The Dice That Roll") and unrequited love ("It Only Takes One") with rockin' guitarwork and confident stage presence. Crawford is currently being groomed by Dwight Yoakam producer Peter Anderson.

Las Tres, a Chicana trio with backing musicians, were plagued by a too-small stage and an overtaxed sound system. Nonetheless, their handmaden harmonies hit home with a large number of local fans who arrived late in the evening to catch their set.

Hopefully BMI will continue to feature singer-songwriter New Music Nights as well as alternative band showcases. An industry without new solo vision is just too coldly corporate to contemplate.

TALENT REVIEW

KEVYN LETTAU
By Hilarie Grey

LE CAFE, SHERMAN OAKS, CA—Vocalist Kevyn Lettau, whose current JVC Music release, Simple Life, is climbing the contemporary jazz charts, wowed a packed house at the intimate jazz spot with her unique ability to mold angular jazz with flowing Brazilian music. Whether scatting with the clear dynamic range of Ella Fitzgerald, or crooning a blue love song, Lettau made her set fly by with her expressive voice and friendly, easygoing manner.

It's easy to see why Lettau lists horn legends like Charlie Parker and Sonny Rollins among her influences. Her seamless vocals have a distinct "vocalise" sound, jumping across the registers with the precision of a saxophone. Her seamless vocals have a distinct "vocalise" sound, jumping across the registers with the precision of a saxophone. This quality shone through particularly well on a fast-paced, bouncy version of "I Get A Kick Out Of You," as well as in quiet moments like a moody, sparse reading of Duke Ellington's "Prelude To A Kiss" and an introspective take on "The Very Thought Of You," Lettau's trumpet-style hand gestures also enhanced the effect.

Supported by an excellent four-piece band, the vocalist was at her best while exercising her Brazilian chops (Brazilian jazz fans will recall her work with Sergio Mendes) on "Sombrinhas," "Nana Das Aguas," with its shimmering light and tongue-twisting lyrics. When provided with percolating rhythms by bassist James East and drummer Michael Shapiro (also Lettau's husband), and light samba piano by Bill Cantos, the singer became a brassy Astrud Gilberto.

Throughout the evening, Lettau credited other songwriters with reverence. The great Brazilian guitarist Dori Caymmi's atmospheric ballad, "Your Smile," featuring an evocative flute solo by the multi-talented Scott Mayo, was a beautiful highlight. Bill Cantos' bouncy, grooving "Sunlight" (an audience-requested encore) was a soaring finale.

The relaxed atmosphere of Le Cafe (one of the best venues for getting really close to the music) seemed to keep the band loose and enjoying their work, and provided a great forum for some humorous improvisation. One jazzy, scat-driven piece found each member of the band taking a solo turn, commenting on the dank weather by transforming their spotlight moments into hilarious bits of "Singing In The Rain," "Raindrops Keep Falling On My Head," and the like, all the while keeping everything in key and never missing a beat.

TALENT REVIEW

BIG BAND SALUTE TO GLENN MILLER
By Nina Tregub

AMBASSADOR AUDITORIUM, PASADENA, CA—Next year will be the 50th anniversary of bandleader/trombonist Glenn Miller's untimely death in a plane crash. Although Miller may be gone, his music has continued to thrive fans of all ages over the last half century.


It is pretty certain that 50 years from now, people will still be enjoying the music of Glenn Miller and going to wonderful concerts such as this one.
RHYTHM & BLUES

The Rhythm

By M.R. Martinez

Members of Chrysalis/ERG recording act Arrested Development are pictured above accepting one of two awards they received during the recent 25th annual NAACP Image Awards show held at the Pasadena Civic Auditorium.

IMAGE KUDOS: There were few surprises January 16 at the Pasadena Civic Auditorium when the 25th Annual NAACP Image Awards held forth. Those acts that dominated the charts in 1992, those that received the most awards, those acts that broke out with new ways to say old things and those that have transcended the African-American experience were all lauded during this segment of the awards. The appearance of Michael Jackson to pick up his “Entertainer Of The Year” award was the highlight of the event and the performance of Boyz II Men thrilled the full-house audience of the event, which is currently televised MC-TV. Arrested Development’s debut Chrysalis Records album, 3 Years, 5 Months and 2 Days in the Life of... earned them two Image Awards, one for “Best New Artists or Group” and another for “Best Rap Artist or Group.” Other winners included: Be Be & Ce Ce Winans, “Best Gospel Artist or Group”; Wynton Marsalis, “Best Jazz Artists or Group”; Shabba Ranks, “Best World Music Artists Group”; Snoop Dogg Wonder, “Best Male Artist”; Vanessa Williams, “Best Female Artist”; Boyz II Men, “Best Vocal Group” or “Black or White” (Michael Jackson), “Best Video”; Roomerang, The Soundtrack, “Best Album.” Jerry Butler and Carmen McRae earned the NAACP Image Awards’ Hall of Fame honors.

SAMPLES: On Feb. 10, pop icon Michael Jackson will grant his first live exclusive interview to Oprah Winfrey who will conduct the conversation during a 90-minute ABC-TV special. The special, titled: Oprah Live With Michael Jackson—90 Minutes With The King of Pop, will originate from Santa Ynez, CA and be produced by Winfrey production outfit HARPO Productions. Debra DiMaio will serve as the producer on the show. Contingent on the interview, Winfrey said: “Michael Jackson has always been at the top of my list of people I am most interested in interviewing. The excitement of the interview being live and unedited is certainly a special event for me and for Michael’s fans.” Top nominations in R&B, jazz, rap and gospel for the Seventh Annual Soul Train Music Awards will be announced Feb. 2 at the Hotel Bel Air in West Los Angeles. The awards program will be co-hosted this year by Luther Vandross, Patti LaBelle and Natalie Cole and broadcast live from the Los Angeles Shrine Auditorium March 9. Taj Mahal, coming off a successful presidential inaugural gig, will open Jan. 27 at New York’s Bottom Line to perform work from his Private Music debut Like Never Before.

REVIEW

JAMAADEEN TACUMA: Boss of the Bass (Gramavision/Rhino R2 79454). Producers: Kace Williams, Jr. and Jamaaladeen Tacuma.

The past can sometimes come back to haunt some musicians, when they’re trying to turn serious. Sometimes the reverse happens. In his efforts to make a successful pop album, bassist Jamaaladeen Tacuma, a stalwart on New York’s progressive music scene and a former bassist with legendary jazzist Orrante Coleman has to fight expectations born of his past. In my opinion, this is the core material of this nine-song collection. While most of the album provides serviceable, when he combines his funky musings with contemporary African-American sounds, he is indeed closer to the cutting edge that characterized his early work. The title track (with YZ providing rap), “Bass In Your Face” and the jazzy ring of “Phone Call” (once again featuring YZ) make up for less distinguished material.
| 1 | I WILL ALWAYS LOVE YOU | Whitney Houston | 8 |
| 2 | BABY, I'M FOR REAL | Whitney Houston | 9 |
| 3 | HERE WE GO AGAIN | Whitney Houston | 11 |
| 4 | IF I EVER FALL IN LOVE | Whitney Houston | 12 |
| 5 | LOVE'S TAKEOVER | Whitney Houston | 16 |
| 6 | SLOW AND SEXY | Whitney Houston | 7 |
| 7 | GOOD ENOUGH | Whitney Houston | 13 |
| 8 | IN THE STILL OF THE NIGHT | Whitney Houston | 10 |
| 9 | NO ORDINARY LOVE | Whitney Houston | 16 |
| 10 | GAMES | Whitney Houston | 17 |
| 11 | INSIDE THAT I CRIED | Whitney Houston | 12 |
| 12 | FLEX | Whitney Houston | 13 |
| 13 | QUALITY TIME | Whitney Houston | 27 |
| 14 | LOVE SHOULD BRING YOU HOME | Whitney Houston | 19 |
| 15 | REMINISC | Whitney Houston | 18 |
| 16 | ALL I SEE | Whitney Houston | 18 |
| 17 | RUMP SHAKER | Whitney Houston | 19 |
| 18 | THROUGH THE TEARS | Whitney Houston | 23 |
| 19 | I'VE BEEN WATCHIN' | Whitney Houston | 21 |
| 20 | MY NAME IS PRINCE | Whitney Houston | 22 |
| 21 | I COULD USE A LITTLE LOVE RIGHT NOW | Whitney Houston | 15 |

**100 R&B SINGLES**

**JANUARY 30, 1993**

**#1 SINGLE:** Whitney Houston

**TO WATCH:** Prince #77

**HIGH DEBUT:** Bobby Brown #31

**TOP SINGLES**

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<td>FLEX (Columbia 74373)</td>
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**FULL LIST**

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ICE CUBE (Continued from page 7)
tapes. We still get hundreds of them. "The Street Knowledge staff works in conjunction with EastWest, Priority and Elektra to augment field promotion strategies. From the beginning, Cube and Pat (Charbonnet, senior vice president of the company) wanted to work with young people who didn't have a lot of experience in the industry, but who were motivated, intelligent and had an ear on the streets," Stewart explains.

Having come aboard nearly 10 months ago at the company, Stewart says, "If I wasn't in the business, I'd be working as a DJ just because I love this music."

But music is not the only business that Street Knowledge is pursuing. Since his debut in writer/director John Singleton's highly-acclaimed first film Bo's In The Hood and his galvanizing role in the Walter Hill crime drama Trespass, Ice Cube has been in discussions with Universal Studios about development of two film scripts, including Defense and another based on the title of a classic Parliament/Funkadelic album America Eats Its Young.
LIGHT SLEEPER, written and directed by Paul Schrader (Taxi Driver) and set for release February 24 on LIVE Home Video, passed by relatively unnoticed in its theatrical run but ought to be seen on small screen. Willem Dafoe stars as a mid-level drug runner in Manhattan who works for the ultra-sophisticated, street-wise Susan Sarandon. Both long to get out of the drug trade, but while Sarandon plans to use her money to enter the perfume business, Dafoe, though he no longer partakes of what he sells, has no firm plans. The point is, these are good people in a bad business, Dana Delany (China Beach) is exceptional in her role as Dafoe’s former lover and drug partner, who now refuses Dafoe’s company because she fears a return to her drug habit. This is a decidedly downbeat movie with a gut-wrenching ending that is made all the more effective by Michael Been’s (The Call) atmospheric score and vocals.

BASED ON THE BOOK CRIPS by Los Angeles school teacher Donald Bakear, Warner Home Video’s South Central Is a compelling look at the gut-wrenching choices that must be made by young people in the inner city inner urban environment, drugs and gangs or self-respect and inner control. Many figured that this film was one too many about this subject matter, but for my money South Central is an excellent, if somewhat simplistic, take on a young father’s attempt to keep his young son away from gang life, even as he had once fallen prey to it himself. Glenn Plummer (the phony pitcher in Resin) as Bobby is quite good as a man who has to go from an unhappy father and gangbanging to a stretch in prison for committing a murder at the behest of his gang associates. Bobby undergoes a transformation in prison thanks to fellow prisoner Carl Lumbly, who urges Bobby to use the power of paternal love to overcome the cycle of hate in which so many are trapped. Bobby then goes on to turn his life around and save his son from perpetuating the cycle, at least for the moment. Marvin Gaye, Heatwave and many others are featured on a soundtrack and score that ring true.

VID BIZ

By Mel Pett). CREST VIDEO has a 16-volume set that focuses on several genres of American music. The line was originally marketed by MCA and then by Century Home Video before Crest bought the rights. Crest was formerly just a distribution company, but the Wilmington, CA-based firm announced at last year’s Video Software Dealers Association convention its plans for marketing several special interest lines. Crest now markets more than 100 titles to retailers, libraries (important outlet for the business that is often overlooked) and mail order catalogues. The music series includes two volumes in eight musical categories, including Soul, Folk, Gospel, Blues, Rhythm & Blues, Dixieland Jazz, Country and '60s, early '60s rock. Videos run approximately 60 minutes and are priced at $14.95.

MPI HOME VIDEO has scheduled a March 31 release for The Return Of Spinal Tap, a longer version of the special that aired on NBC on New Years’ Eve and which got good ratings and even better reviews. The cinema verite style vid captures the satirical, highly realistic bandmembers Chris Guest, Michael McKean and Harry Shearer on stage performing “Break Like The Wind” and offstage cavorting and philosophizing. Jeff Beal, Kenny Rogers, Martin Short and Mel Torme are featured. MPI is also readying a vid version of Sandra Bernhard’s Broadway show.

JUST AS WARNER hurried its Sinatra mini-series to home video, PolyGram is rushing The Jacksons: An American Dream to stores February 23. The mini-series was surprisingly good and deserves vid release.

VERY ACTIVE Cabin Fever Entertainment has set an early April release of Harley Davidson: The American Motorcycle after it airs on Superstation TBS in March. The vid will combine classic movie footage, rare still photos and a soundtrack featuring Wynnonna, Lou Reed, Travis Tritt and Dwight Yoakam. The vid is narrated by Hoyt Axton and will also feature James Caan, David Crosby, Peter Fonda, Larry Hagman and Judd Nelson. Cabin Fever has also announced its plans to release a series of compilation videos based on the CMA Awards and produced in association with the CMA.
ABC's In Concert Series continues its ongoing mission to showcase both mainstream and alternative rock on national network TV. Production is good and the acts are some of the best. The only problem is that in many markets the show airs as late as 1:30 a.m. On Friday, January 29 for example, Nirvana is featured doing a live performance of "Lithium" at the Reading Festival, while the Lemonheads will be shown doing six songs, including "It's A Shame About Ray." The Eagles are the featured new artist of the week.

Now in its third season, the show always includes live performances by one or two main artists introduced by a main host, as well as interviews and the showcase of a developing act. In Concert executive producer David Saltz will also host the Nirvana/Lemonheads show. Acts to be showcased in the next 12 weeks include Iggy Pop, James Brown, Neneh Cherry, Tom Petty, Lindsey Buckingham, Black Crowes, Bobby Brown, Sonic Youth, P.J. Harvey, The Spin Doctors and The Cure. Hosts will include Johnny Depp, Willie Nelson, Jimmy Fox and BeBe & CeCe Winans. A new marketing tool was introduced during recent Prince appearance, as an 800 number was flashed, allowing viewers the immediate opportunity to buy His Purpleness' NPG vid.

On the Lone Star Music Front, TNN's The Texas Connection (Saturdays at 7:30 p.m.), hosted by Jerry Jeff Walker, offers the most consistently top-drawer country and, yes, western music on the tube. The show is shot on an Austin, TX soundstage. "In Austin, we love our music," says Walker, who says he took on The Texas Connection because he wanted to show the rest of the country how they make music in the Lone Star State. "Texas music is different from, say, Nashville—at least the way we make it around here," says Walker. In fact, Texas Connection programs not only the very best of the current Nashville-based stars with rootsy, but also Texas regional acts such as Joe Ely, Butch Hancock and Jimmie Dale Gilmore; and western singers and performers, too, the best ones, such as Don Edwards, poet Wadde Mitchell and Riders In The Sky. A band of ex-Texas Playboys led by fiddler Johnny Gimble and singer Leon Rausch recently lit up the Texas Connection stage.

Joey Breaker Wants To Be A Player

By Milt Petty

Joey Breaker's first major role in the film 'Lone Star' was briefly mentioned previously in this column. In this column, the lead Frank X, the main character played by Joey Breaker, gains more screen time and becomes a more significant character in the movie. Joey Breaker is a rising star in the Hollywood film industry, and his performance in 'Lone Star' is expected to bring him even more fame and recognition. Joey Breaker's role is complex, and he portrays a character who is struggling to find his place in the modern world. The film explores themes of identity, family, and the search for meaning in a fast-paced and superficial society. Joey Breaker's performance is praised for its depth and authenticity, and it is expected to earn him critical acclaim and possibly even award nominations. Joey Breaker is a talented and versatile actor, and his work in 'Lone Star' is just one example of his exceptional talent and commitment to his craft.
10,000 MANIACS
GIRL'S NIGHT OUT
PRINCE & THE NPG
TRAVIS TRITT
TANYA TUCKER
PETER GABRIEL
CATHERINE McCARthy
MARILYN CHAPMAN
SISTER ACT
DAN AIKEN
THE HARD WAY
CLINT BLACK
LIVE MTV UNPLUGGED
HARRY CONNICK JR
COME ON COME ON
MARY-CATHARINE JENNER
AMERICAN PHIDE
ALABAMA
FEAR
TOAD THE WET SPROCKET
NEVERMIND
COUNTDOWN TO EXTINCTION
Greatest Hits, Vol. 2
WATCH ME
SINGLE (Epic 55497)
TEMPLE OF THE DOG
ENYA
CHRISTMAS ALBUM
NEIL DIAMOND
BEAUTY AND THE BEAST (Rolling Stone 595)
CANNALAND
GEORGE JONES 106
USE YOUR ILLUSION I
GUNS N' ROSES
BLOOD SUGAR SEX MAJIK
RED HOT CHILI PEPPERS
CELION DION (Epic 55473)
LUCK OF THE DRAW (Capitol 96141)
DON'T ROCK THE JUKEBOX
ALAN JACKSON
HONEYMOON IN VENICE
SOUNDTRACK
THE SOUTHERN HARMONY AND MUSICAL COMPANION (Davies 50959)
THE BLACK CROWES
FOKKEN (Interscope 92293)
FOR MY BROKEN HEART
REB MCCREARY
Greatest Hits Vol. 1
RANDY TRAVIS
HOGS N' HAMMERS PLAN
DIAMOND RIO
CLOSE TO THE EDGE
DIAMOND RIO
5150 HOME 4 THICK (Ruthless 50107/10, Vinyl)
MOODS & MOODS (Carib 723)
NO MORE TEARS
OSZIE OSBOURNE
CHANGES
CHRISTOPHER WILLIAMS
THE HEIGHTS (Capitol 8039)
USE YOUR ILLUSSION II
GINGER ROSES
GRAVE DANCERS UNION
SOUL ASYLUM
MOVIE PARTY TO GO, Vol. 2
Ugly Kid Joe
TRAVIS TRITT CHRISTMAS
TRAVIS TRITT
III SIDES TO EVERY STORY
EXTREME
ILEN
CLASSIC QUEEN
QUEEN
CONFERENCE CALLS: Fellow staffer Jon Platt and I were among the hordes of writers, publishers and attorneys who braved the elements in last week's deluge in L.A. to check out two important panel discussions. The first one, sponsored by the California Copyright Conference, was titled, "Eight Bars For Free: Fair Use and Parody." It focused on the question whether an artist can change the lyrics of a song under the pretense of parody and perform it without permission. The lively and informative panel members included Jon Sobel, professor, Loyola Law School; Mitch Singer, senior counsel, Columbia Pictures TV and Tri-Star TV; Jud Apatow, producer of "Ben Stiller Show;" and Ed Pierson, vp of legal and business affairs at Warner/Chappell Music. The discussion dealt with the issue of whether a parody of a song would be an infringement of copyright law or fall into the Fair Use clause which protects the parody as a critique of a pre-existing song.

The second seminar was held by the Association of Independent Music Publishers whose theme was "Publishing in the '90s." Several pub bigwigs discussed various issues including development of new songwriting talent, acquisition of small catalogues, merging of record and publishing companies, and royalties from new technologies. The panel included Ira Jaffe, president of Famous Music; Tom Sturgess, president of Chrysalis Music; and Danny Strick, vp of BMG Music Group.

HE'LL TAKE SWEDEN: "The need for a major independent Scandinavian publishing company in the '90s is obvious," says Dag Haeggqvist, former chairman and co-founder of the now-PolyGram-owned Sonet and one of Scandinavia's best known music entrepreneurs.

Haeggqvist has left Sonet and started a new company called Gazell Music AB. Gazell was the name of the label on which he released his first local recordings in 1976 when he was only 13 years old. With the concentration of the international record business on the few multi-nationals, more and more publishers and composers prefer to have their publishing representations in Scandinavia handled by an independent. "My intention," remarks Haeggqvist, "is to build a publishing company in the tradition of what Stig Anderson, Sture Borgedahl and we at Sonet once did." Rune Olterman, a long-time associate of Haeggqvist and previously managing director of Sonet, will hold the same title at Gazell.

Thus far, publishers that will be represented by Gazell include Paul Simon Music, Barton Music and Criterion Music from the U.S.; Global Music from Germany; French Fried Music from France; Plan- gott Visions, Rock Music and Habana Music from the U.K.; and Sugar Music from Italy.

DOTTED LINES: Peermusic has signed Kris Key and Krash McKinney as exclusive staff writers...Chrysalis Music inks Smashing Pumpkins...Bob-A-Lew Music gets rock legend Phil Everly and songwriter/guitarist Earl Slick...Maverick Music has signed Lucinda Williams (see photo below).

Lionel Conway, president of Maverick Music, visits backstage at the Troubadour with Chameleon artist Lucinda Williams, who recently signed a publishing deal with Maverick. Pictured are (l-r): Williams' manager Rob Kos; her attorney Rosemary Carroll; Williams; and Conway.

Mick Hucknall of Simply Red: Seeing Stars

1992...YEAR OF GOLDIE LADIES! If I had to pick a phrase to describe 1992 as far as the Brits' charts were concerned it would have to be "The Year of the Goldie Oldies!"

The official sales figures for albums for the year has now been compiled and Simply Red prove they really are stars with that album being Number One and having spent the whole of the year in the UK charts. Other acts in order of sales are: Lionel Richie, Cher, Simple Minds, Michael Jackson, Annie Lennox, Michael Bolton, Madness, Genesis and Right Said Fred.

It seems that the new new acts that do break through on the singles charts simply cannot generate album sales to follow and, from a domestic point of view, the charts published must be disappointing because it is at least a decade since they were dominated by US acts.

Another worrying aspect of the '92 album charts published is the fact that nearly 50 percent were TV-advertised compilations—usually of older artists. The sales may be good business for the labels but taken to its logical conclusion it is self-defeating because unless new acts come along then there will be no one to put on compilations in the future.

The trend for goldie oldies continues with the announcement of the final nominations of the Brit Awards which take place on February 16. Warner and PolyGram have the highest number of nominations with 12 and 11 respectively but the "Male Artist" category is typical of the strength of the older acts because George Michael and Mick Hucknall (who were first nominated around seven years ago) are almost newcomers compared with Elton John, Eric Clapton and Phil Collins whom they have to beat to win.

The oldies will take some beating because Collins is looking for a record seventh gong and in the Female section Annie Lennox, who has an all-time high of 13 nominations, has won on four previous occasions.

American Curtis Stigers sees his popularity in the UK (he has sold more records in Britain than the rest of the world combined) garnered him two nominations.

The difficulty that many new acts have in getting exposure has led to the biggest UK shake-up in its singles charts for a decade or more. As from the beginning of 1993 CIN have produced a Top 20 Breakers chart. A "Breaker" is defined as a single which scores a percentage sales increase equal to or larger than the market average for that week...but it must not have appeared in the Top 40 during the preceding 12 months.

When the first chart was published this turned out to be a New Year bonus for Arista because not only did they have Whitney Houston at Number One in the singles chart, they had The Bodyguard soundtrack at Number One in the Compilation charts and scored with The Right Way by Rapination and Kym Mazelle being top of the Breakers.

Whether this will actually help sell more albums for the artists concerned has yet to be seen. Perhaps UK record companies should ask themselves if modern dance and rap records will have the lasting appeal that pop songs of previous decades had. America has proved that there is a big market for songs with sensible lyrics that people can associate with—hence the sudden surge in country music—could there be a similar demand in Britain?
Do Country Artists Need Union?

RICKY VAN SHELTON was exiled from a Country Music Association TV taping January 13 when he refused to sing in a production number. Shortly afterward, entertainer Waylon Jennings spoke out against the CMA. "These people who are in control have no respect for country artists," said Jennings. "It shouldn't be a dictatorship. The artists are the ones who generate their money. Do you think they would have done the same thing to Whitney Houston or a pop act?" Jennings further explained, "An artist's association is something I've felt like we needed for a long time; and what happened to Ricky was the icing on the cake." The CMA responded with an official statement from executive director Ed Benson: "The CMA respects the right of all artists to make decisions about what is best for them. In the same manner, we have to make a judgment call about what makes for the most desirable television program." The show's producer, Irving Waugh, later called Shelton and apologized.

News, Etc.

SONGWRITING NEWS—The BMI songwriters Collaborators' Connection is set to kick off another year on Monday, February 8 at the Lone Star Roadhouse in New York City. Beginning at 6 p.m., the event is open to all songwriters and will be followed by a complimentary buffet. Since its inception two years ago, the BMI Collaborators' Connection has attracted songwriters of all ages, levels, and styles as an opportunity for New York City's songwriting community to become familiar with itself. On the second Monday of every month, writers come to showcase their demos, listen to other writers' material, and establish important working relationships with each other and with BMI executives. Writers interested in having their material played during the Collaborators' Connection should send demos for pre-screening to: BMI Collaborators' Connection, 320 West 57th St., New York, NY 10019. For more information call BMI's Jeff Cohen at (212) 586-2000.

CMA CATCHES CABIN FEVER—Cabin Fever Entertainment, the Greenwich, Connecticut-based subsidiary of UST Inc. and the Country Music Association have entered into an agreement to release a series of music compilation videos based on the CMA Awards over the next three years. The first video project will feature CMA's award-winning "Singles And Songs Of The Year" from the past decade. The video is expected to be released in the spring of 1993. Cabin Fever is best known for its epic western Lonesome Dove, which has sold more than 850,000 units.

CUERVO QUEST—It's a shot at the big time, the chance for unknown bands and musicians to get out of the garage and into the concert arena. Jose Cuervo Tequila, sponsor of Farm Aid founder Willie Nelson's U.S. concert tour, recently announced The Jose Cuervo Quest For Farm Aid Gold...The Ultimate Music Contest, a nationwide talent search to find the opening act for Farm Aid VI, is scheduled for April 24, 1993 in Ames, Iowa. The contest is open to performers in any type of music. Entrants must submit a cassette recording of up to three songs with a check or money order for $25.00 made payable to Farm Aid. All fees are to benefit Farm Aid. Interested contestants should mail entries to Jose Cuervo Quest For Farm Aid Gold, P.O. Box 22599, Nashville, TN 37202. All entrants must be at least 21 years of age. Entries should include a contact name, address, and phone number and must be received by February 15, 1993.

FANS JAM FOR BENEFIT—The 1993 "Country Music Fan Jam" is scheduled for Friday, May 21 through Sunday, May 23, 1993 in the historic district of downtown Dallas. This year's event will again benefit St. Jude Children's Research Hospital. The 1992 event drew 67,000 fans and raised $35,000 for charity. Akron to Nashville's "Fan Fair," the event offers country music fans the opportunity to meet and greet their favorite stars, get autographs, and take pictures, as well as speak with the stars and get a preview of the hottest newcomers on the country scene while raising money for St. Jude. Participating artists include Billy Ray Cyrus, Confederate Railroad, Chris LeDoux, Gary Morris, Mark Chesnutt, Collin Raye, Ray Price, Great Plains, Paulette Carlson, Marie Osmond, Billy Joe Royal, and Toy Caldwell, among others.

PLATINUM TWO—MCA and Curb recently hosted a party to celebrate the double platinum certification of Wynonna's solo debut, signifying sales in excess of two million copies. The album has already produced three #1 singles, with the fourth single, "My Strongest Weakness" currently racing up the charts. Pictured (l-r) are: Tony Brown, executive vice president and head of A&R, MCA Nashville; Mike Curb, Curb Records; Ken Stills, manager of Wynonna; Wynonna; and Bruce Hinton, president, MCA Nashville. (Photo Credit: Beth Gwinn)

LOOKING AT YOU, LEDOUX—Liberty Records recording artist Chris LeDoux recently shot a video in Albuquerque, New Mexico for his next single, "Look At You Girl" from his Whatcha Gonna Do With A Cowboy release. Pictured with LeDoux are members of the Pecos Film Company crew. (Photo Credit: Pat Barrett)
COUNTRY MUSIC

Jan 30, 1993

SINGLES

OUT OF THE BOX

**GARTH BROOKS** "Learning To Live Again" (Liberty)
Producer: Allen Reynolds
Writers: Stephanie Davis/Don Schlitz
Album: The Chase

Garth Brooks continues to push the envelope beyond traditional country with "Learning To Live Again." The well-penned song tells the story of a man, who, while recovering from the depression of a lost love, is introduced to someone new. Standard Brooks vocals blend with excellent instrumentation to provide for a variety of active listening pleasures.

FEATURE PICKS

**BROOKS & DUNN** "Hard Workin' Man" (Arista)
Writer: Ronnie Dunn
Album: Hard Workin' Man

This is the first single from Arista’s double-platinum-selling duo’s new album of the same name. It’s a lively foot-stomper with rockin' piano, whining fiddle, and steel guitar. As danceable as it is brief, working men everywhere will undoubtedly send it to the top of the charts.

**BILLY BURNETTE** "Tangled Up In Texas" (Capricorn)
Producer: Mark Wright
Writers: Billy Burnette/Dennis Morgan/Larry Henley
Album: Coming Home

While he may have gotten "Tangled Up In Texas," the former Fleetwood Mac guitarist has come home to Nashville. "Tangled Up In Texas," the single is already at home on TNN and CMT, and should do quite well when radio catches on. The live feel captured here by producer Mark Wright was accomplished with an aristocracy of Nashville’s finest session players. Great stuff!

**LIBBY HURLEY** "Our Little Country Town" (Giant)
Producer: James Stroud
Writers: Joe Diffie/Johnny Noel

From her forthcoming album, "Our Little Country Town" paints a pleasant picture of rural America to which multitudes can relate. It’s quite reminiscent of 70s pop music, and radio should definitely give it a shot.

**AARON TIPPIN** "My Blue Angel" (RCA)
Producer: Emory Gordy, Jr.
Writers: Aaron Tippin/Kim Williams/Philip Douglas
Album: Read Between The Lines

This cut is interesting simply because of what Tippin does with his voice. A high lonesome mix of twang and yodel shines through straight-forward country.

COUNTRY REVIEW

CASH BOX JANUARY 30, 1993

TOP 75 COUNTRY ALBUMS

The square/bullet indicates strong upward movement.

<table>
<thead>
<tr>
<th>#1 Album</th>
<th>Garth Brooks</th>
<th>#16</th>
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TO WATCH: Reba McEntire #2
COUNTRY MUSIC

By Brad Hogue

HIGH DEBUTS
1. GEORGE STRAIT—"Heartland"—(MCA)—#1
2. BILLY RAY CYRUS—"She's Not Cryin' Anymore"—(Mercury)—#44
3. RADNEY FOSTER—"Nobody Wins"—(Arista)—#48
4. TANYA TUCKER—"It's A Little Too Late"—(Liberty)—#49

MOST ACTIVE
1. PAM TILLIS—"Let That Pony Run"—(Arista)—#32
2. JOHN ANDERSON—"Let Go Of The Stone"—(BNA)—#11
3. BILLY DEAN—"Tryin' To Hide A Fire In The Dark"—(Liberty)—#23

POWERFUL ON THE PLAYLIST—Pam Tillis is the lady in power this week as she moves 10 big spots to #32 with her latest "Let That Pony Run." John Anderson and Billy Dean both slide six slots toward the top this week. Anderson's "Let Go Of The Stone" finds its way to #11, and Dean's "Tryin' To Hide A Fire In The Dark" rests now at #23. Other significant number-hops include Doug Stone's "Too Busy Being In Love," Diamond Rio's "In A Week Or Two," Travis Tritt's "Can I Trust You With My Heart," and Wynonna's "My Strongest Weakness." They all moved five from last week.

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. WHEN MY SHIP COMES IN—Clint Black (RCA)
2. TANGLED UP IN TEXAS—Billy Burnette (Capricorn)
3. SHE DREAMS—Tim Mensy (Giant)
4. TRUE CONFESSIONS—Joy White (Columbia)
5. I'D RATHER MISS YOU—Little Texas (Warner Bros.)

CMT Top Ten Video Countdown

1. Randy Travis . . . . . . . Look Heart, No Hands (Warner Bros.)
2. Ricky Van Shelton . . . . . . . Wild Man (Columbia)
3. Reba McEntire . . . . . . . . . . . . . Take It Back (MCA)
4. Doug Stone . . . . . . . . . . . . . Too Busy Being In Love (Epic)
5. Travis Tritt . . . Can I Trust You With My Heart (Warner Bros.)
7. John Michael Montgomery . . . . . Life's A Dance (Atlantic)
8. Diamond Rio . . . . . . . In A Week Or Two (Arista)
9. Suzy Bogguss . . . . . . . Drive South (Liberty)
10. Sawyer Brown . . . . . . . All These Years (Curb)

—compliments of CMT video countdown, week ending January 13, 1993

TEAMWORK REWARDED—Arista Records recently hosted a breakfast to honor the independent promotion companies that worked with them throughout 1992. Allen Butler, vice president of promotion/artist development, presented an award to Shindler/Turner Promotions for their assistance to the label. Pictured (l-r) are: Jackie Proffitt, promotion coordinator; Denise Nichols, mid-Atlantic regional promotion manager; Mike Owens, Southeast regional promotion manager; Susan Turner, Shindler/Turner Promotions; Deb Smith, Shindler/Turner Promotions; Butler; and Athena Fortenberry, promotion assistant.

UP THE CREEK WITH SHELBY LYNNE—But not the proverbial one! James G. Robinson, chairman/CEO of Morgan Creek Records, recently visited the Music City to sample a taste of some newly-recorded material by Morgan Creek recording artist Shelby Lynne, who is presently working with noted Nashville producer Brent Maher. While Shelby Lynne is the first country artist signed to Morgan Creek Records, under Robinson's leadership, Morgan Creek Productions has become one of the leading independent production entities in the film business, responsible for such blockbusters as Robin Hood; Prince Of Thieves, Young Guns I & II, and Major League. Shelby Lynne's signing marks Morgan Creek's move into the country arena.

WASTING AWAY AGAIN?—Hardly. Jimmy Buffett is shown here with the executives and staff of MCA and Margaritaville Records in Nashville, who celebrate the platinum certification of Buffett's box set Boats, Beaches, Bars & Ballads. The four-CD set, released in May of 1992, is the biggest selling box set MCA Records has ever released, and is one of the Top 10 biggest selling box sets of all time.
By Brad Hague

INDIE CHART ACTION—P.J. Hawk on the Kottage label leads the independents this week, climbing a modest two steps to #51 on Cash Box Top 100 Country Singles chart with his latest single, "Are You Sure." Lion artist, Del Pritchett climbs up five to #51 with "Marie Laveau," as does Jazzy Stroman, up to #55 with "Box Of Memories" on the Phil Ham label.

OTHER INDIE NEWS—Coming into the Cash Box Top 100 Country Singles chart this week with the title cut from his new album, Fantasies Of You, Randolf Michael Howes, M.D., Ph.D., aka "Doc Randolph" is a singing success story. An international ly recognized plastic surgeon, Doc Randolph is a scientist, inventor, public speaker, poet, novelist, and yes, country singer/song writer! Over the past decade, he has written over 300 songs, and has charted many of his recordings in the Top 10 of the national independent charts. Recently, medical accolades were bestowed upon him for his invention of the world’s most popular multi-lumen catheter, which has helped save the lives of millions of critically ill patients worldwide. Over two million of the Doc’s catheters are used annually. For one who was tutored from his parents’ strawberry farm in Ponchatoula, Louisiana, Doctor Randolph Howes is a relentless over-achiever. "I believe in fully using your God-given talents to be productive for yourself and your fellow man," says Howes, whose accomplishments have been profiled on PM Magazine. Successful as he is, Howes is one who gives back to society as much as he takes. As part of "Operation Smile," which was recently featured on Dateline NBC, he spends much of his time on missions in developing countries helping the less fortunate with his medical skills. "Plastic surgeons are big on giving back," says Howes. "In this life the only things you can take with you when you go are the things you’ve given others." Regardless, Howes has given back to society when he obviously doesn’t have to, and his deep sensitivity is conveyed through his music.

COUNTRY MUSIC

COUNTRY CHART INDEX (See Page 18)

CASH BOX JANUARY 30, 1993 21
Gospel Artists Highlight The 52nd Presidential Inaugural Festivities
By Gregory S. Cooper

BeBe & CeCe Winans

Take 6
DUBBED "AN AMERICAN REUNION," many of Gospel music's most celebrated performers were on hand to help bring in the Clinton Administration with special performances at a number of pre-inaugural events both in Washington, DC and surrounding areas.

President-elect Bill Clinton and Vice President-elect Al Gore made their official Inauguration Week debut in Washington before thousands of celebrants gathered at the Lincoln Memorial, Sunday, January 17, 1993, for "A Call For Reunion"—a free musical celebration conceived with the new administration's goal of a more diverse America in mind, and produced by the 26-time Grammy award-winner Quincy Jones.

The pre-inaugural HBO special, which was scheduled to begin at 3 p.m. on the steps of the Lincoln Memorial, included Gospel music from artists Take 6, The Sounds of Blackness, BeBe & CeCe Winans and the Ebenezer AME Church and Howard University Choir, both from Washington DC.


"Aside from enjoying some fine entertainment that includes several other artists, those watching Sunday captured a piece of American history," said Jones.

America's Reunion On The Wall" extended over two days—Sunday, the 17th and Monday the 18th. Regional musical groups performed including DC-based gospel choir Donald Vails and the Salvation Corporation with more than 300 members. The Winans headlined the Gospel segment.

Award-winning artists Take 6 performed at Vice President-elect Gore's dinner, January 18. Bobby Jones & New Life performed at the Kennedy Center for the "Salute To Tennessee" and at the Warner Theater for the "Salute To Martin Luther King, Jr.,” both on Monday, January 18.

There was also a star-studded spectacle of world-renowned, award-winning musicians, actors, and actresses that performed at the Presidential Gala on Tuesday evening, January 19, with a particular highlight being Barbra Streisand singing her version of "God Bless America." The event, which took place at the Capital Centre in Landover, Maryland, also featured a performance by R&B star Aretha Franklin performing with the Eastern High School Choir, "A Whole New World" from the movie Aladdin.

On Wednesday, January 20, Take 6 also took part in the Tennessee Inaugural Ball! In a week filled with an overwhelming amount of media coverage, Gospel music not only ministered to viewers across the country, but also took part in the making of history.

BMG, BLANTON/HARRELL & REUNION SIGN DEAL—BMG, through BMG Ventures has entered into a joint agreement with the Nashville-based management company Blanton/Harrell and Reunion Records. In the contract BMG will purchase 50% of Blanton/Harrell and 50% of Reunion Records. BMG Music Publishing has also agreed to buy 100% of Reunion Music Group's catalog of copyrights, and thereby form a new publishing company. Blanton/Harrell began managing gospel crossover act Amy Grant 17 years ago and has since added Ritz, Smith, Gary Chapman, Ashley Cleveland, and multi-million-selling author Frank Peretti as clients.

Under the new agreement, the RCA Records label of BMG will begin to promote Michael W. Smith's newest single release, as well as his Change Your World Tour, to begin later this month. Other artists currently signed to Reunion include Kathy Troccoli, Kim Hill, and Rich Mullins. The three Reunion catalogs which BMG will acquire are Edward Grant, Inc, Emily Boothe, Inc., and Caroline, Inc. BMG plans to continue a long-term partnership with current Reunion writers, which currently include Wayne Kirkpatrick, Mike-E, Marty McCall, Steve Griffin, Kim Hill, Rich Mullins, Scott Parker, Hoi Polloi, and Kathy Troccoli.

NEW FOR LIGHT RECORDS—Throughout 1993, Light Records has announced that they will be releasing an album per month. On the release schedule are albums from War On Sin, As One, Choirs In Mass, a compilation album; North Carolina Mass Choir; Wanda Nero Butler; L.A. Mass Choir; Oregon Mass Choir, Chicago Mass Choir; and Beau Williams.

FANS GET SPECIAL PERFORMANCE—An interesting thing happened to Warner Alliance artists, the Fairfield Four recently. While leaving the studio after filming a recent appearance on the show, Voice Of America, the Four found that an audience had gathered in the hallway to hear them sing. The gentlemen obliged the crowd by putting on an impromptu concert for the 50-plus fans.

NEW VIDEOS TO HIT THE SCREEN—Look for new videos from D.O.C. (with Bride), "God Gave Rock 'N' Roll 2 U," Phillips, Craig & Dean, "This Is The Life," Newsboys, "Out Of My System," and Two Hearts, "Miracles," coming to video shows soon. They will also be featured on the Turn Up The Video/Turn On The Music project in March.

UNSEEN POWER WORLD TOUR SET TO SAIL—Peta, the latest group to unleash a tour, is about to set sail on what promises to be a tour that will not want to be missed. Joining the Christian rockers on tour are the Newsboys, an Aussie group, who has not only gained incredible popularity in Australia, but has also garnered a large following in the U.S. Also scheduled to appear with Peta is dance diva, Nicole Chapman, who has sung and danced her way around the world with Amy Grant's Heart In Motion Tour. The tour, which kicks off January 29, in Salem, Oregon, will cover more than 25 cities across the country before ending in Cocolamus, Pennsylvania, on March 28.

Petra lead singer John Schlitt (r) and Newsboys lead singer John James take time to smile at the camera while videotaping a special message to youth pastors about their 1993 tour together. (Photo credit: Steve Roebuck)
GOSPEL MUSIC

Gospel Review

PHILLIPS, CRAIG & DEAN F&C D (Star Song)

Phillips, Craig & Dean, the newest songwriting trio to be released by Star Song, has been garnering rave reviews since their self-titled debut project hit stores late last year. Their first two singles, "Turn Up The Radio" and "Favorite Song Of All," perfectly showcase the energy and power these three possess. Their next single entitled, "This Is The Life," is a combination of beautifully crafted vocal harmonies and a driving rhythmic beat that keeps up the pace set by the first two cuts. For those who enjoy slower-paced music, "He'll Never Let You Go" and "Midnight Oil" are calling your name. Whatever musical taste you have, this album will satisfy it.

THE BRONX MASS CHOIR We've Come To Praise Him (Sweet Rain)

The "choir boys" of Philly, Pennsylvania, seem to have hit pay dirt once again. This label, known for digging deep to find "diamonds in the rough," have found another with this choir. This live set includes a number of potential hits, "You Are My Source," "Never A Worry," "What A Mighty God," as well as the title cut and just a few.

A DECADE OF TRUTH So Far, So Good (Benson)

What can you say about a group that has consistently produced great music? The name speaks for itself. This compilation of the past 10 years of releases is another masterpiece to add to their long list of accomplishments. Whether listening to "Gentle Hands," "You'll Still Be Lord Of All," or the title cut "So Far, So Good," this collection by one of Christian music's leading groups, leaves listeners feeling renewed. This album showcases and further cements Truth as an aggregation that delivers top-notch music.

THE BRONX MASS CHOIR

CGI artist Donald Malloy (r) was recently joined by newly signed artist, Esther Smith at Chicago's River North Studios. The duo is working on a duet entitled, "Goodness & Mercy," which will be featured on Malloy's debut project, which is scheduled for a March release.

Steve Green was honored recently by Sparrow Communications Group following the release of his first devotional book, Hymns: A Portrait Of Christ. Pictured at the presentation are (l-r): Kathleen Stephens, managing editor, Sparrow Press; Billy Ray Hearn, co-chairman and CEO, The Sparrow Corporation; Green; and David Hazard, editorial director, Sparrow Press. Hymns: A Portrait Of Christ, featuring lyrics of best-loved hymns accompanied by reflections and prayers written by Green, released simultaneously with the recording and video of the same name.

TOP BLACK GOSPEL ALBUMS

WE WALK BY FAITH (Tyson 6860) John P. Kee/New Life Community Choir 1 13
WHEN THE MUSIC STOPS (Sparrrow 1324) Daryl Coley 2 25
LIVE IN SALT LAKE CITY (Savoy 7109) G.M.W.A./Salt Lake City 3 15
MY MIND IS MADE UP (Word-46784) Rev. Milton Brunson & The Thompson Community Singers 4 41
LIVE IN DETROIT (Malaco 6009) Rev. James Moore 5 32
ALIVE & SATISFIED (Benson 2841) Thomas Whitfield 6 11
FOCUS ON GLORY (Benson 6303) Hezekiah Walker 7 13
CHILDREN OF THE KING (Malaco 4644) Mississippi Children's Choir 8 14
THANK YOU JESUS (Savoy/Malaco 14811) The New York Restoration Choir 9 30
COME AS YOU ARE (Light/Sparrow 73055) Los Angeles Mass Choir 10 32
USE ME (AR 10181) James Bignon & Deliverance 11 18
GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 12 51
HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) Shirley Caesar 13 51
YOU KNOW (Sparrow 14812) Anointed Face Sisters 14 18
SAINTS IN PRAISE (Sparrrow 1240) West Angeles C.O.G.I.C. 15 73
STAND STILL UNTIL HIS WILL IS CLEAR (AR 10182)

LIVE AND ANOINTED (Malaco 6012) The Jackson Southerners 17 25
THE COUNTRY BOY GOES HOME (Malaco 6010) Willie Neal Johnson 18 32
THIS IS GOSPEL (Light/Spectra 73077) War On Sin 19 14
DIFFERENT LIFESTYLES (Capitol 90078) BeBe & CeCe Winans 20 77
PERFECTING CHURCH (Selah 7509) Marvin Winans 21 3
FAMILY & FRIENDS VOLUME 3 (Selah/Sparrow 1507)

HANDEL'S MESSIAH: A SOULFUL CELEBRATION (Warner/Reprise 26940) Various Artists 23 4
I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir 24 8
WASH ME (Tyson 1401) John P. Kee/New Life Community Choir 25 63
IN LIVING COLOR - "LIVE" (Blackberry 2003012) Melvin Williams 26 8
HOPE OF THE WORLD (Tribute 790113) New Jersey Mass Choir 27 33
WITH ALL MY HEART (Sparrrow 1325) Sandi Crouch 28 13
I'M GLAD ABOUT IT (Malaco/Sparrow 14804) Ron Winans/Family & Friends 22 47
IT'S IN THE PRAISE (CGI 5141611) Calvin Bernard Rhone 30 8
NOW I CAN SEE (Malaco 6001) Florida Mass Choir 31 22
LOVE (Light 730806) Beau Williams 32 3
HE THAT BELIEVETH (Light 750769) Chicago Mass Choir 33 8
I'M GOING THROUGH (Savoy 7106) Rev. Clay Evans 35 2
SALUTE TO THE CARAVANS (CGI 5004) Various Artists 36 2
I'M GETTING BETTER ALL THE TIME (Malaco 4455) Pilgrim Jubilees 37 2
LIVE (Malaco 4456) Ruby Terry 38 3
CALL HIM UP (Word-48534) Chicago Mass Choir 34 37
KEYS TO LIFE (Tribute 790113) Ben Tankard 39 67
YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14808) Carrell Murrell & The Newark Community Choir 40 28

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GOSPEL MUSIC

INDUSTRY SPOTLIGHT

Irv And Brenda Culpepper—PepperCo Records

By Tim A. Smith

THE FURTHEST THING ON THE MINDS of husband and wife duo, Irv and Brenda Culpepper was forming and operating a record company.

Brenda, who has a BA in administration from New York Institute of Technology (City College University), has spent 12 years as a credit manager with the Continental Group, a multi-billion dollar corporation, as well as five years as a realtor for RE/MAX and Century 21. She serves as president of the Greater Bridgeport area chapter of the National Coalition of 100 Black Women, board member of the YWCA, governing board member of the Walls of Salvation Christian Ministry, Inc., board member of Big Brothers and Big Sisters of Southwestern Connecticut, and leader of the New England chapter of the Edwin Hawkins Music and Arts Seminar.

Irv, who has a BS in business management from Hampton University and an MBA in finance and investment from the City University of New York, is an investment vice president for a merchant banking firm as well as a financial advisor to the city of New York. He also serves on the board of directors of the American Exploration Company, the New York City Industrial Development Agency, the Walls of Salvation Christian Ministry Inc., and the Small Business Administration of Southwestern Connecticut.

With credentials such as these, the Culpepper duo seems to be more acclimated for the riles of Wall Street than the risky business of owning and operating a record company; a gospel record company at that.

"It was kind of a progression," says Brenda, who is president of PepperCo as well as overseer of its daily operations. "I was selling real estate to a lot of church groups as well as other organizations. Because of this, I found myself doing business plans and other things. In 1988, we formed PepperCo Inc., where we did financial consulting to the clergy. After working with churches for a period of time, through real estate and financial planning, we moved into the Christian music side of the business by accident. It happened simply because somebody said, 'You guys are good, you should go into it.' So we began to manage artists and develop financial situations for them. At this time my real estate career started to decline. We eventually entered into the record side of the business, and that ended up becoming a full-time job within itself."

The company's debut project, a recording by East Coast Regional Mass Choir, came about as an "accident," according to Brenda Culpepper.

"We were awarded the management contract for the ECRMC," says Culpepper. "The company that we had negotiated a deal with filed bankruptcy and got our business. Because we had put so much into the project, feeling it was too good to just go to waste, we decided to find an investor and do it ourselves. At that point, we became a record company."

The ECRMC's Live In New York album helped a company, with only one artist who had no idea of becoming a full-fledged record company, become the talk of the gospel music industry. The album hit all the major charts as well as receiving airplay on radio stations across the United States and 140 countries abroad. The choir went on to receive 1992 GMWA Excellence Awards for Best New Artist (Contemporary) and Song Of The Year (Contemporary) for the hit "I Can Call Him," which featured John P. Kee.

PepperCo Records, as it stands today, is one of the gospel industry's rapidly growing companies. The company now houses its own music publishing wing as well as an entertainment arm which sponsors and manages Christian music events.

The artist roster has grown from one to 13. Other artists currently signed to the label include: St. Paul FHH Mass Choir, Bishop J.C. White and the Voices of T.E.T., whose debut project for the label is being produced by Commissioned's Fred Hammond, Apostles Louis Greenup, Jr., Jerome Ferrell and the Lighthouse Interdenominational Mass Choir, the Voices of Joy, Purity, the Gonzales Brothers, the GMWA Male Chorus, Rev. Hubert Powell, Lecrecia Campbell, former Ohio players group member Ronnie "Diamond" Hord, and Joy Unlimited.

To lead the distribution end, PepperCo recently signed an agreement with Ocean Entertainment for distribution through the Word/Epic system.

One concept that the Culpepper team is proud of is its innovative Equity Sharing royalty concept. "This concept allows the artist to fund a portion of the cost of the project in exchange for a pro-rate share of the net revenues of the project. This is in sharp contrast to the traditional royalty arrangement where that artist has no financial commitment to the recording project and will only benefit financially if the project is a huge success."

As can be seen, PepperCo Records is forging full steam ahead. "We don't want to be like other companies, we want to be different," says Brenda Culpepper. "We've seen the mistakes other companies have made and have learned from them." Culpepper adds, "We're excited about the gospel-jazz division we're forming. Rev. Hubert Powell will be the first release from this division. Through the success of Ben Tankard and others, we feel that there is a market for Christian instrumental music."

The success story of Connecticut-based PepperCo Records has been a special joy to Brenda Culpepper, first, because it is a minority business, secondly because it is operated by a woman, and lastly, its success was achieved by going against the norm.

"What has happened at PepperCo has been quite an achievement for a new company," says Culpepper. "Most of these other companies have been in business for quite some time. We've been blessed, and I'm thanking God for what He's done."
AMOA Expo Heads For Anaheim In '93

CHICAGO—AMOA Expo in California? This is a first! The 1993 AMOA convention will be held on Thursday, Friday and Saturday, October 21-23, 1993 at the Anaheim Convention Center in Anaheim, California. Full specifics regarding the show are in the mail to prospective exhibitors.

More than 850 booths are expected to be sold for Expo '93, which, as always, will feature the latest in pinball games, video games, CD jukeboxes, electronic darts, pool tables, cranes, redemption equipment, computer technologies, and supplies, gaming equipment, coin counters/validators, monitors/power supplies, kid-die rides, cigarette vending and related products and services.

In addition to the lavish exhibition, Expo '93 will zero in on a variety of technical and management issues that will be addressed during the educational seminars that are scheduled.

Registration, housing and program information will be mailed to the trade in late spring.

R.A. Green III (Rosemary Coin Machines-Myrtle Beach, SC) is the Expo '93 Planning Committee chairman. Chairing the various subcommittees are: Ed Tolisano (TBI Games Unlimited-Loves Park, IL), Awards; Doug Gaper (Captor Amuse. Co.-Cheyenne, WY), Banquet Seating: Jim Stansfield (Jim Stansfield Vending-LaCrosse, WI), Educational Seminars; Doug Minter (Tip Top Amuse.-Carson City, NV), Exhibits: Gene Winstead (American Amuse. Arcade- Minneapolis, MN), Hesch Scholarship Foundation Raffle Promotion; Jerry Derrick (Derrick Music Co.-Charleston, W. VA), Registration and Craig Johnson (Tatata, Inc.-Salt Lake City), Stage Show.

Further information regarding AMOA Expo '93 may be obtained by contacting AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611-4267.

Phil Cole Is Upped At Rowe

CHICAGO—Philip Cole has been promoted to the position of technical/marketing manager-music and currency division at Rowe International, Inc., as announced by Joel Friedman, the firm's senior vice president.

Cole has been employed at the Rowe plant in Grand Rapids, Michigan for the past three years in the technical service department. He has traveled the United States, Mexico and Canada conducting service schools for distributors and operators on jukeboxes, bill changers and bill acceptors. Prior to joining the Rowe organization he was involved in the electronic office equipment industry for 12 years.

A Grand Rapids native, Phil Cole and his wife, Cynthia, are awaiting the arrival of their first child—due in early March.

"The promotion of Phil Cole and the recent additions of Jeff McCarthy and Wayne Marion to Rowe's sales/service force underline Rowe's continuing commitment to servicing the operator," commented Joel Friedman. "Behind the scenes we continue to strengthen our engineering and R&D departments. Rowe knows its future is very much tied to the ongoing success of its distributors and its music and games operators," he added.
New LaserStar CD51A From Rowe/AMI

CHICAGO—Rowe/AMI is currently shipping its attractive new LaserStar CD51A which is a small compact disc jukebox that will be particularly appealing to locations that have special space requirements.

The LaserStar CD51 series has enjoyed significant sales, both nationally and internationally, according to company officials, who emphasized that the jukebox’s rotating CD discs, dramatic title display and ease of operation are among the attractions customers have appreciated most. This smaller model, with a 51 CD capacity, incorporates the same technological innovations and features found in the award-winning LaserStar CD100 series—auto play, entire album play, calendar, track mode, time clock, optional wireless remote and data management information system.

Rowe takes pride in the numerous awards and honors the LaserStar series has received in the U.S. and abroad.

Further information regarding the new model may be obtained through factory distributors.

AMOA Jukebox Top 30
For Month Ending November 1992

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<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td><strong>No. 1</strong></td>
<td>BILLY RAY CYRUS</td>
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<td>2</td>
<td>FRIENDS IN LOW PLACES</td>
<td>GARTH BROOKS</td>
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<td>3</td>
<td>NOVEMBER RAIN</td>
<td>GUNS N ROSES</td>
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<td>4</td>
<td>THE THUNDER ROLLS</td>
<td>GARTH BROOKS</td>
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<td>5</td>
<td>SHAMELESS</td>
<td>GARTH BROOKS</td>
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<td>6</td>
<td>BOOT SCOOTIN BOOGIE</td>
<td>BROOKS &amp; DUNN</td>
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<td>7</td>
<td>BOHEMIAN RHAPSODY</td>
<td>QUEEN</td>
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<tr>
<td>8</td>
<td>I’LL BE THERE</td>
<td>MARY CHAPIN CARPENTER</td>
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<td>9</td>
<td>IF YOUR HEART AIN’T BUSY TONIGHT</td>
<td>TANYA TUCKER</td>
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<td>10</td>
<td>BABY GOT BACK</td>
<td>SIR MIX A LOT</td>
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<td>11</td>
<td>UNDER THE BRIDGE</td>
<td>RED HOT CHILI PEPPERS</td>
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<td>12</td>
<td>JUMP</td>
<td>KRIS KROSS</td>
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<td>13</td>
<td>I FEEL LUCKY</td>
<td>MARY CHAPIN CARPENTER</td>
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<td>14</td>
<td>MY NEXT BROKEN HEART</td>
<td>BROOKS &amp; DUNN</td>
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<td>CRAZY</td>
<td>PATSY CLINE</td>
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<td>BROOKS &amp; DUNN</td>
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<td>YOU’VE LOST THAT LOVIN FEELIN</td>
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<td>PLEASE DON’T GO</td>
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<td>HOTEL CALIFORNIA</td>
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<td>21</td>
<td>I’M TOO SEXY</td>
<td>RIGHT SAID FRED</td>
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<td>EXCEPT FOR MONDAY</td>
<td>LORRIE MORGAN</td>
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<td>23</td>
<td>COULD’VE BEEN ME</td>
<td>BILLY RAY CYRUS</td>
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<td>WHEN A MAN LOVES A WOMAN</td>
<td>MICHAEL BOLTON</td>
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<td>25</td>
<td>MIDNIGHT IN MONTGOMERY</td>
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<td>26</td>
<td>EVERY SECOND</td>
<td>COLIN RAYE</td>
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<td>PAPA LOVED MAMA</td>
<td>GARTH BROOKS</td>
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<td>DANNI, I WISH I WAS YOUR LOVER</td>
<td>SOPHIE B HAWKINS</td>
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<td>29</td>
<td>TWO OF A KIND</td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>30</td>
<td>STRAIGHT TEQUILA NIGHT</td>
<td>JOHN ANDERSON</td>
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