Who's The Man
Featuring Doctor Dre
and Ed Lover
COVER STORY

Who's The Man? In This Mad, Mad World

IN THIS APPROACHING SPRING of discontent, there are several movies which hop to capitalize on the explosion of hip-hop into pop culture. New Line Cinema's release Who's The Man? starring Yo! MTV Raps co-hosts Dr. Dre and Ed Lover, will be bowing on the silver screen with a cameo cast that will rival the ensemble put together for the legendary '60s comedy It's a Mad, Mad, Mad, Mad World. This comedy is a hybrid of Police Academy meets Gravedigger Jones and Coffin Ed, two characters culled from the novels of Chester Himes and made popular in the movies Cotton Comes To Harlem and Come Back Charleston Blue. Dre and Lover play barbers considered to be the worst haircutters in Harlem. After they are forced to retire their clippers, they decide to join the police force. The story comes from the imagination of Lover and Dre, who prevailed upon many of their hip-hop cronies to join them in the film. Among them are: Kris Kross, Queen Latifah, Ice-T, Heavy D, Salt N Pepa, KRS-One, Public Enemy, Naughty By Nature, Yo-Yo and House of Pain. Suzanne De Passe (Lonesome Dove) is executive producer of the film which is being produced by Charlie Stettler and Maynell Thomas; directed by Ted Demme from a screenplay by Seth Greenfield. Adam Kimmier served as director of photography on the film.
Sony Forms TriStar Music; Buzziak At Helm

Bob Buzziak

**SONY MUSIC HAS FORMED** TriStar Music Group, which will be based in New York and begin operation in April 1993. Bob Buzziak is president of the new label and will report to Tommy Mottola, president, Sony Music.

The TriStar Music Group will release and market repertoire from Sony Music International affiliates to the U.S. marketplace. TriStar Records will also sign non-Sony foreign artists for release in the States. TriStar will be distributed through Relativity Entertainment Dist. (RED), which is based in Queens, NY and 50%-owned by Sony.

Buzziak was most recently the president and COO of Chameleon Entertainment. Prior to that, he was president of RCA Records from 1986 through 1990. Commenting on his new position, Buzziak says, "I look forward to TriStar taking its place alongside Sony Music's other labels at the forefront of our industry."

TriStar Music will have no direct affiliation with Sony Pictures Entertainment's TriStar Pictures.

**MUSIC HEALS:** In response to last year's L.A. riots, the Musicians Institute (M.I.) in Hollywood, CA is spearheading the "Help Heal L.A...Through Music" songwriting contest. Songwriters are asked to submit material that is "uplifting and inspires a sense of unity amongst people." A prestigious panel of industry professionals from leading music associations (ASCAP, BMI, NARAS, SGA, and LASS), along with record company execs, publishers, and celebrity songwriters, will serve on the judging board. Winning songs will be considered for the signing of a deal.

The contest is open to all songwriters, and awards a total prize package valued at approximately $30,000. Prizes will include cash, scholarships to M.I., instruments and sound equipment.

Submissions for songs will be accepted until April 26, 1993 and the winning song will be formally unveiled during a celebrity benefit concert. Monies raised will benefit "Beyond Shelter" which actively supports the rebuilding of L.A. by assisting homeless families to relocate to permanent affordable housing, and providing a continuum of services to obtain self sufficiency.

Inquiries for entry forms should be directed to M.I. at (213) 462-1384.

**NUMBER ONE "LETTER":** Superstar Wayne Newton has added another accolade to his already long list of career landmarks. The Nashville Network (TNN) has awarded Newton's "The Letter" video as the Best Music Video of 1992, as determined by viewers of the network's Video PM show.

"The Letter," issued last spring, marked Newton's first music video. It supported the national #1 single hit (on both the Cash Box pop and country charts) of the same title, culled from his Moods & Moments album.

The second place music video was Dwight Yoakam's "It Only Hurts When I Cry."
CASH BOX
CHARTS
TOP
100 POP SINGLES
FEBRUARY 27, 1993
#1 SINGLE: Whitney Houston

HIGH DEBUT: Silk 449

TO WATCH: Patty Smyth #22

I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Arista 1-2460)
Whitney Houston 15

2 A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751)
Peabo Bryson And Regina Belle 2

3 ORDINARY WORLD (Capitol 44908)
Peabo Bryson 6

4 SAVING FOREVER FOR YOU (Giant 18719)
Shanice 18

5 MR. WENDAL (Chrysalis 24910)
Arrested Development 10

6 I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519)
Whitney Houston 7

7 T (Passley Park MM/Warner Bros.)
Prince & The N.P.G. 7

8 HIP HOP HORDAY (Tommy Boy 554)
Naughty By Nature 20

9 IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518)
Shai 4

10 HERE WE GO AGAIN (Capitol 44865)
Portrait 12

11 IN THE STILL OF THE NIGHT (Motown 2193)
Boyz II Men 6

12 DON'T WALK AWAY (Giant 188)
Jade 10

13 GET AWAY (MCA 54511)
Bobby Brown 16

14 INFORMER (Aco/East 96112)
Snow 22

15 RED OF ROSES (Jambro 864 850/Mercury)
Boz Joji 25

16 KUTHIN' BUT A "G" THANG (Death Row 52819/Interscope)
Dr. Dre 27

17 REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum 6437/Elektra)
Digable Planets 19

18 GOOD ENOUGH (MCA 54517)
Bobby Brown 15

19 RUMP SHAKER (MCA 54388)
Wreck-N-Effect 9

20 RHYTHM IS A DANCER (Arista 1-2437)
Snap 11

21 GIVE IT UP, TURN IT LOOSE (Aco/EastWest 9465)
En Vogue 14

22 THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG)
Boy Krazy 32

23 COMFORTER (Gasoline Alley 54596/MCA)
Shai 31

24 I GOT A MAN (Island 864 305/PLG)
Positive K 28

25 DIGGY (Next Plateau 2500)
Paperboy 26

26 WHEN SHE CRIES (RCA 62412)
Restless Heart 16

27 DEEPER DEEPER DEEP (Maverick/Sire 18303/WILL)
Madonna 13

28 DO YOU BELIEVE IN US (SBK/ERG 50408)
Jon Secada 22

29 I'D DIE WITHOUT YOU (FROM "BOOMERANG") ((LaFace/Arista 2-0349)
P.M. Dawn 21

30 WALK ON THE OCEAN (Columbia 74706)
Toad The Wet Sprocket 23

31 NO MISTAKES (MCA 54554)
Patty Smyth 36

32 THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210") (Giant 19719)
Jeremy Jordan 44

33 STEAM (Steffie 191)
Peter Gabriel 33

35 FAITHFUL (EMERG 50411)
Go West 24

36 TWO PRINCES (Epic Associated 74001/Epic)
Spin Doctors 48

37 SWIFT THING (Uptown 54596/MCA)
Mary J. Blige 50

38 EVERYTHING'S GONNA BE ALLRIGHT (Uptown 54529/MCA)
Father MC 38

39 REAL LOVE (Uptown/MCA 54555)
Mary J. Blige 30

40 QUALITY TIME (Jive 42109/RCAC)
Hi-Five 42

41 I GOT A THANG 4 YAI (Perspective 003/A&M)
Lo-Key 34

42 WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)
TLC 35

43 DAZZY DUKES (TRAI 9389/Smirk)
Dolce 52

44 NO ORDINARY LOVE (Epic 74734)
Sade 37

45 I LOVE YOU PERIOD (Del American 18244/Relap)
Dan Baird 40

46 ANGEL (SBK 65046/ERG)
Jon Secada 56

47 STAND UP (KICK LOVE INTO MOTION) (Mercury 864 604)
DeLppard 41

48 TO LOVE SOMEBODY (Columbia 74733)
Michael Bolton 43

49 FREAK ME (Kee 64654/Elektra)
Silk DEBUT

50 WALKING ON BROKEN GLASS (Arista 1-2542)
Anne Lennox 42

51 LOVE IS (FROM "90210") (Giant 18603)
Vanessa Williams & Brian McKnight 54

52 HAT 2 DA BACK (LaFace 2-0403/Arisk)
TLC 88

53 HEAL THE WORLD (Epic 74790)
Michael Jackson 59

54 LOVE SHOULD BE BROUGHT HOME (FROM "BOOMERANG") (LaFace 2-
40535/Arista)
Toi Braxton 51

55 LITTLE BIRD (Arista 1-2959)
Andrae Crouch 61

56 MAN ON THE MOON (Warner Bros. 18642)
R.E.M. 65

57 SWEET THING (Atlantic 4990-3)
Mick Jagger 64

58 STAND (Capitol 44905)
Poison 57

59 TELL THE TRUTH (Reprise 18673)
Jude Cole 25

60 I'M GONNA GET YOU (Columbia 74814)
Bizarre Inc. 60

61 I HAVE NOTHING (FROM "THE BODYGUARD") (Arista)
Whitney Houston 67

62 NEVER A TIME (Atlantic 87411)
Genesis 46

63 CAT'S IN THE CRADLE (Baradig 90488/Mercury)
Ugly Kid Joe 72

64 I'M SO INTO YOU (RCA 84541)
S.W. 79

65 LOVE CAN MOVE MOUNTAINS (Epic 74937)
Celine Dion 47

66 THE LAST SONG (MCA 54510)
Eton John 13

67 HOMIES (Pump 19134/Quality)
A Lighter Shade Of Brown 59

68 FEELS LIKE HEAVEN (Warner Bros. 18651)
Peter Cetera 65

69 IT'S GONNA BE A LOVELY DAY (Arista 1-2490)
The S.O.U.L. S.Y.T.E.M. 49

70 UNDERSTAND THIS GROOVE (RCA 60437)
Sound Factory 55

71 END OF THE ROAD (Motown 2178)
Boyz II Men 71

72 LAYLA (Reprise 18787)
Eric Clapton 63

73 I SEE YOUR SMILE (Epic 74947)
Gloria Estefan DEBUT

74 GANGSTA BITCH (Tommy Boy 541)
Apache 90

75 BAD GIRL (Maverick/Sire 18650/Warner Bros.)
Madonna DEBUT

76 IF I'VE EVER LOSE MY FAITH IN YOU (A&M 0111)
Sting DEBUT

77 PASSIONATE KISSES (Columbia 74796)
Mary-Chapin Carpenter 87

78 FLEX (Columbia 74373)
Mad Cobra 66

79 SUPERMODEL (YOU BETTER WORK) (Tommy Boy 542)
Rupaul 89

80 COME IN OUT OF THE RAIN (EMI 50417/ERG)
Wendy Metten DEBUT

81 LIGHTS (Columbia 74842)
Journey 81

82 KNOCK-N-BOOTHS (MCA 54582)
Wreck-E-Mix EFFECT

83 STOP THE WORLD (A&M 0120)
Extreme DEBUT

84 LOSIN' MYSELF (Atlantic 87392)
Debbie Gibson 84

85 HAPPY DAYS (Kea 64701/Elektra)
Silk 95

86 SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54593)
Patty Smyth/Don Henley 82

87 RENISSANCE (LaFace/Arista 54556/MCA)
Mary J. Blige 13

88 SLOW AND SEXY (Epic 74741)
Shabbage Ranks (Featuring Johnny Gill) 88

89 WHERE YOU GON' NOW (Warner Bros. 5739)
Dann Yankees 76

90 SO ALONE (EastWest 94859)
Men At Large DEBUT

91 HOPE OF DELIVERANCE (Capitol 44904)
Paul McCartney DEBUT

92 BEAUTIFUL GIRL (Atlantic 87383)
Patti Smyth/Don Henley 82

93 GANGSTA (MCA 54555)
Bell Biv Devoe 77

94 SPEED (Strictly Hype 106)
Alpha Team 93

95 TOSS-UP (Police 5330)
N.D.Zep 91

96 WHO'S GONNA RIDE YOUR WILD HORSES (Island/PLG 604 521)
U2 78

97 JUMP AROUND (Tommy Boy 502)
House Of Pain 92

98 LOVE IS ON THE WAY (Third Stone/Atlantic 86505)
Salon Kick 75

99 HOW DO YOU TALK TO AN Angel (Capitol 44800)
The Heights 70

100 FREE YOUR MIND (Aco/EastWest 94847)
En Vogue 74
SINGLES

- **PAUL McCARTNEY:** "Hope Of Deliverance" (Capitol/DEPO-79579).
  - From his first new Off The Ground album, this single is certainly not representative of the more brilliant musical work Paul has done over his 30-year career, although it's refreshing that he continues to pursue the process of creating new music. The extended inspiration of this track offers no solutions to "...the darkness that surrounds us," but it would be comforting to some to know Mr. Happy Meaty Edgar can still write a positive little pop song about anything. Paul produces with Julian Mendelsohn.

- **SADE:** "Kiss Of Life" (Epic ESK 74848).
  - The latest single to be released from her platinum fourth album Love Deluxe, is a compelling love song in the same, easily identifiable soul-growl niche she carved out for herself in 1985 with "Smooth Operator." Three albums later, Sade continues to enjoy over-increasing popularity and worldwide success (2.1 million in sales) with this album's first single "No Ordinary Love" still high on the singles chart after 16 weeks. Sade produces with Mike Pela.

- **BLEACH:** "Trip & Slide" (Dali PRCD-8697).
  - This British alternative group's new single is featured on their first full-length album, Killing Time, released last year. Lead singer, Sally Carson's little girl voice echoes out of the cavern of buzzing guitars like Alice falling deeper into Wonderland. Most of the songs on this EP are previously unavailable (in the U.S.) tracks recorded live. The brooding radio edit has been gaining airplay on many college stations, Nigel Palmer and Bleach produce.

- **STACY EARL:** "Blood From A Stone" (RCA/MGM RDJ 62458-2).
  - This track may come as a surprise. Not because it's musically vital, but because it features a far more emotionally/vocally mature Stacy than we heard on her debut album, and a pleasantly different version of the lightweight kid-size pop she's been known for. However, this blue-eyed ballad is not part of a new album, and it's a featured cut from the motion picture soundtrack to the upcoming MGM feature Undressed Heart starring Christian Slater and Marisa Tomei. Jellybean benz produces.

- **SAINTS & SINNERS:** "We Belong" (Savage SAD 50032-2).
  - These Canadian rockers have been actively working their Savage debut album on the road and have finally released their second single. "We Belong" is a power ballad driven by the throaty vocal strength of lead singer, Rick Hughes. Rock radio programmers will be happy to spin this track, which is amply filled with enough crunchy guitars, big beat, screaming solos and hooky, singalong choruses to get the babies and headbangers down into the groove. Aldo Novoa produces.

- **SHAWN COLVIN:** "I Don't Know Why" (Columbia CSK 4928).
  - This folk "song-sing-song" ballad from Shawn's Fat City album shows a tender vulnerability rarely heard on mainstream radio. Hopefully that won't stay the general rule, because Colvin's voice is a treat. Having tried the long and rocky road to a solo recording contract by way of many bands, clubs and coffee houses from San Francisco to New York City has paved the way for well deserved recognition. Kenny White, David Kahne and Larry Klein produce.

ALBUMS

- **CARMEN ELECTRA:** Carmen Electra (Paisley Park/Warner Bros. 9 25338-2).
  - We were all waiting with bated breath for this album to come out last summer when Prince teased all with video clips, photos and press material. Meanwhile, the young singer/dancer/actress was opening for the Rolling Stones' Power Generation's 1992 World Tour. So we had to wait till now, Carmen's dance-slammin' debut album is filled with catchy dance tracks, most co-written with Prince, members of the NPG and rapper Momie Love. First heat-seeking single is "Go Go Danzer." "Somebody Babies" is a duet with Prince.

- **MASTERS OF REALITY:** Sunrise On The Sufferbus (Chrysalis 3 51917-2).
  - As if their 1989, Robbie-Bubba-produced debut album, The Blue Garden, didn't sound enough like Cream (singer Chris Coss sounds like Jack Bruce), now the MCR, after waiting over three years to release another album, have added the group's legendary groove-pounding skills of Rock & Roll Hall Of Famer, Ginger Baker which has taken this powerful talent into a new, hard-rocking, blues-tinted retro-styled tour. Their latest self-titled album is packed with 14 tracks, covers everything from the way-back to the way-out. First single "She Get Me." The band's core members are Mott The Hoople's Robbie Bubba and Ginger Baker with the acoustic guitars and harmonica backing. The 13-cut album is co-produced by Ross Humphrey and Cliffs of Dooneen.

- **CLIFFS OF DOONEEN:** Undertow (Critique 01612 15413-2).
  - This Boston-based band's sophomore effort takes a harder rock turn from their more folk-style rock debut album out last year. Using more electric guitar and a bigger drum mix would almost give you the impression that was a strict rock act on several cuts, but there is a soft anchor in their initial band influences. Overall, a very promising release. The 13-cut album is produced by Ross Humphrey and Cliffs of Dooneen.

- **POWER: The Boxset**: (Capitol 4 92008-2).
  - What happens here is, these guys from San Francisco keep making their own records for next to nothing on their own label, and Def American releases them. Okay. So this is the story for this. The 13 tracks are some sort of mixtape garage grunge with no punch, no style, no point. Anti-music for the dyslexic, with the acoustic guitars and harmonica backing. The 13-cut album is co-produced by Ross Humphrey and Cliffs of Dooneen.
RAVE FROM NEW YORK! AB-SOLUT RAVE has hit Manhattan with a President’s Day hardcore tour de force of Prodigy/Moby/Cybersonic and Inspirational Carpets/Sunscreem, sandwiching St. Valentine in techno.

THE FIRST GIG hit The Academy last Saturday, February 13. Displaying metamorphosing faces and other standard psychedelic slide show visuals, the club passed out complimentary whistles as the show opened with The Prodigy performing a kind of dancehall rave peaking with hits like “Charly” and “Out Of Space” from their Experience album (Elektra)—but the club kids probably timed their ecstasy tabs appropriately for songs like “Next Is E” and Twin Peaks-inspired “Go” from techno veteran Moby, performing the best half-hour of the show with material from his album out on the Instinct label (Moby pre-opened Webster Hall earlier in the year for AIDS benefit Lifebeat party during New Music Seminar). Always spiritual, Moby dedicated one of the songs to Jesus and ended his act on a table, miming a crucifix over the audience. Closing the set was Cyber-sonik in the hardest of the hardcore techno tradition, catering more to the platform-sneakered and goggled-ki-dap-clad technophiles than the out-of-place suits in the audience.

The following Tuesday night Inspirational Carpets and Sunscreem performed at Limelight’s Communion. Sunscreem opened the show with vocal-driven rave hits like “Broken English” and “Love U More” off their O3 album (Columbia). Manchester’s Inspirational Carpets provided more of an indie dance sound (featuring the usual stage diver/security battles that upstaged their performance at some points). They performed college chart-toppers like “Two Worlds Collide” and “Dragging Me Down” off the Revenge Of The Goldfish (Mute/Elektra) album. The band’s encore included a mosh-friendly rendition of Soft Cell’s club classic “Tainted Love.”

GOD SAVE THE QUEEN: Lypsinks (feated on George Michael’s “Too Funky” video) appeared at Club USA over the holiday, the popular transvestite’s career probably aided by the “work” of newfound Tommy Boy label status, queen of queens Rupaul, whose hit “Supermodel” will cross her upcoming album over from her massive gay following to mainstream bankability comparable to, say, Tootsie. Meanwhile veteran drag queen Boy George has an ’80s revivalist hit on his hands with the theme to another marketable gender-bender The Crying Game, but sadly had to announce the folding of his short-lived dance label More Protein which had housed his own band Jesus Loves You and other clubby hitmakers like E-zee Poze.

DON’T CALL IT A COMEBACK for the reformed Duran/Duran, who made the New York stop of their tour at The Academy last Friday. Also over the holiday Luka Bloom performed, with new material from his latest album. The former Cat Club, revamped as The Grand, opened with a party for Keifer Sutherland’s Hollywoodized remake of the Dutch The Vanishing, and last week celebrated the punk revivalist Nerve Magazine, while in other publication news...HATE MAIL has never been exploited quite like in the case of the I Hate Shammen Doherty Newsletter which has reached an approximate 7,000 circulation—but somebody’s watching the show, buying the 90210 soundtrack (Giant), and made way for the announced 90210 movie (oh yes!), perhaps we...ah hem, they watch the series for producer’s daughter Tori Spelling, who is enjoying overwhelming fan loyalty with her own Barbie Doll reaching cult status as a camp collectible (the Doherty doll being sold strictly for use as effigy).

IT’S GRAMMY TIME: As this issue goes to print, festivities for the week of Grammy-related events are already underway. But considering most will have transpired by the time you actually read this, please allow me to inform those of you who are not here on the West Coast for the festivities and/or the actual broadcast what you have missed so far.

Under the Chairmanship of Giant Records CEO, Irving Azoff the 1993 Los Angeles Grammy Host Committee is celebrating the return of the Grammys to the West Coast. Activities organized by the Host Committee benefit two NARAS Foundations: Grammy in the Schools (a program that promotes music education, conducts workshops, and coordinates performances and forums by guest recording artists to inform and inspire students), and MusiCares (a health and human services program).

Kicking off the week’s activities last Wednesday was the first of three events scheduled at Hollywood High School for the Grammy in the Schools program featuring two days of student-interactive concerts hosted by Cheech Marin, introducing over 2,000 elementary school students to musical instruments and Big Band music.

Thursday morning was the official week-opening breakfast at the Hard Rock Cafe. In attendance were city officials and record executives. Also, a five-day film festival begins, Sound and Vision: Hollywood Salutes the Grammys featuring films covering various music formats, premiere screenings and tributes.

Friday, back at Hollywood High, the 1993 Grammy All-American High School Jazz Band, under the direction of Bradford Marsalis, performed to 2,200 students majoring in the performing arts. Featured was a panel of major recording artists including Sheena Easton, David Foster, Melissa Manchester, Michael Kamen and many others, offering inspirational and educational information.

Saturday, the Third Annual MusiCares Benefit Dinner took place at the Beverly Hilton Hotel. The fundraiser honored Natalie Cole who received the “Person Of The Year” award from NARAS president Michael Greene. Cole also performed with a 30-piece orchestra. Also on hand were Mayor Tom Bradley and Beverly Hills Mayor Robert Tanenbaum (who presented proclamations), and previous award winners Bonnie Raitt and David Crosby.

Sunday saw the First Annual Grammy Billiards Bash at the Hollywood Athletic Club (a swanky pool hall), which was an afternoon of billiards, with tables sponsored by music industry members, and proceeds going to both the aforementioned charities. Also, back at the Hard Rock Cafe, an auction of rock memorabilia raised funds for MusiCares and was broadcast by local radio station KLOS.

Tuesday, February 23 will see Capitol Records hosting a studio tour by label president Hal Higridin and a concert for the Hamilton High School Academy of Music as well as Rhino Records sponsoring an “Executive Intern For A Day” program, allowing a student to “run the company” under the direction of Rhino label executives.

Also, two major bashs will take place Tuesday night: a Grammy-nominee party on the Paramount Studios lot, and Arista Records president, Clive Davis’ infamous annual soiree will take place at the Beverly Wilshire Hotel.

Wednesday is the big day, kids, so enjoy the show. Try to remember to think about us journalists sweating it out in the trenches of the press tent. You’ll get all the gory details right here...Next week...
Ushering
In A
Brand
New Era
By John Carmen

Mike Bloomfield
IT'S GOTTEN TO THE POINT where it has been determined that there's a market for almost any reasonably successful record ever made, re-issued as a CD.

And now, the folks over at re-issue central, K-Tel, have started a vanity/boutique label, Era, for just that purpose.

Era Records is kicking it off with re-issues from the likes of the late Roy Buchanan and Mike Bloomfield (albeit not the late artists' big sellers like Buchanan's Polydor debut, or Bloomfield's Supersession, with Stephen Stills and Al Kooper), as well as more obscure acts like Fevettree (remember "San Francisco Girls"? I don't.) and Crow.

Steve Wilson is the director of Era, and is also a product manager at K-Tel. As he puts it, "There's so much music I've really wanted to put out that doesn't fit the K-Tel image. We've had chances in the past to do stuff like the Zombies, but it wasn't right for us, now we can." And unlike parent label K-Tel, whose late-night ads are a staple of any insomnia's psyche, Era will be retailed out at store levels.

With most reissues, the more indie the records were in the first place, the better for Era. "Naturally, the more localized the product, the easier it is to license," says Wilson. "With Fevettree, who were a big psychedelic act in late '60s, we had to go through a major, but with the smaller garage acts we're putting out like Litter and Lamont Cranston, who actually had an album on RCA, the process is easier."

Is there gold in these particular oldies though? After all, indie with high visibility in the underground like Crypt or even Rhino don't sell a ton of product. "No one will be getting rich from this, but we do expect to make a little money," claims Wilson. Oddly enough, one of the upcoming re-issues, Crow ("Evil Woman"), is staging a band reunion at Minneapolis' Whisky Junction soon. "They're doing one rehearsal, and then the gig," says Wilson. "We expect a crowd of old hippies, new folks, and God knows who else out of the woodwork."

Also on tap are the first three albums from quasipunk/blues/Drifters-worshipper Mink DeVille. "At first I thought I'd assemble a greatest hits thing from them," says Wilson. "But there were too many good songs, I couldn't figure out what to leave off." The group's leader, Willy DeVille, is himself an indie act working out of New Orleans. "I'd love to get a hold of him to do press," Wilson states. "So if anyone knows how to find him, let me know."

State Of Emergency Project To Yield Two Albums In 2nd Quarter
By M.R. Martinez

IT STARTED OUT AS a statement on sentiments that have fostered and emerged in the year since the April 29, 1992 Los Angeles uprising, the fire storm that illuminated the collective psyche of frustration that plagued the sprawling metropolis in the wake of the acquittal of four officers accused of brutality in the Rodney King trial. But since Poetic Groove Records co-founder Jerry Davis has started to put together the artists that would provide tomes for the State Of Emergency hip-hop compilation, the project has grown exponentially from a record, to a video, a documentary and even another record featuring metal and alternative artists who want to speak to injustices.

"Not only will the State Of Emergency record chronicle recent events in Los Angeles through hip-hop, but it will also attempt to clarify how expensive hip-hop truly is," Davis said. "It's a grassroots project in and outside the industry; it's for all rappers, rockers and headbangers."

Poetic Groove, which is distributed through Interscope Records, eventually partnered the hip-hop project with Motown Records' Maad label, with an eye on raising funds for various community-based organizations, including the Martin Luther King Charles Drew Medical Center's Trauma Ward in South Central Los Angeles. But Davis says that a number of organizations are targeted to benefit from record sales as the project continues to develop. The rock project will be released through Metal Blade Records. The rock project is moving forward with the blessings of Metal Blade chairman/CEO Brian Slagel.

Davis will serve as executive producer on both the hip-hop and rock projects, which plan to feature a relatively broad spectrum of styles. Co-produced by Davis and L.A.-based rap stylist Def Jet, the hip-hop artists who have already recorded or verbally committed to completion of the product include Kool G. Rap, Khalil (of Public Enemy production fame), Tupac, Memory B (Digital Underground), The Geto Boys, new artists Boss, Paris, Compton's Most Wanted, Exidus, The Poetess, The Baker Boyz, Scream, Funkybush, the L.A. Posse, Ufye Uye and Urban Terrorists.

Co-production on the rock compilation, which has a projected recording start date of March 4, will be handled by Fishbone stalwart Norwood Fisher and Numui Rayfield Jarvis. Some of the artists that have already given their verbal commitment to this project include: Arik Marshall of the Red Hot Chili Peppers, actress Cree Summers (who has a record coming out through Capitol with a rock band later this year), Lonnie Marshall of Weapons of Choice, Stacy T of Mother's Finest, Fish of Fishbone, Rayford Griffin (drummer with acts like Jean Luc Ponty and George Duke), and Jeff Watts of the Tonight Show band.

Davis says: "The project features male and female representatives of the black, white, Latino and Asian music and arts communities, all of whom are united with hip-hop and alternative music. It's time for the underground artist to speak out and to protect our art and our community. As I like to say, The media and the system can't stop an army of Ice T's."

In addition to the records, videos will be filmed to singles culled from each of the albums, and a documentary of the making of each record and the expansion of the project from record production to community involvement is also planned. Veteran video director and documentarian Darius Anthony is at the helm of these projects. Also planned is a State Of Emergency conference that will be held in conjunction with ASCAP and is tentatively scheduled to be staged to coincide with the first anniversary of the Los Angeles rebellion of '92.

"(The conference) will not be a session where people bring their demo tapes and try to get a deal," Davis says. "What we're trying to achieve is a forum for the community and the music business so that some meaningful issues can be discussed. I mean, there's the new Rodney King (civil) trial starting right now, and then there's the pending trial of the L.A. Four (the four African-Americans accused of assaulting Reginald Denny). The same issues that were relevant during last year's rebellion are relevant now."
TALENT REVIEW

Bob Marley Day

By Hilarie Grey

Maxi Priest
LONG BEACH ARENA, LONG BEACH, CA—For the 12th annual Bob Marley Day (a traveling birthday celebration which made a three-day stop in this location), a great deal of the spacious Long Beach Convention Center was transformed into a Jamaican marketplace, with an entire exhibition hall filled with clothing and craft booths, and an international food court which, at times, attracted more attention than the music in the arena. The lobby was a mecca for people watchers—those wandering about, sampling the jerk chicken and plantains ranged from flannel-shirted teenagers to well-scrubbed VH-1 types. This range of reggae fans attending the sold-out Saturday show was indicative of the scope of the music on the bill. The familiar off-beat grooves have found their way into polished Adult Contemporary settings, and, in another branch, incorporated elements of hip-hop.

On the "traditional" side of the slate were Mykal Roze (lead singer of acclaimed Mesa/Bluemoon Records band Black Uhuru) and Freddie McGregor (Shanachie Records), whose short sets both featured the We The People band. While Roze’s unique, elastic-ranged voice was especially captivating on darker toned pieces like "Guess Who’s Coming To Dinner," McGregor’s bubbly stage manner was augmented by bright horn hits and light synthesizer—particularly on the gently percolating set highlight "Big Ship."

Most of the crowd for the lengthy bill (which also included a performance by the Marley-less Wailers) had clearly come to see Maxi Priest, whose smooth Charisma recordings have made him a reggae Mattice idol. He obliged the fans by offering the most polished set of the day, complete with well choreographed lighting, and a full, three-synthesizer-driven sound.

Maxi Priest’s 90-minute set exemplified the way that reggae elements can be effectively incorporated into many styles. The jumped-up rhythms added punch and texture to light R&B ballads like "Groovin’ In The Midnight" and the 1990 hit "Close To You," and buoyed his happy & bouncy take on Cat Stevens’ "Wild World."

Best of all were Priest’s most reggae-oriented, bubbly tunes like "Sure Fire Love." His music’s essentially sunny outlook, combined with a happy, romping stage manner cast a feel-good "Muppet reggae" glow over the bobbing audience. Guest deejays Tippa Irie and Tiger provided just enough gruff counterpoint with their rapid-fire "dancehall"-style tapping.

Most of the performers (aside from an extremely annoying deejay announcer, who interrupted every set, filled the spaces with lengthy announcements and led largely ignored cheers) wisely kept Marley-canonizing to a minimum. That facet of the Marley Day experience was left to the many vendors and to Marley "historian" Roger Steffens, who offered hours of concert and documentary footage to purists in one of the adjacent rooms.

TALENT REVIEW

Rosemary Clooney

By Felicia Scarrangello

RAINBOW & STARS, NEW YORK CITY, NY—Do you miss New York, Rosemary Clooney? Miss Clooney, who got her start in New York City in the early ’50s has returned for a visit every winter for the past five years. She travels across the country to perform at New York City’s elegant 65-story-high Rainbow & Stars. The place is always packed with fans who were around when "Come On A My House" sold two million copies in 1951 and those who watch her each year starring with Bing Crosby in White Christmas. Her performance isn’t just nostalgic. As well as introducing her latest recordings, Miss Clooney brings feeling into her old songs as never before.

On a recent chilly February night she was greeted by her warm, welcoming fans. Dressed in a silver-and-black sequined robe jacket, she looked like the spunky grandmother she is. She began her set with a black jazz band song from the 1920s called "Gee Baby, Ain’t I Good To You." People in the audience swayed back and forth to her lulling smooth husky voice. Her hour-long set included old favorites by Rodgers & Hart, Cole Porter and "an Armenian song sung by an Irish singer, but we did it with an Italian accent." In the latter, she was referring to a song she was never too crazy about, but her fans were—"Come On A My House."

"I’m constantly asked to sing ‘How Much Is That Doggie In The Window?’" she tells her audience with a smirk. "I hope somewhere Patti Page is being asked to sing one of my songs." Rosemary Clooney is one of a kind. She emerged with all of the "girl singers" of the 1950s but she has managed to hold her own. Fans cherish the old favorites while running out to buy each new release.

This year’s engagement coincides with Do You Miss New York?, Miss Clooney’s newest release on Concord Jazz. The Concord label is renowned for its high artistic as well as technical quality. The two have been together through 17 albums. Her 1992 release, Girl Singer, was nominated for a Grammy for Best Traditional Pop Vocal.

The expectations for Do You Miss New York? are high as well. She asked the audience at Rainbow & Stars to bear with her while she sang the title song by David Frishberg. "It’s the hardest damn song ever...if I get it right it will be a miracle." Though the song has a difficult arrangement, Clooney pulled it off with finesse. She ended the evening with "A Beautiful Friendship," a sweet, soft song from her new album.

The album is full of the usual Clooney humor and songs of love and friendship and the things that go along with those relationships—happiness and sorrow. "I Get Along Without You Very Well" has a witty edge, and "We’ll Be Together Again" is full of hope. Rosemary Clooney and her band give a bouncy twist to Bobby Troup’s "Route 66," which was originally sung by a friend of Clooney’s, Nat Cole.

She is backed by veteran musicians whose experiences are apparent in their music. Accompanying Clooney is John Oddo on piano, Scott Hamilton on tenor saxophone, David Finck on bass, Joe Cusco on drums, Warren Vache on cornet and Bucky Pizzarelli on guitar. Bucky’s son, John Pizzarelli joins Ms. Clooney in a bopply duet on "It’s Only A Paper Moon."

Until next year, when Rosemary Clooney takes another New York winter to shine in the warmth of her fans at Rainbow & Stars, we have Do You Miss New York? to listen to.
By M.R. Martinez

The legendary Stevie Wonder (seated at console) was so impressed with record producer Michael J. Powell's studio facilities at his Detroit-based Vanguard Recording Complex, that he immediately booked time. Powell (standing), meanwhile, is working on the next project by songstress Anita Baker, whom he has successfully produced before.

SAMPLES: The National Assn. of Black-Owned Broadcasters (NABOB) will honor "Queen of Soul" Aretha Franklin, Rush Communications CEO/rap guru Russell Simmons, legendary radio personality Jack "The Rapper" Gibson (who holds the annual Jack The Rapper Convention for black/urban radio), filmmaker Spike Lee, Academy Award-winning actor Denzel Washington, and recently-appointed U.S. Secretary of Commerce Ron Brown during its annual awards dinner March 11 at the Sheraton Washington Hotel in Washington, D.C....The International Assn. of African-American Music (IAIAM) will hold its Third Annual Celebration June 9-13 at the Ramada Renaissance Hotel in Washington, D.C. The IAAAM plans to offer a variety of workshops, seminars and will honor several in the industry who have contributed to the advancement of the music.

This year's Diamond Awards honorees include gospel artist Edwin Hawkins, resurgence jazz legend Little Jimmy Scott, rap divas Salt'n'Pepa and soul moaner Barry White.

REVIEWS

GENE RICE: GR (RCA 66053-2). Producers: Chuckii Booker, Gerald Levert, Stan Shepard and others.

Gene Rice has one of those visceral, soulful balladeer voices that harkens to the halcyon days of R&B, before disco, hip-hop and other permutations that forever changed the craft of soul singing. But Rice's hearty voice can stand fast to up-tempo arrangements, like the Chuckii Booker-produced "I Fell in Love," or the midtempo grooves like those on "Let Me Show You," produced by Gerald Levert and Edwin Nicholas. But Rice bursts into full flower on the slower, more smoldering material like "Come A Little Closer," a cover of Barry White's "I'm Gonna Love You Just a Little Bit More" and "Don't Walk Away." Being called a young Teddy Pendergrass is unfortunately inevitable for this young man, who has his own style.
<table>
<thead>
<tr>
<th>#</th>
<th>Song.Title</th>
<th>Artist</th>
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<td>Whitney Houston</td>
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<td>2</td>
<td>BABY, I'M FOR REAL</td>
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<td>HERE WE GO AGAIN</td>
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<td>IF I'LL EVER FALL IN LOVE</td>
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<td>6</td>
<td>DON'T WALK AWAY</td>
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<td>Luther Campbell</td>
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<td>TRUST IN ME</td>
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Baltimore-bred rap crew Runaway Slaves, recently signed with New York-based indie label Savage Records, have released the single "Booty Mission (Yo Yo Where The Ho's At)." The group is expected to release their debut album in early March. Pictured at the label's offices are (l-r): David Mimran, Savage chairman; dancer Corey "Gos-Goo" Ferguson; DJ Shawn "Fat S.A.C." Caesar; lead rapper Jamar "Fla Flo" Giddens; and rapper Tim "Patty" James.

**LAW TROUBLE:** "The only good FCC official is a dead FCC official," says Kid Rock, whose underground rap single "Yodeling In The Valley" earned State University of New York at Cortland's radio station WSUC-FM a $23,750 fine from the Federal Communications Commission. Kid Rock's single was fined under federal law that provides criminal penalties for any obscene, indecent or profane language by means of radio communication. In its decision the FCC said in part that the "egregious nature of the material exacerbates the violation," which caused the fine to leap up from the base levy of $12,500.

SUNY president James M. Clark called the record "the most indecent thing I had heard." Kid Rock replies: "I think it's cool that someone had the courage to play my song—knowing they were taking a risk. It's funny how people take offense and hand out stupid fines rather than just turn the dial...."...-Rap-A-Lot Records chief James Smith had felony charges against him for drug possession in Houston reduced to a misdemeanor and maintains that charges will eventually be dropped. Smith was arrested last month by a Houston policeman who the record label head says has repeatedly harrassed him...A New York City Police investigative board continues to look into charges that members of the hip-hop crew of Bell Biv Devoe and Whodini were wrongfully stopped and beaten by the police as they returned from a video shoot in Harlem.

**REVIEW**

**2PAC: Strictly 4 My Niggaaz (Interscope/TNT)**

The hard-edged feel has scarcely diminished from his first album, 2Pacalypse Now, which was at the center of a lawsuit brought by a woman who said that the music caused a man listening to the music to kill her Texas State Trooper husband. 2Pac is back with perhaps a more skilled recapitulation of the first, something evident on the depe vibe of "Last Words," which features guest shouts from Ice Cube and Icy-T, a pair of compatriots that have also felt the wrath of the right wing. While his work might be angry and street, the uncut delivery of political manifesto in the music is unmistakable, especially on the title track. An unsophisticated gem on this record is the track "I Get Around," which is like a cool drink of water, or warm tea in a wilderness of cold-blooded outrage.
CD-I Lets The Music Play A Brand New Way

By B. Gregory

DO YOU REMEMBER PONG? - Twenty years ago the idea of electronically hitting a dot between two lines was the ultimate in high-tech entertainment. Of course, Nintendo and Sega-Genesis quickly followed with games that put Pong in the veritable dust bin with the pet rock. But now on the horizon comes a new form of advanced technology that could blow all the others away. Compact Disc - Interactive or CD-I, is a new digitized form of entertainment that combines both compact disc and video games in an interactive form that gives the player multiple variations to play with. The system also utilizes live-action video that brings the player and game to a whole new level of play.

One of the offshoots of CD-I is the new way to enjoy music. Philips Interactive Media of America has utilized CD-I's technology to create a multi-media compact disc program called the Video Album Cover Series. The program plays the music with CD quality, but also adds graphics and text about both the performer and songwriter that gives the listener a whole dimension and possibly a better appreciation of the music and the people who make it.

Imagine being able to listen to opera legend Luciano Pavarotti perform "O Sole Mio" and follow the English translation on your television set simultaneously or get a better understanding of the origins of "Be-Bop" through the music and comments from its creators, Charlie Parker and Dizzy Gillespie.

The Cover Series can also play the music in a standard CD player, but coupled with the CD-I player that retails between $250-$350, music buffs are opened to a new world of music possibilities with such programs as Golden Oldies Jukebox that features music and information about such artists as Rick Nelson, James Brown, Dinah Washington or Jerry Butler. Classical Jukebox can turn both young and old listeners on to the great artists such as Mozart, Brahms and Beethoven and Louis Armstrong—An American Songbook will teach a whole new generation about the music and life of one of America’s truly great musical artists with music, photos and interactive video.

Technology has come a long way since the days of Pong and Pac Man. Interactive CD technology is the first step in what is sure to be a breakthrough in the way we play, learn and entertain ourselves. Philips is on the cutting edge of this unique form of entertainment. The company has joined forces with other media organizations such as Time-Life, ABC Sports, Hanna-Barbera Productions, The Smithsonian Institute as well as its own subsidiary, PolyGram Records to come up with new and original concepts that will take Compact Disc-Interactive to even more advanced levels of entertainment.
Hollywood Rock

By Christopher Pickard

Alice in Chains: Rockin' Rio
RIO DE JANEIRO, BRAZIL—Any festival would currently be happy to boast a bill that included Nirvana, Alice in Chains, Red Hot Chili Peppers and Simply Red, and that is exactly what Hollywood Rock, Brazil’s largest annual rock event, could do.

Rock in Rio may have made more impact internationally, but Hollywood Rock is now something of an institution which takes place in Rio and Sao Paulo each January, giving an extra boost to record sales as the new year gets underway.

This year promoters Mills & Niemeyer pulled together a bill that, given ticket sales, was obviously to the liking of the Brazilian public with crowds of up to 70,000 at the Morumbi Stadium in Sao Paulo and a close-to-capacity 45,000 at the Praca da Apoteose in Rio for the Simply Red show, Simply Red being the first major act to play the festival twice having opened for Duran Duran a few years back.

The six international acts were joined over the three-day festival by five others from Brazil, these included popular artists such as Engenheiros do Hawaii and Biquini Cavado as well as relative newcomers De Falla and Dr. Sin. There was also a group called Midnight Blues Band which was an amalgamation of Barao Vermelho and Kid Abelha who seemed to think they were Brazil’s answer to the Blues Brothers. Sadly they were not, but the public and local Brazilian critics loved them, anyone who spoke English didn’t as they murdered classic after classic.

Over the three nights of the festival in each city the promoters married Alice in Chains with the Red Hot Chili Peppers, L7 with Nirvana, and Maxi Priest with Simply Red. And it was the girls from L7 who nearly stole the show getting generally good reviews and building a solid following that should now grow if they keep in touch with their Brazilian public. Maxi Priest blended in well with what was a basically a Simply Red audience, and EM1 is hoping that Priest can repeat the sort of sales success that Jimmy Cliff has experienced in Brazil.

All the groups appeared shocked and a little overwhelmed at the amount of media coverage the festival attracted with most of the leading papers having their own Hollywood Rock supplements. The hotels that hosted the groups found themselves under siege for the duration of the festival but overall the festival left a good taste in everyone’s mouth, something that could not be said for Guns & Roses’ visit in December which destroyed all the good will they had built up after a memorable performance at Rock in Rio in 1991.

The Hollywood Rock performances in Rio were recorded and transmitted live by Brazil’s main television network, TV Globo, which took the bands into millions of homes which might not otherwise know them. The main sponsors of the event, who made it all possible given the low ticket prices in Brazil, is Souza Cruz, a subsidiary of British American Tobacco. Besides Hollywood Rock, Souza Cruz is responsible for sponsoring Brazil’s most important jazz festival, Free Jazz, which takes place every September.

Souza Cruz may, however, have questions to ask of the promoters in regard to the on-stage behavior of some of the acts involved this year with Nirvana, L7, Red Hot Chili Peppers and Brazil’s own Dr. Sin all getting involved in on-stage stripping, something that neither pleased the sponsor or TV Globo who was transmitting live. Certainly Simply Red were more to the taste of the sponsor and TV Globo and after having the biggest crowd in Rio, but the smallest in Sao Paulo, may be the direction to be taken in the future. But a future Hollywood Rock has. It satisfies the public, it satisfies the bands, and most importantly, it satisfies both the sponsors and the record companies.

THE EXPLOSION OF AXÉ MUSIC, the new music of Bahia, has been about the only piece of good news for music industry executives in Brazil as the country’s continuing economic woes squeeze the market which was once one of the world’s largest.

The latest figures from the Brazilian Association of Record Producers show that the market has shrunk dramatically over the last three years. 71.8 million units were sold in 1986; 72.2 million in 1987; 55.15 million in 1988; and 76.75 million in 1989, the last year executives could afford to smile. In 1990, unit sales dropped to 44.8 million units, a number that was repeated in 1991, a year which registered sales of 44.5 million units. The estimates for 1992, however, were an even more depressing 30 million units. In money terms the market shrank from a $240 million market in 1991 to one of $180 million in 1992.

If there is any light at the end of the tunnel it is the CD market. In 1992 CDs passed cassettes in unit sales for the first time, selling nine million units against 5.5 million. Vinyl still holds the lion’s share of the market with 15.5 million units sold in 1992, just over 50 percent of the total market but that is down from a high of 56.7 million units in 1989 when only 2.25 million CD units were sold.

CDs received a further boost in January with the opening of Sony Music’s new Brazilian factory, and it is now clear that the future in Brazil is CDs as both the cost of actual CDs and the players fall dramatically. In 1987, when just 190,000 CDs were sold in Brazil, the price of a CD was five times that of a vinyl LP. By 1989, when CD sales passed the 1 million unit mark for the first time, with sales of 2.25 million units, the ratio was three to one. By 1992 it was less than 1.5 to one.

The other light at the end of the tunnel is axé music which has been simmering for some time but really took hold at the end of 1992. The hottest act, both for live shows and in terms of record sales, is Daniela Mercury who, over the Christmas period, racked up album sales of 700,000 units and CD sales of 200,000, a record for a Brazilian artist. Recently Mercury was presented by Michael Shulhof, chairman of Sony Music Entertainment, with a double platinum disc and a gold CD.

Other hot axé acts include Banda de Mel, Chiclete com Banana, and Olodum, perhaps the best known for their work with Paul Simon, and from the reaction they received from foreign visitors over the year end it is clear that the sound is an exportable one which could just turn out to be the sound of the summer this year in Europe. At least that would give Brazilian executives something to smile about.
UK

By Mick Green

Carpenter: Twistin' & Shoutin' in the UK

MARY-CHAPIN CARPENTER at Victoria Palace, London, England. Support act for this trip, that included other shows in Ireland and Scotland, was Lucinda Williams and she opened with "I Just Want To See You So Bad." London country fans must have wanted to see Mary-Chapin Carpenter quite badly as well because Asgard promoter Paul Fenn said it was the fastest selling country show he has ever put on — so much so that an extra 4:30 pm show had to be added to the original 7:30 one... this second show also sold out.

Perhaps this was not surprising in so much as the theatre was smaller than those used by Asgard in the past, and the lady is the current CMA Female Artist of the Year, but so was Reba McEntire when she appeared to much smaller numbers. Also when Mary-Chapin appeared some years ago at a country music festival at Wembley she virtually disappeared without causing a lot of interest.

What was also interesting was the fact that for this show Carpenter appears to have formed her own following and seems to draw very few from those who would consider themselves regular country fans — they are younger and with more females present. But these new fans were also responsive to Lucinda Williams' eight-song opening set.

Personally I thought the drummer was too loud but the lead guitarist was excellent both musically and visually. Standout songs were "He Never Got Enough Love" and the rocker "Can't Get Over"...

But the spot had got over and with 40 minutes gone it was time to reset the stage for Mary-Chapin Carpenter and her band. She opened with "The Hard Way" which might be biographical because she has certainly had to fight to be even accepted as a country artist, let alone pick up one of its highest accolades. But all that has now altered, and she really can't say "I Never Had It So Bad"— her follow-up song.

Mary-Chapin likes to tell you the reasons certain songs were written and there then followed a trilogy of songs about an ex-boyfriend including "Going Out Tonight." When you're looking for a new love what do you do? According to Carpenter, go straight up to someone who catches your eyes and say "Howdo"— great bass and lead interplay on this song.

Carpenter admits she has been hurt by remarks some people have made about the number of times she changes guitar (almost every song!) and quotes one guy actually asking her if she really played it. To which she retorted: "Of course not, girls don't play guitar, do they?"

Personally, I don't understand the constant changes either. Is it a gimmick? If so it is not necessary, it distracts from the act and from what she and her music are saying. And males who can pick a bit like Eric Clapton and Albert Lee don't seem to need someone to bring them a different instrument for each song! Perhaps the lady just likes having a male run around after her in public?

"Down At The Twist And Shout" got the best reaction of the night but naturally, without an actual Cajun band present, it didn't have quite the same bite, but still was very effective.

Some bands nowadays are known to be AC/DC but Carpenter's band are definitely all DC — Washington, DC, that is, and they all come from her home base. "Read My Lips" was dedicated to a certain politician who no longer resides there since the recent elections... I don't suppose she could have dedicated "I Feel Lucky" to him!

After "Right Now" the rest of the band, with the exception of the pianist, left Mary-Chapin in the spotlight for a very effective number before they returned to back her on "The Moon And St. Christopher"— many Brits knew this because of Mary Black's version of the Carpenter song.

The programme was coming towards an end, and when she said "He Thinks He'll Keep Her", I am sure many in the audience would have liked to have kept Mary-Chapin but, all too soon it was time for the last number when Lucinda Williams came back to join Carpenter on "Fascinating Kisses"— her latest single in Britain and a really appropriate song for Valentine's Day.

There was the second show pressing but the crowd demanded and got two encores. The first one featured accordion, and I was surprised this was not used on "Down At The Twist And Shout." She finally closed with "Halley Came To Jackson" and as I left I heard someone say: "I only hope Mary-Chapin Carpenter comes around more often than Halley!"

I won't argue with that!

CHART NEWS It may have been Valentine weekend but finally Whitney Houston's version of "I Will Always Love You" has been pushed off its record-breaking stay at the top of the British singles charts. "No Limit" by 2 Unlimited took over in time for Valentine's Day!

Tom Jones has managed to swivel his hips once more, this time in aid of the children's charity Childline. The Welshman has his 35th hit with the Lennon/McCartney song "You Need Is Love" and first appeared in our charts 28 years ago. He currently holds down the No. 20 spot.

Even higher, at No. 9, and giving Led Zeppelin fans nightmares, is Rolf Harris' bizarre version of "Stairway To Heaven"— complete with wobble board! Australian Harris is now 62 years of age and has not had a British hit since "Two Little Boys" made #1 in 1970... It's only taken

NEWS FROM JAPAN

A NEW RECORD COMPANY, BGRAM, has been established by merging Japan-Polygram and Being Co. The first release will hit the market March 10. According to sources BGRAM's sales target of the first year is $42 million.

ACCORDING TO A SURVEY conducted by Japan Video Association (JVA), the total sales at retailers level of video softwares including cassette and discs in 1992 (January to December) were $2,280 million, 6.9% down from the prior year. Volume showed 50,296 million units, a 4.9% drop from the previous year. Cassettes reported $1,300 million, 2.9% down with a volume of 26,265 million units, 4.7% down from prior year. Discs came in at $980 million, 13.6% down with volume of 24,030 million units, a 5.1% drop. Of the total in volume, new titles accounted for 4,456 units on cassettes, 3.9% down; 3,563 units for discs, 3.6% down from last year.

TOTAL SHIPMENTS of audio and video software here for 1992 according to KIA (Record Industries Association of Japan), were $5,400 million with a volume of 421 million units, 4% and 7% up over the prior year

LOCAL 45s TOP 10

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>YASASHI AME</td>
<td>(Victor)... Kyoko Kozumi</td>
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<tr>
<td>2</td>
<td>DOUKOKU</td>
<td>(Pony Canyon)... Shizuka Kudo</td>
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<td>3</td>
<td>MAKENAIDE</td>
<td>(Polydor)... ZARD</td>
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<td>4</td>
<td>GAIJAMO</td>
<td>(Pony Canyon)... Tunnels</td>
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<td>5</td>
<td>MOTTO TSUYOKU</td>
<td>DAKISHIMETANARA (Toshiba EM)</td>
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<tr>
<td>6</td>
<td>BOKUTACHI NO SHIPAI</td>
<td>(Warner Music Japan)... Doji Morita</td>
</tr>
<tr>
<td>7</td>
<td>KISS ME</td>
<td>(Toshiba EM)... Kyosuke Hino</td>
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<tr>
<td>8</td>
<td>SEKALU NO DAREYORI KITTO</td>
<td>(King)... Miho Nakayama</td>
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<td>9</td>
<td>ROAD</td>
<td>(Meldac)... The Koburyu</td>
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<td>10</td>
<td>ITSUKA KITTO</td>
<td>(Epic Sony)... Misato Watanabe</td>
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LOCAL CD s TOP 10

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<th>No.</th>
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<tr>
<td>1</td>
<td>THE BODYGUARD (BMG)</td>
<td>Victor... Whitney Houston</td>
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<td>2</td>
<td>MEMORIES OF BLUE (Toshiba EM)</td>
<td>Kyosuke Hino</td>
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<td>3</td>
<td>FORCE</td>
<td>(Polydor/LDC)... KATSUMI</td>
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<td>4</td>
<td>BEEP-BEEP</td>
<td>(Sony Records)... Princess Princess</td>
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<td>5</td>
<td>DRAMATIC SONGS MIHO NAKAYAMA ON TV THEME</td>
<td>(King)... Miho Nakayama</td>
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<td>6</td>
<td>THE WINNING STAR</td>
<td>(Epic Sony)... Dreams Come True</td>
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<tr>
<td>7</td>
<td>BEAUTIFUL</td>
<td>(Fun Records)... Midori Karashima</td>
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<td>8</td>
<td>FLOWERSBACK</td>
<td>(For Life)... Miki Imai</td>
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<tr>
<td>9</td>
<td>THE CHECKERS</td>
<td>(Pony Canyon)... The Checkers</td>
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<tr>
<td>10</td>
<td>FRIENDS</td>
<td>(BMG ROOMS)... B'z</td>
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Fastest Fan Fair Sellout In History

THAT'S RIGHT FOLKS—Registration for the 22nd International Country Music Fan Fair has officially closed, making 1993 the fastest sellout in the history of the event. Fan Fair '93 will be held June 7-13 at the Tennessee State Fairgrounds and is sponsored by the Country Music Association and the Grand Ole Opry. "Fan Fair ticket sales are further evidence of country music's exploding popularity," said Ed Benson, CMA executive director. "Selling out this far in advance is really phenomenal since we haven't announced any artists who'll be appearing." In addition, this year's Fan Fair has been selected as one of the Southeast Tourism Society's Top 20 Events for the month of June 1993.


35th ANNUAL GRAMMY AWARDS—Billy Ray Cyrus, Vince Gill, and Lyle Lovett are some of the country artists appearing on the 35th Annual Grammy Awards. Winners in all 80 categories will be revealed during the live telecast February 24 on the CBS Network from 8 to 11 p.m. (EST) The worldwide audience for the Grammys will be in excess of 1.2 billion viewers in 110 countries.

SPEAKING OF BILLIONS—Superstar entertainer Garth Brooks recently sang in front of his largest audience to date—one billion people in over 87 countries—where he performed our National Anthem at the Super Bowl. Super Bowl coverage also marked the NBC world premiere of Brooks' latest music video, "We Shall Be Free," which included cameo appearances by a vast array of celebrities including Paula Abdul, Burt Bacharach, Harry Belafonte, Michael Bolton, John Elway, Boomer Esiason, Whoopi Goldberg, Amy Grant, Julio Iglesias, Bernice Kosar, Jay Leno, Marlee Matlin, Reba McIntire, Warren Moon, Eddie Murphy, Martina Navratilova, Craig T. Nelson, General Colin Powell, Joan Rivers, Michael W. Smith, Patrick Swayze, Elizabeth Taylor, Lily Tomlin, and Kristi Yamaguchi. The video was directed by NBC's Tim Miller. Coordinated by Liberty Records' vice president/special projects, Charlie Lico, Brooks' involvement with the NFL was more far-reaching than his Super Bowl performance. On January 29, he performed two benefit concerts at the 36,000-seat Great Western Forum. Both shows sold out in a record 34 minutes. The combined efforts of Brooks and the NFL will raise more than $1 million to fund the Youth Education Town (YET) in Gateway Plaza in South Central Los Angeles, managed by the Watts/Willowbrook Boys and Girls Club. The YET will be a full-service, multifaceted educational and recreational facility scheduled to open in late spring. Brooks pledged to make up the difference personally if the $1 million goal was not reached through ticket and merchandise sales. In appreciation for his support, part of the youth complex will be named in Brooks' honor.

BROOKS BOOKS—While the subject's fresh, Garth Brooks' life and meteoric rise to stardom has been chronicled in book form by Nashville music journalist Edward Morris in Garth Brooks: Platinum Cowboy (St. Martin's Press, January 18, 1993; $10.95)

NEXT WEEK—Country Radio Seminar '93

WITH RUN C&W—MCA/Nashville recording artists Run C&W recently shot a video for "Hold On, I'm Coming," a track from their new album, Into The Twangy-First Century. In spite of MCA's efforts to keep the location secret, fans of the Burns Brothers such as Jimmy Buffett, Hal Ketchum, Radney Foster, Billy Burnette, Kathy Mattea, Bill Monroe, and John Anderson among others, stormed the Station Inn in Nashville and consequently appear in the video. Pictured here at the shoot (l-r) are: Rug Burns, Crasher Burns, Side Burns, John Anderson, and G.W. Wash Burns. (Photo Credit: Alan L. Mayor)

A TENDER MOMENT—Arista recording artist Lee Roy Parnell pauses to listen to a suggestion from director Michael Merriman of Pecos Films while filming Parnell's latest video, "Tender Moment." (Photo Credit: Beth Gwinn)

POSSUM & PALOMINOS—Liberty recording artist Palomino Road recently met the legendary George Jones, who penned the group's first single, "Why Baby Why." The members presented Jones with a copy of their video while he autographed a model palomino horse for the band. Pictured (l-r) are: Palomino Road members Randy Frazier and Chip Lewis, George Jones, J.T. Corenflo and Ronnie Gullbeau. (Photo Credit: Beth Gwinn)
TOP 100 COUNTRY SINGLES
FEBRUARY 27, 1988

#1 SINGLE: Wynonna
TO WATCH: Aaron Tippin #3
HIGH DEBUT: Alan Jackson #34
#1 INDIE: Mariam Hammers #48

1. MY STRONGEST WEAKNESS (CMA/Curb 10529/(CD)) Wynonna 2 8
2. DRIVE SOUTH (Liberty 79520/(CD)) Suzy Bogguss 8 11
3. QUEEN OF MEMPHIS (Atlantic CDX42/(CD)) Confederate Railroad 6 13
4. IN A WEEK OR TWO (Arista 24357/(CD)) Diamond Rio 4 13
5. LET GO OF THE STONE (BNA 62102/(CD)) John Anderson 5 12
6. ALL THESE YEARS (Curb 10313/(CD)) Sawyer Brown 7 11
7. WHAT PART OF NO (EMI 60607/(CD)) Lorrie Morgan 9 8
8. JUST ONE NIGHT (MCA 54484/(CD)) McBride & The Ride 10 12
9. ONCE UPON A LIFETIME (RCA 62428-2/(CD)) Alabama 12 6
10. I WANT YOU BAD (AND THAT AIN'T GOOD) (Epic 74789/(CD))

11. TRYIN' TO HIDE A FIRE IN THE DARK (Liberty 79548/(CD)) Billy Dean 13 9
12. PASSIONATE KISSES (Columbia 74795/(CD)) Mary-Chapin Carpenter 17 6
13. LEAVIN'S BEEN A LONG TIME COMIN' (RCA 623977/(CD)) Shenandoah 15 11
14. BOOM! IT WAS OVER (RCA 623367/(CD)) Robert Ellis Orrall 16 13
15. HEARTLAND (MCA 54563/(CD)) George Strait 18 5
16. CAN I TRUST YOU WITH MY HEART (Warner Brothers 71669/(CD)) Travis Tritt 1 10
17. IT'S A LITTLE TOO LATE (Liberty 79600/(CD)) Tanya Tucker 22 5
18. HIGH ON A MOUNTAIN TOP (MCA 10596/(CD)) Marty Stuart 19 7
19. LET THAT PONY RUN (Arista 25130/(CD)) Pam Tillis 20 6
20. OL' COUNTRY (MCA 54593/(CD)) Mark Chesnutt 23 6

21. LEARNING TO LIVE AGAIN (Liberty 79630/(CD)) Garth Brooks 26 3
22. WHEN MY SHIP COMES IN (RCA 62429-2/(CD)) Clint Black 24 4
23. SHE'S NOT CRYIN' ANYMORE (Mercury 8672/(CD)) Billy Ray Cyrus 28 5
24. ROCK ME (IN THE CRADLE OF LOVE) (Giant 5818/(CD)) Deborah Allen 25 8
25. HARD WORKIN' MAN (Arista 25133/(CD)) Brooks & Dunn 35 3
26. NOBODY WINS (Arista 25129/(CD)) Rodney Foster 30 5
27. STANDING KEEL DEEP IN A RIVER (DYING OF THIRST) (Mercury 8680/(CD))
28. MENDING FENCES (RCA 62419-2/(CD)) Restless Heart 32 5
29. BORN TO LOVE YOU (MCA 54515/(CD)) Mark Collie 33 4
30. TAKE IT BACK (MCA 54541/(CD)) Reba McEntire 3 12
31. MY BLUE ANGEL (RCA 62430-2/(CD)) Aaron Tippin 42 3
32. I'D RATHER MISS YOU (Warner Brothers) Little Texas 39 4
33. BEST MISTAKES I EVER MADE (Curb 1018/(CD)) Rick Vincent 34 7
34. TONIGHT I клиМBED THE WALL (Arista 25141/(CD)) Alan Jackson DEBUT
35. WHY BABY WHY (Liberty 79599/(CD)) Palomino Road 40 5
36. THE HEART WONT LIE (MCA 54599/(CD)) Reba McEntire & Vince Gill DEBUT
37. POOR MAN'S ROSE (Columbia 748203/(CD)) Stacy Dean Campbell 37 6
38. WHAT'S MY WORLD COMING TO (Step One 450/(CD)) Jack Robertson 41 5
39. LOOK WHO'S NEEDING WHO (Step One 451/(CD)) Clinton Gregory DEBUT
40. SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 8639/(CD))

41. LIKE A RIVER TO THE SEA (Arista 2510/(CD)) Steve Wariner 46 2
42. NOW I PRAY FOR RAIN (Atlantic CDX49/(CD)) Neal McCoy 48 2
43. ROMEO (Columbia 74876/(CD)) Dolly Parton 52 2
44. TRUE CONFESSIONS (Columbia 74845/(CD)) Joy White 50 4
45. SOMEONE TO GIVE MY LOVE TO (MCA 54497/(CD)) Tracy Byrd 54 3
46. GET ME JUST AS CLOSE TO HER AS YOU CAN (Interstate 40/(CD))
47. HIGH ROLLIN' (Epix/Cr) Gibson Miller Band DEBUT
48. NOBODY LOVES YOU WHEN YOU'RE FREE (BNA 62431/(CD)) The Remingtons 49 3
By Brad Hogue

**SINGLES**

OUT OF THE BOX

**DOUG STONE** “Made For Lovin’ You” (Ep)  
**Producer:** Doug Johnson  
**Writers:** Curly Putman/Sonny Throckmorton  
**Album:** From The Heart

Doug Stone turns simplicity to heart with his sincere interpretation of this song. Strengthened by strings, the romantic melody here is easily followed with Stone appropriately lending his country croon. A prime choice to follow “Too Busy Being In Love.”

**FEATURE PICKS**

**HAL KETCHUM** “Hearts Are Gonna Roll” (Curb)  
**Producers:** Allen Reynolds/Jim Rooney  
**Writers:** Hal Ketchum/Ronny Scaife  
**Album:** Sure Love

From Sure Love, “Hearts Are Gonna Roll” is an upbeat fun kicker about a young debutante. It’s catchy.

**THE GEEZINSALS** “Copenhagen” (Step One)  
**Producer:** Ray Pennington  
**Writer:** R.E. Keen  
**Album:** Feelin’ Good, Gittin’ Up, Gittin’ Down

Funny and gross! “Copenhagen” is the latest dip from the Geezinsals. Given the success of their November hit, “Help, I’m White & I Can’t Get Down,” it’s no wonder these eloquent wordsmiths are at it again. Definite choice for a novelty hit. Snuff it!

**BILLY BURNETTE COMING HOME** (Capricorn)

You’ve already heard the first single, “Tangled Up In Texas,” which is currently at #6 on the Cash Box Top 100 Country Singles chart. The remaining nine selections on Billy Burnette’s Coming Home release provide a pleasing mix of fine-tweaked twang, rhythm & blues, and straight-forward hillbilly rock. The upbeat groovers “I Still Remember How To Miss You,” “Let Your Heart Make Up Your Mind,” and the "Tangled" single are smoothly mixed with the sensitivity shown in “Into The Storm,” “The Bigger The Love,” and “The Light Of Love.” Burnette fans should be quite pleased with this homecoming record.
HIGH DEBUTS

1. ALAN JACKSON—"Tonight I Climbed The Wall"—(Arista)—#31
2. REBA MCENTIRE and VINCE GILL—The Heart Won't Lie"—(Arista)—#36
3. CLINTON GREGORY—"Look Who's Needing Who"—(Step One)—#39
4. GIBSON MILLER BAND—"High Rollin'"—(Epic)—#47

MOST ACTIVE

1. AARON TIPPIN—"My Blue Angel"—(RCA)—#31
2. BROOKS & DUNN—"Hard Workin' Man"—(Arista)—#25
3. DOLLY PARTON—"Romeo"—(Columbia)—#41
4. TRACY BYRD—"Someone To Give My Love To"—(MCA)#45

POWERFUL ON THE PLAYLIST—Big leaps are seen again this week on the Cash Box Top 100 Country Singles chart. RCA's Aaron Tippin scores highest honors for significant chart movement. For the second week his "My Blue Angel" single has proceeded to bound up the chart—this time he moves up 11 spots to #31. Brooks & Dunn's brand new "Hard Workin' Man" is flying around like it wants to be a number one too. This week it moves up 10 to relax at #25. Dolly Parton's latest radio fling, "Romeo" also makes a big move of nine places this week to rest anxiously at #43. Smooth-singing MCA artist Tracy Byrd rounds out the big movers this week with his cover of the 1972 Johnny Paycheck hit, "Someone To Give My Love To," which also climbs nine to wait at #45.

RADIO NEWS—Radio Computing Services, Inc. (RCS), has acquired the assets of Decision, Inc., a privately held Texas firm founded 14 years ago by Bill Waller, specializing in traffic and news systems for radio stations. Financial terms of the agreement were not disclosed. "This makes RCS the only one-stop-shop for radio software," said RCS president Andrew Economos. "Technically, it's a sound choice: Decision's 600 clients can't say enough good things about their system. It's a great cultural match as well. Bill Waller has built a very strong development staff who are already working well with ours."

"This realizes one of our dreams: to have a complete line of products for radio," said Bill Waller, Decision, Inc. founder and president. "Radio stations are too complex for any one person to make all the decisions about everything that goes on the air."

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. Everything Comes Down To Money And Love—Hank Williams, Jr. (Curb/Capricorn)
2. AllIs—Tracy Lawrence (Atlantic)
3. She Dreams—Tim Mony (Giant)
4. Losing You Is New To Me—Skip Ewing (Liberty)
5. Three Nickels And A Dime—Aaron Barker (Atlantic)

Note:Cash Box would like to print more radio news. Send press releases to Brad Hogue, Nashville Editor, 50 Music Square West, Suite #804, Nashville, TN 37203.

CMT Top Ten Video Countdown

1. Suzy Bogguss—Drive South (Liberty)
2. Sawyer Brown—All These Years (Curb)
3. Billy Dean—Tryin' To Hide A Fire In The Dark (Liberty/SBR)
4. McBride & The Ride—Just One Night (MCA)
5. Robert Ellis Orrall—Boom! It Was Over (RCA)
6. Reba McEntire—Take It Back (MCA)
7. Confederate Railroad—Queen Of Memphis (Atlantic)
8. Mary-Chapin Carpenter—Passionate Kisses (Columbia)
9. Diamond Rio—In A Week Or Two (Arista)
10. Collin Raye—I Want You Bad (And That Ain't Good) (Epic)

—compliments of CMT video countdown, week ending February 17, 1993

STANDING ROOM ONLY—Grammy nominee Mary-Chapin Carpenter performed to a recent SRO crowd at the Beacon Theater in New York City. Huddled for a group hug (l-r) are: Ann Zanger of WNYN radio, Carpenter, Susan Hadley of WNYN, Teddi Bonadies, Columbia Southeast promotion manager, and Michael Moore, vice president of Columbia Nashville promotion.
MARION HAMMERS—leads the independent artists for the third week in a row as her latest single, “Get Me Just As Close To Her As You Can” on the Inter-state 40 label slides up a slot from last week to rest comfortably at #46. Due to an error for which we apologize, Marion Hammers was not credited for this achievement last week. In addition to her singles success, Hammers will be busy entertaining audiences for the better part of this year in a series of fair appearances, concerts, rodeos, conventions, television guestings and other special appearances that will carry Marion on tour—nationally and internationally. In making her move to Nashville from Atlanta three years ago, Hammers says, “We’ve been hard at it ever since, and hopefully we’re on the right track.” Crediting Patsy Cline, Tanya Tucker, and Lorrie Morgan as their major influences, Hammers feels she has matured artistically during the past three years playing writer’s nights, open mike nights, and other local performance opportunities. Hammers is able to express her obvious love for people through her music now. “In addition to the single, we just finished a video with Audie and Linda Willis at First Generation Productions which will be available soon. I’m really excited about it,” Hammers says.

INDIE CHART ACTION—Stop Hunter’s Jack Hollingsworth moves five to #60 with “Country Radio.” Stargem’s Kevin Charles steps up three to #61 with “The Tears In Mama’s Eyes.” The Largent Brothers’ “The Grace Of God” on Killer moves to #62, and Stargem’s Doce Randolph moves four slots to #63 with his latest single, “Fantasies Of You.”

INDIE BRIEFS—Theron Sandy has been legally blind since the age of 19. This disadvantage hasn’t discouraged Theron from pursuing his life-long dream of entertaining a country audience, though. He’s paid his dues playing in clubs and bars from Virginia to Florida, and now he’s about to release an independent compact disc on SeaSide Records. A contract has been negotiated with SeaSide, and his current project has been serviced to radio throughout the United States, Canada, and Europe. Theron will be performing throughout the Southeast in support of this project. Gary Bradshaw is handling promotions in the U.S.A. The Rarely Held, one of Pinecastle Record’s top-sellers, garnered two awards recently at SPBMA’s International Bluegrass Awards on March 31. The band was honored with “1992 Entertaining Bluegrass Band Of The Year,” and won third place in the band competition.

INDIE FEATURE PICK

**THERON SANDY** Theron Sandy (SeaSide) Producer: Elon Stevens

This is a four-song CD which showcases Sandy as both a singer and a songwriter. Included on the disc are the cuts “Monkey Business,” “Some Day Soon (I Hope You’ll Make My Nite),” “The Poker Machine,” and “Late At Night.”

**COUNTRY MUSIC**

**Cash Box INDIE INSIGHT**

All These Years/Begins Music-ASCAP #76

Beat My Life 1 Ever Made/Longtime Music-BMI #133

Big Heart(Noveltarian) Eclipse Music/Union

Country Music/Brahm Songs & Co.

BMG/ASCAP Pub Inc/Young World Music

BMD #79

Boom! It Was Over(EMI) April Music Inc

Kids Songs-ASCAP EMI Blackwood

Music Inc/Okay Then-BMI #14

Born To Love You(Judy Judy Judy-

BMI/ASCAP)West Wind Pub Inc.

Box Of Memories/Timbercrest Music/Phil

Hamp Music-BMI #96

Songs/Songs of Great Cumberland

Music/Diamond Struck Music-BMD #05

Call Home(BMG Songs, Inc/WB Music

Corp/Two Sons Music-ASCAP #99

Can I Trust You With My Heart/Tree-

Post/Post & Edisto Sound-BMD #16

Cheap Whiskey/Sony Tree Pub Co

Microsoft Music/BMI Int’l Pub/Amandi Inc Music

Heaven/To God & Sand-

SEASCAP #02

Country Radio(Bobby & Billy Music-

B #60

Don’t Let Our Love Start Slippin’

Away Music/Firesong Songs, Inc

/Unicef Pet Music-BMI #100

Don’t Walk Down My Street(Judy Bell

Publishing/BMD #07

Drive South/Stop & Billy Music-BMD #2

Get Me Just As Close To Her As You

Can’Tree Pub, Inc/BMD #14

Gone/Stop & Sony Tree-BMI/Gold Line-

ASCAP #97

Hand Workin’ Man-Sony Tree-BMD #25

Heartland/Warner-Tarniere Music/ASCAP

/No current/EMI Music/BMI #15

Hearts Are Gone Roll(foreshadow

Songs, Inc Of Polygram/Virgin Timber

Music-BMD #02

He Would Be Sixteen (EMI April

Music/Heartland Express Music/Five-Bar

Buds)Grammy Keys Pub Co Inc/my

Lady Music/Walmp Music-ASCAP #97

High On A Mountain Top/Midstream

Music/BMI #09

Idie Hands/Englewood-BMI #90

I’d Rather Miss You/Square West/Howlin’

Tree Pub, Inc/BMD #01

If I Could Stop Lovin’ You David n’ Will-

ASCAP/Two Sons-ASCAP/BMG/C2 Kids-

ASCAP #76

I’m A Bad Bad Girl (And That Ain’t Good)Joan

Howard Songs, Inc #93

I Will Stand By You(Famous Music

Corp/Bob Corsten Music-ASCAP #98

I’m Only Goin’ Crazy (Jookem Music-

ASCAP/Nashion Music-BMD #06

In A Week Or Two/Madwoman Music-

BMMLCA Music Pub/Gary Hurt Music Inc-

ASCAP #74

It’s a Little Too Late/Castle End/End

Of August ASCAP/Country Pub/BMG #83

Just One Night Songs Of PolyGram Int’l

Inc/Songs of Meickle-BMD #108

Learning To Live Again/Blackwood-

BMI/Bearrington-BMI/Don Schutz/Almo-

ASCAP #21

Leavin’s Been A Long Time

Comin’(Sheandoh’s Ark Music Pub/Judy Judy

Music/ASCAP/From Of A Kind Music-BMD #15

Let It Out Of The Stone(Driving Music,

Inc/Heartbreak Music/BMI, Wilk Music

Corp/Bowe Music-Sons Music-ASCAP #5

Let That Pony Run(Sony Cross Pub Co-

Inc/ASCAP #17

Life’s A Dance/Hayes Street/Almo/Love

This Town-ASCAP #84

Like A River To The Sea(Steve Warner

Music-BMD #141

Look At You Grrl #57

Look Heart, No Hands/CMA Music Pub-

ASCAP #87

Look Who’s Needing Who/Almarie Music-

BMI/Millstone Music-ASCAP #39

Love Without Mercy/PolyGram Int’l

Pub/Lo Ville Music Inc-ASCAP #69

Marie Laveau/Eye Music Pub-BMD #92

Mending Fences/ASCAP #28

My Blue Angel/Half-BAB-CM/BMI/Sony

Cross Keys-ASCAP/BMG

Songs/Music/ASCAP Mickey-Hilder-ASCAP #31

Non-Stop/Luke Wasson BMG/ASCAP

Box Of Memories/Timbercrest Music/Phil

Hamp Music-BMI #96

Ooohhh, I’m Over You When You’re Free(Maypop-BMI/Wildwood Country-CA-

reasons-BMG/Rita’s Cool Nine-BMD #48

Nobody Wins(Polygram-ASCAP St.

Juliette/MCA/Majesty Nice-BMD #26

Now I Play For Rain #42

O’Country April Music Inc/K-Mark

Music/ASCAP #20

Once Upon A Lifetime(Combs-

ASCAP/Dixie Stars-ASCAP #79

True Kare Kisses(Lacy Jones Music-

BMD #12

Poor Man’s Rose/Sony Tree Pub Co/Coup

De Ville Music/Sony Songs Inc #07

Queen Of Memphis/EMI Music/Union

Country Music/Tills Tunes Inc-ASCAP #93

Rock Me In The Cradle Of Love/Roy-

Boy Music/Posey Pub Co-BMD #24

Romeovosel Apple Music-BMD #43

She Don’t Know She’s Beautiful(Polygram

Int’l Pub/Mac/Big Dog Music/Cares-

Inc/ASCAP #80

She’s Not Cryin’ Anymore We3

Somebody Likes That Stonebrook-

SEASCAP/Athlone-Meadowgreen-ASCAP #53

Soopmore Up There Loves Medlive Music

Someone To Give My Love To/Polygram

Int’l Publishing-ASCAP #45

Somewhere Other Than The Night/Soapie’s

Music/Majesty(Jackie Int’l Song

Inc/No songs Music-BMI #98

Standing Knee Deep In A River(Dying Of

Thrifty)Sons Keys Pub Co Inc/Backy

Jones Music/Polygram Int’l Pub/Ranger

Bob Music/Songs Of Polygram Int’l Inc-

ASCAP #13

Starting Over Blues/Anuicide-Rose Music-

Int’l #59

Take It Back(Fever Pitch Pub-BMD #30

The Heartbreakers(Man’s Street/Dixie

Music/Donna Weiss Music, Inc-

ASCAP/BMD #36

The Tears In Mama’s Eyes/Meanings-

Music/ASCAP #61

Trini’ To Hide A Fire In The Dark/EMI

Blackwood Music Inc/Coburn Music-

ASCAP #20

Too Busy Being In Love/Gary Morris

Music/MCA Music Pub/Gary Burr Music-

ASCAP #20

Tonight I Climbed The Wall(Seventh

Son/Marle Ruth Music-ASCAP #24

Train To Eureka(Maypop-BMI/Man’s

Street/BMI #57

What’s My World Coming To #38

When She Comes In(Howlin’ This

Music/Current Music-ASCAP #22

Why Baby Why #35

Wild Man(BW/Music Corp/Long Acre

Music-SEASC/Great Cumberland

Music/Diamond Struck Music/Patrick

Music-BMD #64

COUNTRY INDEX (See page 19)
Nominations for the seven major categories are as follows:

Song of the Year
- "Amen, Praise, And Glory"—Charlie Peacock
- "I Will Be Here For You"—Michael W. Smith/Diane Warren
- "In Christ Alone"—Shawn Craig/Don Koch
- "Mary, Did You Know?"—Mark Lowry/Buddy Greene
- "Sometimes By Step"—Rich Mullins/Blaker
- "Sometimes Miracles Hide"—Bruce Carroll
- "The Great Adventure"—Steven Curtis Chapman
- "The Joy Of The Lord"—Twila Paris
- "Who Will Call Him King Of Kings"—Greg Nelson/"Bob" Farrell/Sandi Patty

Songwriter of the Year
- "Bruce Carroll
- "Charlie Peacock
- "Steven Curtis Chapman
- "Wayne Kirkpatrick

Male Vocalist of the Year
- "Bruce Carroll
- "Larnelle Harris
- "Michael English
- "Michael W. Smith
- "Steven Curtis Chapman

Female Vocalist of the Year
- "Amy Grant
- "Cindy Morgan
- "Kathy Troccoli
- "Susan Ashton
- "Twila Paris

Group of the Year
- "Believers & Co. Winans
- "DC Talk
- "Petra
- "White Heart

Artist of the Year
- "4Him
- "Amy Grant
- "Michael English
- "Michael W. Smith
- "Steven Curtis Chapman

New Artist of the Year
- "Angie & Veronica
- "Cindy Morgan
- "Out Of The Grey

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Cash Box GOSPEL BEAT

"GOSPEL MUSIC...IT'S NOT JUST FOR SUNDAYS ANYMORE!"—In conjunction with the National Association of Recording Merchandisers (NARM), the Gospel Music Association has announced its very first point of purchase merchandising campaign surrounding the Dove Awards. The campaign is the result of a developing relationship between the GMA and NARM over the past few months. According to Bruce Koblish, GMA executive director, "NARM has been very supportive and sees the growth of gospel music to be a significant area of sales opportunities for the distributors and retailers with whom they work on a regular basis." Presently, 5375 stores are committed to the campaign (Camelot, Wal-Mart, K-Mart, Hastings and others), represented by distributors such as Handelman Company, Western Merchandisers, Camelot, and 600 of the top CBA (Christian Booksellers Association) accounts. The point of purchase merchandising kit includes a counter-top display that includes the information for the Family Channel telecast of the 24th Annual Dove Awards on April 1 and displays the campaign slogan, "Gospel Music...it's not just for Sundays anymore!" The GMA will also present a seminar on Gospel music's prosperous future at NARM's convention in Orlando on March 8. With the acceptance of such acts as Amy Grant, Michael W. Smith, and Kathy Troccoli by mainstream audiences, Gospel music should continue gaining visibility and popularity across the board as a strong musical force.

TOP ARTS COMBINE FOR SPRING TOUR—4Him and English, two of today's hottest acts, are joining forces with special guest stars Angelo & Veronica for a highly anticipated spring tour. Presented by Family Entertainment Network, the tour will hit 30 cities before May including stops in Atlanta, Dallas, West Palm Beach, Pittsburgh, St. Louis, Cincinnati, Memphis, Nashville and Birmingham. Having recently performed together on the critically acclaimed Young Messiah Tour, Michael English and 4Him will undoubtedly continue to inspire fans across the country during their 1993 tour.

THIS & THAT—Sparrow artist Norman Hutchins did background choral arrangements for Carman's debut single for the label, "Serve The Lord." The song features the vocal stylings of Ron Winans' Family & Friends Choir backed by Carman...Christian rappers E.T.W., after a long absence, are back in the studio working on a new project...Warner Alliance's Fairleigh Four have been receiving rave reviews as the opening act for jazz banjoist Bela Fleck.

GMWA BOARD TO MEET IN THE MUSIC CITY—The Gospel Music Workshop of America (GMWA) will hold its annual board meeting in Nashville March 15-19, 1993. Daily meeting and seminars will be held at the Holiday Inn Crown Plaza with nightly services held at the newly constructed Temple Baptist Church, which has a seating capacity of 2,500. Having recently experienced a successful meeting in Salt Lake City, the board looks forward to a successful meeting in the Music City.

LEE AND MCKNIGHT FEATURED ON WEDDING COMPILATION—First recording artist Lizz Lee (formerly with the group Witness) and Claude McKnight of Take 6 recently recorded a duet of the song "Even If," a song which will be released on Star Song's Gift Of Love Wedding Compilation in March. Produced by Tony Sheppard and Cedric Dent (also of Take 6), "Even If" is a powerful song that conveys a message about a couple staying together through it all. Other artists featured on the project include Twila Paris, Nick Florick (White Heart), Trace Balin, and Marabeth Jordan (First Call). The project also includes new arrangements of Michael W. Smith's "I Will Be Here For You," and Steven Curtis Chapman's "Go There With You," the first time both songs will be presented on a wedding album.

ALL IN THE STAR SONG FAMILY...Star Song's winter sales conference presented the opportunity for first artists Lizz Lee and the Cairo Crew to network with 4Him. Players to strut their stuff in a special luncheon showcase for the sales force and special guests: Pictured are (l-r): Robert Michaels, Robert Michaels Agency; Record Bundy, president & CEO, Record Bundy & Co.; Ken Hudson, president, Star Song Communications; Liz Lue; Mervyn Warren, producer; and Craig Crawford.
Gospel Review

ORTHIEA BARNES I Believe (Michigan Satellite Records)

Barnes has worked with artists as diverse in style as the "Queen of Soul," Aretha Franklin, and the late Rev. Charles Nicks and the St. James Baptist Church Choir. Her debut solo effort displays the talent that has made this young lady a much-in-demand vocalist. Produced by noted Motown Records writer/producer, Sylvia Moy, Barnes effectively delivers her own style and feel through such inspirational classics as "He," "Bless This House," "Amazing Grace," and the album's title cut, which features the angelic voices of the Damon Keith Elementary School Gospel Choir of Detroit, MI. The project also includes original material that showcases a more urban flavor.

VARIOUS ARTISTS Leap Of Faith (Music from the Leap Of Faith motion picture soundtrack) (MCA)

Although the movie has been receiving mixed reviews, the soundtrack is a clear-cut winner. Along with sterling arrangements and production work from Edwin Hawkins and George Duke, are standout performances from the likes of Patti Labelle, Wynonna, Don Henley, Meat Loaf, Lyke Lovett, Albertina Walker, Hawkins, Duke and a dynamic choral ensemble going by the name of the Angels of Mercy. Give this one a perfect "10."

GMWA MASS CHOIR Live In Chicago...Dawn Of A New Era (Benson)

The prestigious GMWA, along with its Mass choir, celebrates 25 years with a new label deal and a collection of songs guaranteed to garner national attention. The choir's debut on the Benson label is aided by the production prowess of former Motown Records and award-winning producer Frank Wilson. This release should become one of the most memorable in the convention's series of yearly recordings.

Sparrow recording artist Out of the Grey recently made a special appearance on the morning show at Nashville's WAY-FM. Pictured during a break are (l-r): Mark Rider, director of network programming, WAY-FM; Out of the Grey's Christine and Scott Dente; and Kyle Fenton, manager, national promotion, Sparrow Communications Group.

New Releases...

1. PSALMS, HYMNS AND SPIRITUAL SONGS (Sparrow 1382)—Kurt Kaiser
2. WORSHIP HIS GLORY (Canaan 7019518532)—Cathedrals
3. CHOSEN (Burning Bush 1000)—The Curry Family
4. SECOND SIGHT (Second Sight Productions 9301)—Bobby Rennert
5. BACK AGAIN-LIVE (Gospel Supreme 91032)—Pastor Maceo L. Woods & The Christian Tabernacle Choir

TOP BLACK GOSPEL ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WE WALK BY FAITH</td>
<td>John P. Kee &amp; New Life Community Choir</td>
<td>Savoy 1400</td>
<td>1993</td>
</tr>
<tr>
<td>2</td>
<td>THIS WAY</td>
<td>Rev. Milton Brunson &amp; The Thompson Community Singers</td>
<td>Savoy 1401</td>
<td>1993</td>
</tr>
<tr>
<td>3</td>
<td>THE CHRISTMAS ALBUM</td>
<td>Delores Mcgran &amp; The New Beginnings</td>
<td>Savoy 1402</td>
<td>1993</td>
</tr>
<tr>
<td>4</td>
<td>THE HOLIDAY ALBUM</td>
<td>Delores Mcgran &amp; The New Beginnings</td>
<td>Savoy 1403</td>
<td>1993</td>
</tr>
<tr>
<td>5</td>
<td>THE CHRISTMAS ALBUM</td>
<td>Delores Mcgran &amp; The New Beginnings</td>
<td>Savoy 1404</td>
<td>1993</td>
</tr>
<tr>
<td>6</td>
<td>THE CHRISTMAS ALBUM</td>
<td>Delores Mcgran &amp; The New Beginnings</td>
<td>Savoy 1405</td>
<td>1993</td>
</tr>
</tbody>
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CASH BOX FEBRUARY 27, 1993 24
NEW ARTIST SPOTLIGHT

Ortheia Barnes
By Tim A. Smith

THE HUSKY ALTO/TEBOR-LACED VOCALS of Ortheia Barnes has been one of the music industry’s best kept secrets. But that secret is about to come to light through an album of inspirational songs titled, I Believe, on the independent Michigan Satellite label. Growing up in the city of Detroit during the Motown era, music took hold of Ortheia Barnes at the young age of 10. She received her musical baptism in the same manner of many of her black music contemporaries, singing in the church choir. After honing her talents Sunday after Sunday, Barnes began singing on the professional level at the age of 17.

In later years, the gospel music community became familiar with Barnes’ talent through the recordings of the famed St. James Baptist Church Choir of Detroit, led by the legendary, late Rev. Charles Nichols. Her power-packed, melodic vocal tones were made known via two of the choir’s most popular and requested songs, “I Need Him,” and “I Really Love The Lord.”

In a quiet manner, others outside the realm of gospel music also began to take notice of the bevy of talent this young lady possessed. Many artists within the spectrum of R&B and pop music began to request for Barnes to serve as an opening act for their shows. The list reads as a music’s “who’s who”: Gladys Knight and the Pips, Stevie Wonder, the Spinners, Aretha Franklin, Tom Jones, Smokey Robinson, the Temptations and the Four Tops.

One never to put limitations on her talents, Barnes has also shown a feel for the stage, having appeared in such theatrical productions as Hair, Your Arms Too Short To Box With God, Partie, as well as starring in her own one-woman show, La Diva. Barnes has also appeared in commercials for such nationally known corporations as K-Mart, the General Motors Corporation, and the Ford Motor Company.

In 1991, the likes of Ortheia Barnes began to take a change in direction. As she explains, “Being obedient to the voice of the Lord,” Barnes sold the popular night/supper club in Detroit that she owned, operated and performed in to singing to uplift and inspire. Thus the release of I Believe.

For this project, Barnes joined forces with noted Grammy Award-winning songwriter/producer, Sylvia Moy. Moy gained her notoriety with the Motown Records machine during the mid ‘60s to early ’70s. Moy wrote and produced over 15 gold and platinum hit songs during that period. They include such hits as “My Cherie Amour,” “I Was Made To Love Her,” “I’ve Got A Song,” “This Old Heart Of Mine,” and “Uptight,” just to name a few.

On the gospel side, Moy penned the song “May His Love Shine Forever,” recorded by the Supremes, as well as producing the Grammy-nominated album, Face It With A Smile, in the late ’70s for noted gospel veterans singeress Tessie Hill.

Serving along with Moy on the production team for the I Believe project are up-and-coming songwriter/producer Darryl Nichols and Carlos Gunn.

Putting it all together, the story behind Ortheia Barnes is just unfolding. Pope John Paul II, Bishop Desmond Tutu and Nelson Mandela have all witnessed the talent and humility that radiates through Barnes’ magnetic personality and because of this the music industry, more notably gospel music, is better for it.
AMOA Jukebox Top 30
FOR MONTH ENDING DECEMBER 1992

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE (AUTHOR)</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ACHY BREAKY HEART (D. THESS)</td>
<td>BILLY RAY CYRUS</td>
</tr>
<tr>
<td>2</td>
<td>FRIENDS IN LOW PLACES (D. BLACKWELL, E. LEE (WRITERS))</td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>3</td>
<td>NOVEMBER RAIN (ROSE)</td>
<td>GUNS N' ROSES</td>
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<tr>
<td>4</td>
<td>SHAMELESS (R. JOEL (WRITER))</td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>5</td>
<td>SOOT SCOOTIN BOOGIE (R. DUNN (WRITER))</td>
<td>BROOKS &amp; DUNN</td>
</tr>
<tr>
<td>6</td>
<td>BOHEMIAN RHAPSODY (I. MEMORIAL (WRITERS))</td>
<td>QUEEN</td>
</tr>
<tr>
<td>7</td>
<td>THE THUNDER ROLLS (P. ALGER &amp; B. BROOKS (WRITERS))</td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>8</td>
<td>COULD'VE BEEN ME (R. WILSON, M. FERRELL (WRITERS))</td>
<td>BILLY RAY CYRUS</td>
</tr>
<tr>
<td>9</td>
<td>WHAT SHE'S DOING NOW (P. ALGER &amp; B. BROOKS (WRITERS))</td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>10</td>
<td>I FEEL LUCKY</td>
<td>MARY CHAPIN CARPENTER</td>
</tr>
<tr>
<td>11</td>
<td>JUMP</td>
<td>KRIS KROSS</td>
</tr>
<tr>
<td>12</td>
<td>IF YOUR HEART AIN'T BUSY TONIGHT (T. SHAPTON &amp; C. WATERS (WRITERS))</td>
<td>TANYA TUCKER</td>
</tr>
<tr>
<td>13</td>
<td>LAYLA (E. CLAPTON, J. GORDON (WRITERS))</td>
<td>ERIC CLAPTON</td>
</tr>
<tr>
<td>14</td>
<td>UNDER THE BRIDGE (A. MAIDEN, M. BARRY (WRITERS))</td>
<td>RED HOT CHILI PEPPERS</td>
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<tr>
<td>15</td>
<td>MY NEXT BROKEN HEART (D. DOREY, R. DUNN, B. BROOKS (WRITERS))</td>
<td>BROOKS &amp; DUNN</td>
</tr>
<tr>
<td>16</td>
<td>CRAZY</td>
<td>PATSY CLINE</td>
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<tr>
<td>17</td>
<td>NEON MOON (R. DUNN (WRITER))</td>
<td>BROOKS &amp; DUNN</td>
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<tr>
<td>18</td>
<td>HOTEL CALIFORNIA (D. FLEETWOOD, D. HENLEY, D. ROYCE (WRITERS))</td>
<td>EAGLES</td>
</tr>
<tr>
<td>19</td>
<td>YOU'VE LOST THAT LOVIN FEELIN (MANN, WALKER, SPIDER (WRITERS))</td>
<td>RIGHTIOUS BROS</td>
</tr>
<tr>
<td>20</td>
<td>WHEN A MAN LOVES A WOMAN</td>
<td>MICHAEL BOLTON</td>
</tr>
<tr>
<td>21</td>
<td>STROKIN'</td>
<td>CLARENCE CARTER</td>
</tr>
<tr>
<td>22</td>
<td>HAVE YOU EVER NEEDED SOMEONE SO BAD (C. COLLEN, D. LANG (WRITERS))</td>
<td>DEF LEPPARD</td>
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<td>23</td>
<td>STRAIGHT TEQUILA NIGHT (K. ROBINS, D. HUFF (WRITERS))</td>
<td>JOHN ANDERSON</td>
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<tr>
<td>24</td>
<td>SHE IS HIS ONLY NEED (D. LOEGER (WRITER))</td>
<td>WYNONNA</td>
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<td>25</td>
<td>PAPA LOVED MANA (K. WILLIAMS, D. BROOKS (WRITERS))</td>
<td>GARTH BROOKS</td>
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<td>26</td>
<td>RODEO (L. BASTIAN (WRITER))</td>
<td>GARTH BROOKS</td>
</tr>
<tr>
<td>27</td>
<td>I CAN'T MAKE YOU LOVE ME (M. NICE &amp; A. SULLIVAN)</td>
<td>BONNIE RAITT</td>
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<tr>
<td>28</td>
<td>UNCHAINED MEDLODY (J. HARRIS (WRITER))</td>
<td>RIGHTIOUS BROS</td>
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<td>29</td>
<td>TWO OF A KIND (R. BOYD, W. HAYNES, D. ROBBINS (WRITERS))</td>
<td>GARTH BROOKS</td>
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<tr>
<td>30</td>
<td>PLEASE DON'T GO (D. WORCE (WRITER))</td>
<td>BOYZ N THE HONEYS</td>
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**No. 1 & 2**

CASH BOX FEBRUARY 27, 1993 26

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