

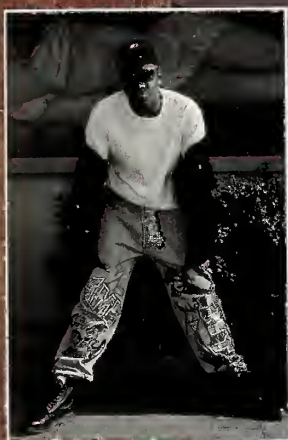
CASH BOX

THE COIN-OP TRADE MAGAZINE

RAP '92

January 25, 1992

Newspaper \$3.50



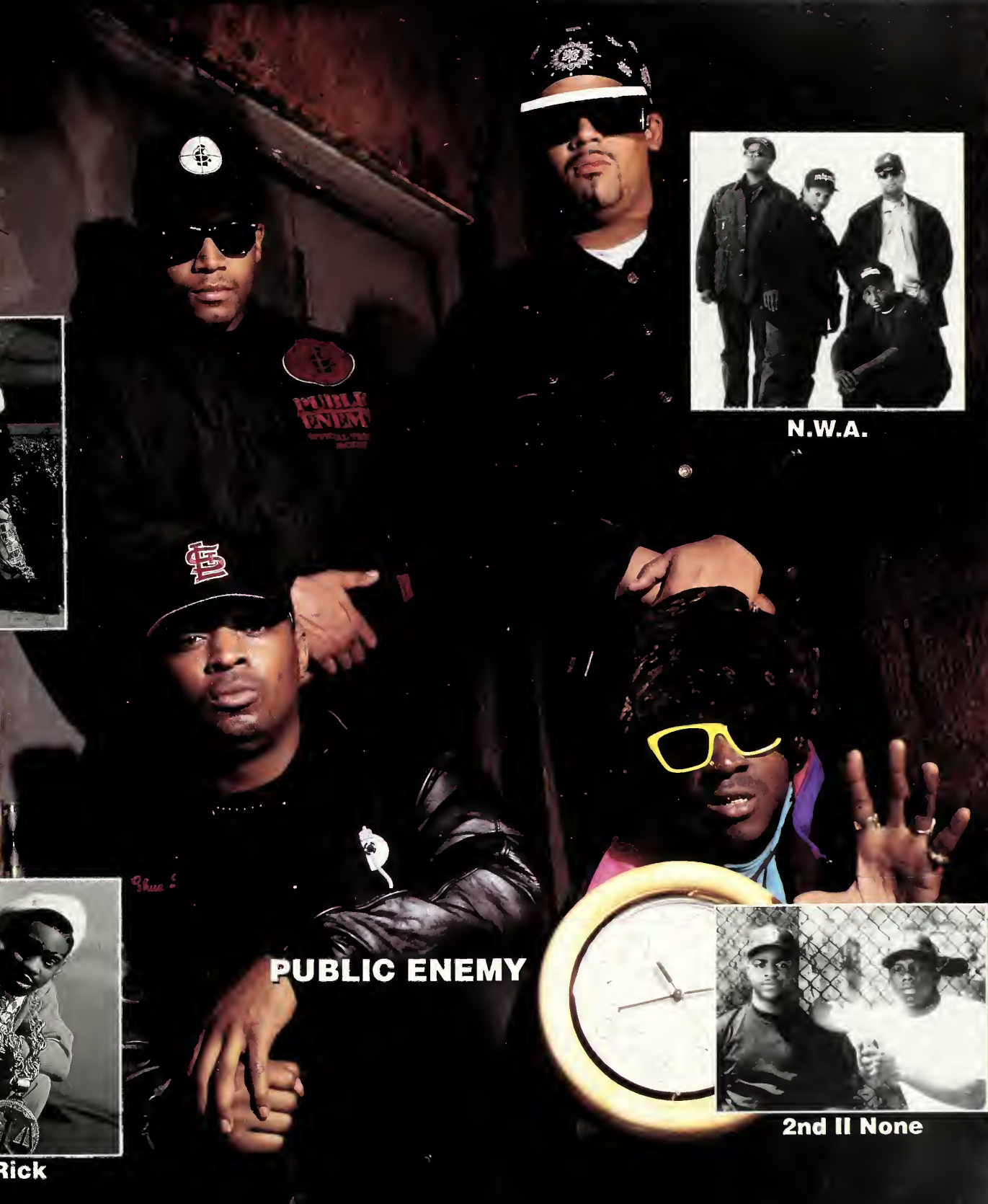
AMG



N.W.A.



Slick Rick



PUBLIC ENEMY



2nd II None

CASH BOX CHARTS

TOP 100 POP SINGLES



#1 SINGLE: Mariah Carey



HIGH DEBUT: Michael Jackson #58



TO WATCH: Paula Abdul #43

CASH BOX • JANUARY 25, 1992

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	CAN'T LET GO (Columbia 74088)	.....	Mariah Carey	2	11	49	SHOT OF POISON (RCA 62096)	.....	Lita Ford	46	14
2	BLACK OR WHITE (Epic 74100)	.....	Michael Jackson	1	10	50	TOP OF THE WORLD (Warner Bros. 19151)	.....	Van Halen	47	17
3	DON'T LET THE SUN GO DOWN ON ME (Columbia 74086)	.....	George Michael/Elton John	5	8	51	ROMANTIC (Warner Bros. 19319)	.....	Karyn White	48	24
4	ALL 4 LOVE (Giant)	.....	Color Me Badd	3	13	52	ANGEL BABY (Quality 15171)	.....	Angelica	49	13
5	DIAMONDS & PEARLS (Paisley Park/Warner Bros. 19083)	.....	Prince & The N.P.G.	13	8	53	I WONDER WHY (Arista 2331)	.....	Curtis Stigers	50	21
6	MYSTERIOUS WAYS (Island 422-866 189-2)	.....	U2	9	10	54	EMOTIONS (Columbia 73977)	.....	Mariah Carey	51	22
7	FINALLY (A&M 1586)	.....	Ce Ce Peniston	11	11	55	MOVE ANY MOUNTAIN (Epic 34-74044)	.....	The Shamen	63	6
8	THE WAY I FEEL ABOUT YOU (Warner Bros. 4-19088)	.....	Karyn White	14	9	56	REAL REAL REAL (SBK 7364)	.....	Jesus Jones	53	23
9	NO SON OF MINE (Atlantic 4277)	.....	Genesis	6	13	57	UNTIL YOUR LOVE COMES BACK AROUND (Giant 19051)	.....	RTZ	73	2
10	I LOVE YOUR SMILE (Motown 2093-4)	.....	Shanice	15	8	58	REMEMBER THE TIME (EPIC 74200)	.....	MICHAEL JACKSON	DEBUT	
11	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Motown 2136)	.....	Boyz II Men	4	16	59	GET A LEG UP (Mercury 867 890)	.....	John Mellencamp	56	17
12	SMELLS LIKE TEEN SPIRIT (DGC 21673)	.....	Nirvana	19	9	60	HOLE HEARTED (A&M 1564)	.....	Extreme	58	25
13	KEEP COMING BACK (Capitol 79957)	.....	Richard Marx	10	13	61	ENTER SANDMAN (Elektra 4-64857)	.....	Metallica	59	20
14	SET ADRIFT ON MEMORY BLISS (Island 6690)	.....	PM Dawn	7	15	62	WITH YOU (Epic 34-73713)	.....	Tony Terry	57	18
15	WILDSIDE (Interscope/East West 98673)	.....	Marky Mark & The Funky Bunch	12	13	63	MISSING YOU NOW (COLUMBIA 74184)	.....	MICHAEL BOLTON	DEBUT	
16	BLOWING KISSES IN THE WIND (Captive/Virgin 4245)	.....	Paula Abdul	8	15	64	DO ANYTHING (East West 3948)	.....	Natural Selection	61	17
17	I CAN'T MAKE YOU LOVE ME (Capitol 44729)	.....	Bonnie Raitt	21	12	65	DON'T WANT TO BE A FOOL (Epic 34-73879)	.....	Luther Vandross	62	26
18	LIVE FOR LOVING YOU (Epic 34T-73962)	.....	Gloria Estefan	16	16	66	THE ONE AND ONLY (Chrysalis 23730)	.....	Chesney Hawkes	60	25
19	BROKEN ARROW (Warner Bros. 19274)	.....	Rod Stewart	17	15	67	FOREVER MY LADY (MCA 54197)	.....	Jodeci	69	4
20	I'VE GOT A LOT TO LEARN ABOUT LOVE (Interscope/East West 98726)	.....	The Storm	22	14	68	BLINDED BY LOVE (Impact 2042)	.....	Rythm Syndicate	72	4
21	THERE WILL NEVER BE ANOTHER TONIGHT (A&M 7315)	.....	Bryan Adams	29	6	69	THE RUSH (Epic 34-74049)	.....	Luther Vandross	74	4
22	ADDAMS GROOVE (Capitol 44794)	.....	Hammer	25	7	70	STARS (EastWest 4-98636)	.....	Simply Red	71	6
23	HEARTS DON'T THINK (THEY FEEL) (EastWest 98652)	.....	Natural Selection	26	9	71	THERE'S NO OTHER WAY (SBK 7374)	.....	Blur	75	4
24	WHEN A MAN LOVES A WOMAN (Columbia 74020)	.....	Michael Bolton	18	16	72	SHE AIN'T PRETTY (Scotti Bros. 72392-75287)	.....	Northern Pikes	77	6
25	I'LL GET BY (Columbia 74019)	.....	Eddie Money	31	8	73	WHAT BECOMES OF THE BROKEN HEARTED (MCA 54331)	.....	PAUL YOUNG	DEBUT	
26	IN MY DREAMS (Hollywood 64832-4)	.....	The Party	28	12	74	I WANT YOU (MCA 54137)	.....	Jody Watley	80	4
27	I'M TOO SEXY (Charisma 92107)	.....	Right Said Fred	34	6	75	AGAIN TONIGHT (MERCURY 616)	.....	JOHN MELLENCAMP	DEBUT	
28	LOVE ME ALL UP (RCA 62116)	.....	Stacy Earl	30	10	76	THE UNFORGIVEN (Elektra 4-64814)	.....	Metallica	82	4
29	TELL ME WHAT YOU WANT (Owest/Warner Bros. 4-19131)	.....	Tevin Campbell	32	11	77	ALL TOGETHER NOW (Sire/Reprise 40067)	.....	The Farm	87	2
30	TO BE WITH YOU (Atlantic 4-87580)	.....	Mr. Big	40	7	78	JUSTIFIED & ANCIENT (ARISTA 2403)	.....	K.L.F.	DEBUT	
31	SAVE UP ALL YOUR TEARS (Geffen 19105)	.....	Cher	27	15	79	SOMEWHERE, SOMEBODY (A&M 1557)	.....	Aaron Neville	66	8
32	THAT'S WHAT LOVE IS FOR (A&M 7233)	.....	Amy Grant	20	18	80	PAPER DOLL (POLYGRAM 6699)	.....	P.M. DAWN	DEBUT	
33	SEND ME AN ANGEL (Mercury 868 956-4)	.....	Scorpions	36	12	81	LIES (EMI 56224)	.....	EMF	65	19
34	KEEP IT COMIN' (Elektra 4-64812)	.....	Keith Sweat	41	6	82	O.P.P. (Tommy Boy 988)	.....	Naughty By Nature	67	14
35	SPENDING MY TIME (EMI 04802)	.....	Roxette	23	14	83	EVERY ROAD LEADS BACK TO YOU (Atlantic 87572)	.....	Bette Midler	70	9
36	CHANGE (Arista 2362)	.....	Lisa Stansfield	24	12	84	I WANNA BE YOUR GIRL (Giant 4-19170)	.....	Icy Blu	76	6
37	2 LEGIT 2 QUIT (Capitol 79005)	.....	Hammer	38	13	85	RUSH (Columbia 44-73844)	.....	Big Audio Dynamite II	68	18
38	CREAM (Paisley Park/Warner Bros. 19175)	.....	Prince And The N.P.G.	35	18	86	CONVICTIONS OF THE HEART (Columbia 74029)	.....	Kenny Loggins	64	15
39	HOME SWEET HOME (Elektra 64818)	.....	Motley Crue	33	13	87	HOUSECALL (Epic 34-73928)	.....	Shabba Ranks (Featuring Maxi Priest)	78	10
40	SET THE NIGHT TO MUSIC (Atlantic 4164)	.....	Roberta Flack & Maxi Priest	39	17	88	GROOVY TRAIN (Reprise 19209)	.....	The Farm	81	20
41	ALL SHE WROTE (Epic 46186)	.....	Firehouse	37	11	89	GOOD VIBRATIONS (Interscope/East West 4-98764)	.....	Marky Mark & The Funky Bunch/Loleatta Holloway	84	27
42	STREET OF DREAMS (Charisma 063)	.....	Nia Peeples	42	16	90	TO BLIND TO SEE IT (Atco 4-96255)	.....	Kym Sims	79	11
43	VIBEOLOGY (Virgin 98737)	.....	Paula Abdul	54	2	91	TRUE COMPANION (Atlantic 4-87583)	.....	Marc Cohn	83	15
44	CAN'T STOP THIS THING WE STARTED (A&M 1576-4)	.....	Bryan Adams	44	24	92	ANOTHER RAINY NIGHT (WITHOUT YOU) (EMI 4823)	.....	Queensryche	85	10
45	GOOD FOR ME (A&M 7502123821)	.....	Amy Grant	55	2	93	SOMETHING GOT ME STARTED (East West 4168)	.....	Simply Red	88	19
46	DON'T CRY (Geffen 4232)	.....	Guns N' Roses	43	19	94	RING MY BELL (Jive 42023)	.....	D.J. JazzyJelf & The Fresh Prince	89	16
47	LIVE AND LET DIE (Geffen 19114)	.....	Guns N' Roses	52	6	95	JUST A TOUCH OF LOVE (Columbia 38-74033)	.....	C+C Music Factory	86	11
48	LET'S TALK ABOUT SEX (Next Plateau 333)	.....	Salt-N- Pepa	45	19	96	INTO THE GREAT WIDE OPEN (MCA 54131)	.....	Tom Petty	92	11
						97	HEY DONNA (Impact/MCA 54208)	.....	Rythm Syndicate	90	21
						98	RUNNING BACK TO YOU (Wing/Mercury 867 518-4)	.....	Vanessa Williams	91	24
						99	SOMETHING TO TALK ABOUT (Capitol 44 724)	.....	Bonnie Raitt	96	29
						100	I ADOR MI AMOR (Giant 4943)	.....	Color Me Badd	97	27

The Cost of Chart Information:

Other Trade

✓ **Single of the Year-**
Bryan Adams,
“(Everything I Do)
I Do It For You”



✓ **Top Female
Artist-Mariah
Carey**



✓ **Top Group-C+C
Music Factory**



✓ **Top R&B Album-**
Whitney Houston,
*I'm Your Baby
Tonight*



✓ **Top Country
Album- Garth
Brooks, *No Fences***



✓ **Top Soundtrack-**
New Jack City



✓ **Top Rap Album-**
Nonexistent



COST:

\$800,000-\$1,000,000

Cash Box

✓ **Single of the Year-**
Bryan Adams,
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✓ **Top Female
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Music Factory**

✓ **Top R&B Album-**
Whitney Houston,
*I'm Your Baby
Tonight*

✓ **Top Country
Album- Garth
Brooks, *No Fences***

✓ **Top Soundtrack-**
New Jack City

✓ **Top Rap Album-**
LL Cool J, *Mama
Said Knock You Out*

COST:

\$0.00

You Make The Choice

MUSIC REVIEWS

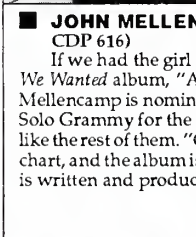
By Randy Clark and Bryan DeVaney

SINGLES

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



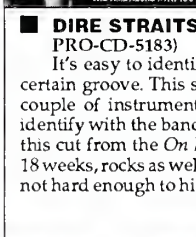
■ **MARC COHN:** "29 Ways" (Atlantic PRCD 4102-2)
This nearly a cappella, R&B tune by early blueser Willie Dixon is the fourth single from Marc's debut album, sure to go over gold after next month's Grammy Awards. Cohn has been nominated for three Grammys: Song of the Year—for composing "Walking In Memphis,"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



■ **JOHN MELLENCAMP:** "Again Tonight" (Mercury CDP 616)
If we had the girl that John has on the cover of his *Whenever We Wanted* album, "Again Tonight" would be our theme song. Mellencamp is nominated for the Best Rock Vocal Performance, Solo Grammy for the album, and this song sounds pretty much like the rest of them. "Get A Leg Up" is still on the Top 100 singles chart, and the album is still in the top 50 after 14 weeks. The song is written and produced by Mellencamp.



■ **BAD ENGLISH:** "Time Alone With You" (Epic ESK-74091)
Here is the second single from the group's second album, *Backlash*, which barely hit the charts last year and fell off. This Waite, Warren, Cain composition doesn't sound too different from most of John Waite's solo efforts, and is comparably a little lacking from the two top ten hits off the band's platinum-selling debut album. But then, Waite wasn't in two serious car accidents while recording that one. This cut is produced, remixed and engineered by Ron Nevison.



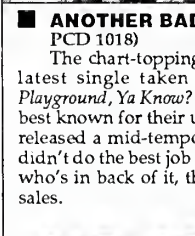
■ **DIRE STRAITS:** "The Bug" (Warner Bros. PRO-CD-5183)
It's easy to identify a Dire Straits tune, they just move in a certain groove. This song is no exception, although there are a couple of instruments on this cut one might not necessarily identify with the band—pedal steel guitar and baritone sax.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



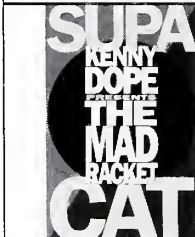
■ **MAGGIE'S FARM:** "Glory Road" (JRS JPS 1 807-2)
This single from the band's self-titled, debut album sounds like it could have been a Bruce Springsteen composition, but was actually written by lead singer and songwriter, Allison McLeod with Marvin Etzioni. Allison also plays the acoustic guitar on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



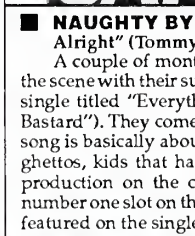
■ **HEAVY D. & THE BOYZ:** "Peaceful Journey" (Uptown/MCA CD45-2094)
Heavy D. has finally released the follow-up to his previous number one hit titled "Now That We Found Love." Well, he should prepare himself for another hit because this one is said to be the best song on the album. If you're listening to the single and wonder where you heard the music before, just think about Michael Jackson and the rest should come easily. Besides the radio version, Eddie F has also included a club mix that has a harder sound. The song is dedicated to T-Roy from The Boyz.



■ **ANOTHER BAD CREATION:** "My World" (Motown PCD 1018)
The chart-topping Another Bad Creation is back with the latest single taken off their debut album *Coolin At The Playground, Ya Know?* titled "My World." Even though they are best known for their uptempo, hip-hop/R&B sound, they have released a mid-tempo, R&B cut. On this single, the little guys didn't do the best job of harmonizing, but because who it is and who's in back of it, this cut should rack up some more record sales.



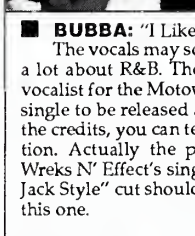
■ **KENNY DOPE PRESENTS THE MAD RACKET:** "Supa Cat" (Big Beat 4-96248)
This is some dope sh*t, but what happened to the lyrics? I guess this is just a single comprised of instrumental tracks but together by Kenny Dope. The quality of the music is exceptionally dope, but it would even be dopa' if it had a lyricist flexin' behind it. On the single you can find six different versions of "Supa Cat." Of all the versions, the Deep in Brooklyn Mix would have to be the hyppest of tha' hyppest. Plans for an upcoming album are not announced at this time.



■ **NAUGHTY BY NATURE:** "Everything's Gonna Be Alright" (Tommy Boy TBCE999)
A couple of months ago, Naughty By Nature exploded on the scene with their super-smash hit "O.P.P." This is their second single titled "Everything's Gonna Be Alright" (a.k.a. "Ghetto Bastard"). They come off much more serious on this single. The song is basically about a problem that is far too common in the ghettos, kids that have been abandoned by their fathers. The production on the cut is quite catchy and should snag the number one slot on the rap charts within a couple of weeks. Also featured on the single is a live version of "O.P.P."



■ **COLOR ME BADD:** "Thinkin Back" (Giant PRO-CD-5169)
This has to be the most successful new group of the year. Color Me Badd entered the industry with their smash hit "I Wanna Sex You Up," which was featured on the top-selling *New Jack City* soundtrack. Since then, they have also had much success with "I Wanna Be Your Man," "All For Love" and their debut album. This single is a change of pace for them. There is very little music on the single so you can clearly hear the talented vocals that are laid on this mellow, soon-to-be hit.



■ **BUBBA:** "I Like Your Style" (Motown PCD 1017)
The vocals may sound pretty familiar to anyone who knows a lot about R&B. The reason why is that Bubba was the lead vocalist for the Motown recording group Today. This is the first single to be released as a solo project for him. Without reading the credits, you can tell that this is another Teddy Riley production. Actually the production resembles the production on Wreks N' Effect's single "New Jack Swing." Overall, this "New Jack Style" cut should storm R&B radio with ease. Look out for this one.

POP SINGLES LOOKING AHEAD

CASH BOX • JANUARY 25, 1991

- TOO MUCH PASSION (Capitol) Smitherens
- YOU ARE THE ONE (Atlantic) Chris Cuevas
- THE TIME ALONE WITH YOU (Epic) Bad English
- BEATEN UP IN LOVE AGAIN (Elektra) The Doves
- CAN'T CRY HARD ENOUGH (Warner Brothers) Williams Brothers
- THE GLOBE (Columbia) B.A.D.
- DID HE DO IT TO YOU (RCA) Tami Show
- DREAMS TO DREAM (MCA) Linda Ronstadt
- CARIBBEAN BLUE (Reprise) Enya
- UHH AHH (Motown) Boyz II Men
- THE COMFORT ZONE (Mercury) Vanessa Williams
- KILLER (Sire/Warner Bros.) Seal
- NAKED RAIN (RCA) This Picture
- HEAVEN'S HIGHEST HILL (Jambou/Mercury) Billy Falcon
- PAPER DOLL (Island) P.M. Dawn

PICK OF THE WEEK

■ **MICHAEL JACKSON:** "Remember The Time" (Epic ESK 74200)



With "Black Or White" still on top of the pop singles chart, Michael releases the second cut from his *Dangerous* lp. This smooth dance ballad sounds like it could have come from the *Off The Wall* album and has more of the mouth noise, whoops and hollers that we guess will take Mr. Jackson several more albums to out-grow. Pick of the week, primarily because we feel it will be a hit just because it's Michael, not necessarily because we're pushing it. Besides, it's already getting major adds after just being released. "Remember The Time" was produced by Michael J. and Teddy Riley and written (for Brooke Shields, perhaps?) by Michael, Teddy and Bernard Belle.

Cole, Vandross and LaBelle Shine At Image Awards

By M.R. Martinez

LOS ANGELES—Singer Natalie Cole walked away with three NAACP Image Awards last week making her the top winner during the 24th Annual Image Award celebration and perhaps providing her momentum going into the upcoming American Music and Grammy Award balloting. Cole's *Unforgettable* album, a tribute to the music of her father, the



Natalie Cole accepting one of her three awards at the NAACP Image Awards show.

late Nat King Cole, won her kudos for best female artist, best jazz artist and best music video.

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

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

Other music artists to win Image Awards included The O'Jays (best vocal group), Boys II Men (best new

recording artist), DJ Jazzy Jeff & The Fresh Prince (best rap group) and BeBe & CeCe Winans (best gospel artist).

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

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

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

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

While honorees in film and television more pointedly used the occasion to stress the need for greater

inroads to be made in the entertainment industry on behalf of African-Americans, Nancy Wilson and Will Smith (Fresh Prince) also took the opportunity to stress the need for harder work.

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

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

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

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

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INDUSTRY BUZZ

By Lee Jeske

EAST COAST



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

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

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

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

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

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

WEST COAST

By Randy Clark

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



Wanna go to South Africa?

PAUL SIMON was the first international star determined to perform in South Africa since the lifting of the cultural boycott against the country last year. The entertainer played to about 50,000 mostly white fans in two shows in Johannesburg as part of a tour promoters estimate will lose from \$150,000 to \$200,000. Simon acknowledged before the show that tickets were inaccessible to most blacks, the price ranging from 40 rand (\$16) to 83 rand (\$31). He said he would have liked to have offered cheaper seats but the tour just couldn't afford to. So, the 70,000-seat Ellis Park Stadium, home of the Transvaal rugby team, went half full opening night with sales of less than half that for the second. There were minor protests by a small number of militant blacks, whose position was that the boycott remain in effect until there is a black government. The protests at the gate were peaceful, in the eyes of a watchful and numerous police presence.

The show consisted mostly of songs from the *Graceland* lp, the 1986 album that got Simon in hot water with the African National Congress and other anti-apartheid groups. Simon dedicated the tour to *Headman Shabalala*, co-leader of *Ladysmith Black Mambazo* (featured on the *Graceland* album), who was shot and killed by an off-duty security guard during a recent argument, complaining that the guard was released on what amounted to less than \$400 bail. Simon says, "I would prefer not to use words like *vindicate*," at a recent press conference. "I am just pleased that the rift with the ANC has healed and to find the ANC is supporting me." Paul seemed pleased with the reaction of the crowd, who, considering the bombings and protests, were glad he showed up at all... Me, if I was going to lose money, I'd have done a free concert somewhere, recorded it and filmed it, so I could make money on the live album, the cable broadcasts and the video sales... Oh, I forgot... He already did that...

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

MICK'S NUTS & WYMAN FLAKES: No, this isn't some new breakfast cereal. Actually, it is two different Rolling Stones-related bits I figured you just had to know. Mick Jagger (47), and wife, Jerry Hall (34), have celebrated the birth of the couple's third child, daughter Georgia May Ayesha, on January 12, in a London hospital. Congratulations to them all. Daddy immediately flies out west to attend the premiere of his new film, *Freejack*... and I don't blame him... Also, Bill Wyman, the 55 year-old bassist of the Stones ain't going to play no mo' after 30 years of recording, touring and debauchery, refusing to sign in on the estimated \$45 million record deal the band signed with Virgin (whip out the checkbook) Records, late last year. When asked why by *Vanity Fair*, Jagger said, "He's got enough money..." Yeah, no sh*t! Come to think of it, I can play bass! I even know a few Stones tunes... check and see if I'm here next week...

UK

By Chrissy Iley

THE LIFE OF KYLIE: There were times when I just felt too embarrassed to watch Kylie Minogue at the NEC Arena in Birmingham. There she was looking like an overdressed barmaid at a Rocky Horror convention, rubbing her near naked backside and going through robotic dance routines with less spontaneity than a Thunderbird puppet.

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

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

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

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

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

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

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

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

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

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

NEWS FROM BRAZIL

By Christopher Pickard

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

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

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

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

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

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

Sales of CDs have jumped from 190,000 units in 1987 to 3.9 million in 1990.

News of the BMG Ariola investment follows the announcement earlier in the year that Sony is to invest \$8 million in a new CD plant in Rio de Janeiro, its first in Rio de Janeiro and sixth in the world. The factory, which was scheduled to come on stream this month, will have a capacity for 650,000 units a month.

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

CD player sales in 1991 were likely to top the 300,000 unit mark for the first time, up from 106,000 units in 1990.

MUSIC PUB

By Fred L. Goodman

CONGRATS to Betsy Anthony, who has been promoted to the position of vice president, talent acquisition West Coast at MCA Music. She has been with the company for nearly five years, and for the past year served as senior director of creative services. In her new capacity, Betsy will continue to pursue the acquisition of new talent and also oversee the activities of members of MCA's West Coast-based songwriter, producer and artist roster.

Betsy was at MCA Music's New York office recently to discuss the latest ventures of the talented team of David Lynch and Angelo Badalamenti, who are published jointly by MCA and Geffen Music. The twosome are presently working on several projects including music for the upcoming Twin Peaks motion picture entitled, *Fire Walk With Me*, slated for release later this year and also the torch and closing themes for the 1992 Summer Olympics being held in Barcelona. In addition, they will be writing new songs for Julee Cruise's next lp on Warner Bros.



Pictured are: (Seated, l-r) Badalamenti and Lynch; (Standing, l-r) Merrill Wasserman, v.p., international acquisitions, MCA; John McKellen, executive v.p., MCA; Betsy Anthony, v.p., talent acquisitions/West Coast, MCA; and Fred Goldring, attorney for Badalamenti and Lynch.

Other MCA news: MCA Music and award-winning lyricist Norman Gimbel recently completed a longterm, worldwide administration deal for compositions contained in Gimbel's various song catalogs (Butterfield Music Corp., Bexhill Music Corp., New Thunder Music Co., Gimblefilm Inc., Nelton Corp., ASG Music Co., and Nelly Music Co.). The deal also provides for a co-publishing agreement for songs acquired through a joint venture created between MCA and a new company owned by Gimbel and managed by his son, Anthony. Some of Gimbel's songs have become classics, such as "Killing Me Softly With His Song," "Girl From Ipanema," "I Will Wait For You," and "Ready To Take A Chance Again." He is currently working on book and lyrics for a new musical, *Spy*, based on the mystery TV series, *Reilly, Ace of Spies*. He is also involved in collaborations via MCA with composers Hagood Hardy, Thom Bell and James Ingram.



Rap act Cypress Hill, signed as a development act with BMG Songs, has hit number one with their single, "The Phunky feel One" and a debut album which is climbing the pop, R&B and rap charts, as well. The Ruffhouse/Columbia group is also featured on the MCA Records soundtrack for the new Paramount film, *Juice*, via their cut "Shoot 'Em Up." Shown at BMG's L.A. office are: (L-r) Danny Strick, sr. v.p. and gen. mgr., BMG; Deborah Dill, sr. director, creative affairs, BMG; Margaret Mittelman, West Coast creative manager, BMG; Cypress Hill manager Happy Walters; and group members Sen Dog and B-Real.

TOP 40 JAZZ ALBUMS

By Lee Jeske

ON
JAZZ

Michael White

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

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

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

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

The band White brought into the Village Vanguard, for the club's first engagement of 1992 (the first time the venerable Vanguard hosted a week of traditional jazz)

did it right: they raised the roof of the basement joint with exuberant traditional jazz. Antilles was down there recording and Wynton Marsalis—whose reinvestigation of his New Orleans musical roots, hand-in-hand with homeboy White, got this ball rolling a couple of years ago—was there sitting in for a few sets.

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

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

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

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

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

"People think New Orleans music is Bourbon Street or Pete Fountain," says White, "and I go, 'Oh, this is not our music.' But then if you really listen to it—you listen to Oliver, you listen to Morton, or you even listen to some of the revival stuff, Bunk Johnson and George Lewis—you start to really

CASH BOX • JANUARY 25, 1992

1	FOURPLAY (Warner Bros. 26656)	FOURPLAY	1	15
2	ON THE TOWN (Manhattan/Capitol 96687)	RICHARD ELLIOT	3	15
3	SHADOWS (GRP 9654)	DAVID BENOIT	2	13
4	BLUE LIGHT, RED LIGHT (Columbia 48685)	HARRY CONNICK JR.	4	15
5	A LONG STORY (Manhattan/Capitol 95476)	ELIANE ELIAS	10	10
6	POP POP (Geffen 24426)	RICKIE LEE JONES	8	10
7	OFFBEAT OF AVENUES (Columbia 47079)	MANHATTAN TRANSFER	6	21
8	CURVES AHEAD (GRP 9651)	RIPPINGTONS	7	21
9	KENNY KIRKLAND (GRP 9657)	KENNY KIRKLAND	11	5
10	CARRY ON (GRP 9660)	PATTI AUSTIN	12	7
11	COLLECTION (GRP 9658)	JOE SAMPLE	16	10
12	NOCTURNAL MOODS (Par 2010)	WILTON FELDER	14	10
13	WITH MY LOVER BESIDE ME (Columbia 48665)	NANCY WILSON	15	5
14	LIVE AT BIRDLAND WEST (EastWest 82334)	GERALD ALBRIGHT	18	7
15	THE GERSHWIN COLLECTION (GRP 2005)	DAVE GRUSIN	5	15
16	107 IN THE SHADE (Epic 47979)	ALEX BUGNON	9	17
17	BENEATH THE MASK (GRP 9649)	CHICK COREA	13	21
18	BACK ROADS (Denon/A&M 9042)	BOB BERG	20	5
19	BACK ON THE CASE (GRP 9648)	ACOUSTIC ALCHEMY	17	21
20	OPEN YOUR EYES (Verve Forecast/PolyGram 511 390)	SHAKATAK	23	5
21	SONGS WITHOUT WORD (GRP 9661)	DUDLEY MOORE	22	7
22	ODDS OR EVEN (Atlantic 82297)	MIKE STERN	21	17
23	STOLEN MOMENTS (Blue Note 97159)	STANLEY JORDAN	26	5
24	TALK TO ME (Spindletop 138)	SAM RINEY	24	5
25	OASIS (GRP 9655)	ERIC MARIENTHAL	19	17
26	SAXUALITY (Arista 8674)	CANDY DULFER	27	31
27	PATRICE (Warner Bros. 26659)	MARK WHITFIELD	25	15
28	HEARTS OF FIRE (GRP 9653)	NEW YORK VOICES	28	13
29	DANCE OF THE PHOENIX (Verve Forecast/PolyGram 128)	NESTOR TORRES	29	13
30	WORLD SINFONIA (Tomato/Mesa-Bluemoon 79750)	AL DI MEOLA	30	17
31	NATURAL SELECTIONS (GRP 9656)	DAVE SAMUELS	31	10
32	FLIGHT OF THE COSMIC HIPPO (Warner Bros. 26562)	BELA FLECK & THE FLECKTONES	32	27
33	TCHOKOLA (Epic 47378)	JEAN LUC PONTY	33	33
34	SAX APPEAL (Warlock 2726)	KIM WATERS	34	23
35	STANDING ON FISHES (Sonic Edge 80037)	PHIL SHEERAN	35	15
36	MIDNIGHT IN SAN JAUN (Warner Bros. 26293)	EARL KLUGH	36	41
37	HEALING THE WOUNDS (GRP 9638)	CRUSADERS	37	37
38	LIVE (Arista 8613)	KENNY G	38	51
39	ASHES TO ASHES (Warner Bros. 26138)	JOE SAMPLE	39	62
40	DAVE KOZ (Capitol 91643)	DAVE KOZ	40	53

feel the music. You don't have to try to listen and analyze it, it'll do something to you if you just sit there."

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

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

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

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

RHYTHM & BLUES

By Bryan DeVaney



Smokey Robinson

R&B MUSIC

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

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

Grammy-winner Robinson's musical legacy continues to have a major impact on contemporary culture; one of the year's biggest hit films, *My Girl*, took its title from one of Robinson's many hits. The songwriter/singer/performer is currently at work on the score for his first Broadway musical, *Hoops*, based on the story of the legendary Harlem Globetrotters and its founder, Abe Saperstein.

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



Natalie Cole

D.J.s AND MUSIC DIRECTORS PREDICT GRAMMY WINNERS: If it were up to the music directors and d.j.s of the nation's leading urban contemporary and R&B format radio stations, Natalie Cole, Boyz II Men and Color Me Badd would be the artists taking home top Grammy honors.

This consensus comes from Tanqueray Grammy Picks, a poll that asked experts at 500 radio stations across the nation—persons who traditionally don't get to cast a vote—to predict the artists and recordings that would garner nominations and top honors.

According to the urban contemporary and R&B radio pros, Natalie Cole will be the biggest winner on Grammy night. At the forthcoming awards in February, Cole will take home the "Record of the Year" title for "Unforgettable," her duet with her late father Nat King Cole. Her album of the same name will also win the "Album of the Year" title. The "Song of the Year" honor will go to Color Me Badd for "I Wanna Sex You Up," while the versatile Boyz II Men should cop the coveted "Best New Artist" title.

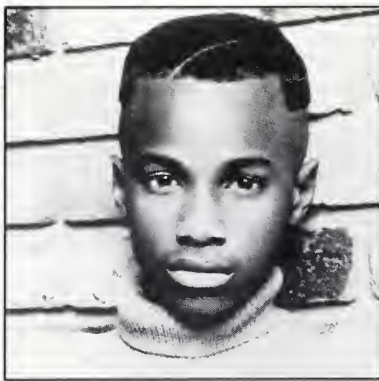
TOP 75 R&B ALBUMS

CASH BOX • JANUARY 18, 1992

1	DANGEROUS (Epic 45400)	Michael Jackson	1	7
2	COOLEYHIGHARMONY (Motown 6320)(G)	Boyz II Men	3	35
3	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	7	7
4	ALWAYS MY LADY (MCA 10198)	Jodeci	6	32
5	TOO LEGIT TO QUIT (Capitol 98151)	Hammer	2	11
6	DEATH CERTIFICATE (Priority 57155)	Ice Cube	5	10
7	DIAMONDS & PEARLS (Paisley Park/Warner Bros. 25379)	Prince	4	14
8	UNFORGETTABLE (Elektra 61049)(P)	Natalie Cole	9	31
9	REAL LOVE (Arista 18679)	Lisa Stansfield	10	9
10	EMOTIONS (Columbia 47980)	Mariah Carey	8	16
11	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	12	8
12	OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 5T0276)	P.M. Dawn	15	14
13	APOCALYPSE 91... THE ENEMY STRIKES BLACK (Def Jam/Columbia 47374)	Public Enemy	11	14
14	THE POWER OF LOVE (Epic 46789)(P)	Luther Vandross	13	37
15	SPORTS WEEKEND (Luke/Atlantic 91720)	2 Live Crew	14	14
16	NAUGHTY BY NATURE (Tommy Boy 1044)	Naughty By Nature	18	19
17	PRIVATE LINE (East West/Atlantic 91777)	Gerald Levert	16	13
18	BURNIN' (MCA 10439)	Patti LaBelle	20	14
19	SONS OF THE P (Tommy Boy 1045)	Digital Underground	19	13
20	MR. SCARFACE IS BACK (Priority 57167)	Scarface	22	13
21	PENICILLIN ON WAX (Columbia 48707)	Tim Dog	24	9
22	RITUAL OF LOVE (Warner Bros. 26320)	Karyn White	21	87
23	WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)	Geto Boys	17	28
24	PUT ME IN YOUR MIX (A&M 5377)	Barry White	23	14
25	AIN'T NO DOUBT ABOUT IT (Cheetah 9405)	D.J. Majic Mike & M.C. Madness	25	8
26	AFFAIRS OF THE HEART (MCA 10355)	Jody Watley	32	7
27	BLACKS MAJIC (Next Plateau)	Salt N' Pepa	27	9
28	LOW END THEORY (Jive 1418)	Tribe Called Quest	28	16
29	TO THA RESCUE (Jive 41455)	D-Nice	29	7
30	PEACEFUL JOURNEY (Uptown/MCA 10289)	Heavy D. & The Boyz	30	29
31	AS RAW AS EVER (Epic 47310)	Shabba Ranks	31	3
32	BITCH BETTA HAVE MY MONEY (Select 21642)	AMG	33	55
33	2ND II NONE (Profile 1416)	2nd II None	26	12
34	HOUSE PARTY II (MCA 10397)	Soundtrack	34	12
35	FOURPLAY (Warner Bros. 26656)	Fourplay	35	8
36	INNER CHILD (Motown 363192)	Shanice	40	8
37	I'LL NEVER FORGET (Malaco Mal 4440)	Bobby Jones	41	9
38	BRIDGING THE GAP (Reprise 26524)	Roger	36	11
39	PRIME OF MY LIFE (Philadelphia International/Zoo 11006)	Phyllis Hyman	37	27
40	PRINCE OF DARKNESS (Cold Chillin'/Reprise 26715)	Big Daddy Kane	39	11
41	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	38	28
42	WBBB-BOOTCITY (REMIX ALBUM) (MCA 10345)(G)	Bell Biv DeVoe	42	20
43	THE COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	43	21
44	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	46	6
45	SKANLESS (Skanless 61235)	Hi-C	49	9
46	COOL HAND LOC (Delicious Vinyl 510609)	Tone-Loc	44	8
47	NIGGAZ4LIFE (Priority 57126)(P)	N.W.A.	45	34
48	FACE THE NATION (Elektra 61206)	Kid N' Play	48	16
49	MILESTONE (Motown 36331)	Temptations	47	8
50	THE SONGSTRESS (Elektra 61116)	Anita Baker	50	9
51	A CLOSER LOOK (Solar/Epic 75329)	Babyface	51	8
52	HOMEBASE (Jive/RCA 1392)	D.J. Jazzy Jeff & The Fresh Prince	52	27
53	CAN YOU STOP THE RAIN (Columbia 46823)	Peabo Bryson	53	30
54	ACT LIKE YOU KNOW (First Priority/Atlantic)	MC Lyte	54	17
55	A WOLF IN SHEEP'S CLOTHING (Mercury 848368)	Black Sheep	55	12
56	THE ONE (Select 21640)	Chubb Rock	71	2
57	AIN'T A DAMN THING CHANGED (RAL/Columbia 47373)	Nice & Smooth	56	17
58	ELECTRIC SLIDE (SHALL WE DANCE)(Jive 41480)	Grandmaster Slice	57	7
59	JUICE (Soul/MCA 10462)	Soundtrack	75	2
60	M.C. BREED & D.F.C. (S.D.E.G./Ichiban 4103)	M.C. Breed & D.F.C.	58	27
61	BRAND NEW HEAVIES (Delicious Vinyl 422 846874)	Brand New Heavies	60	42
62	THE EVOLUTION OF GOSPEL (Perspective/A&M 1000)	Sounds Of Blackness	61	31
63	DOUBLE GOOD EVERYTHING (SBK 97968)	Smokey Robinson	62	12
64	GOOD WOMAN (MCA 10329)	Gladys Knight	59	28
65	COLOR ME BADD (Giant 24429)	Color Me Badd	63	25
66	QUIK IS THE NAME (Profile 1402)(G)	D.J. Quik	64	48
67	DAMIAN DAME (LaFace/Arista 26000)	Damian Dame	65	34
68	MUNCHIES FOR YOUR BASS (Profile 1411)	Nemesis	66	26
69	SET THE NIGHT TO MUSIC (Atlantic 82321)	Roberta Flack	67	18
70	MAKE TIME FOR LOVE (Qwest/Warner Bros. 26528)(G)	Keith Washington	74	39
71	PURE POVERTY (Profile 1415)	Poor Righteous Teachers	69	19
72	TOGETHER FOREVER - GREATEST HITS 1983-1991 (Profile 1419)	Run D.M.C.	70	10
73	IN CONTROL VOL. 2 (Warner Bros. 26257)	Marley Marl	72	14
74	HI-FIVE (Jive/RCA 1328)(G)	Hi-Five	73	60
75	YOUNG MAN, OLDER WOMAN (Jive 1947-2J)	Millie Jackson	68	9

CASH BOX CHARTS

TOP 100 R&B SINGLES



#1 SINGLE: Tevin Campbell



TO WATCH: Public Enemy #57



HIGH DEBUT: Michael Jackson #39

CASH BOX • JANUARY 25, 1992

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼			
1	TELL ME WHAT YOU WANT (Qwest/Warner Bros. 4-19275)	Tevin Campbell	1	49	TIME GOES ON (Atlantic 91814)	En Vogue	55	10	
2	BLACK OR WHITE (Epic 74100)	Michael Jackson	2	10	50	YOU SAID, YOU SAID (Laface/Arista 2-4003)	Jermaine Jackson	48	14
3	KEEP IT COMING (Elektra 64812)	Keith Sweat	6	10	51	BABY HOLD ON TO ME (EastWest 4-98639)	Gerald Levert	68	5
4	THE COMFORT ZONE (Mercury 865072-4)	Vanessa Williams	4	13	52	WHAT GOES AROUND COMES AROUND (Virgin 4-98666)	Lenny Kravitz	56	10
5	CAN'T LET GO (Columbia 74088)	Mariah Carey	10	12	53	EVERLASTING (Epic 74119)	Tony Terry	37	10
6	2 LEGIT 2 QUIT (Capitol 79005)	Hammer	5	14	54	COLOR ME BADD (Giant 19236)	Color Me Badd	57	8
7	THE RUSH (Epic 46789)	Luther Vandross	7	12	55	JUST THE TWO OF US (Select/Elektra 4-66502)	Chubb Rock	60	11
8	UHH AHH (Motown 2441-4)	Boyz II Men	15	11	56	THIS MUST BE LOVE (Mercury 866 204-4)	Small Change	58	9
9	STAY (MCA 332054)	Jodeci	23	8	57	SHUT'EM DOWN (Def Jam/Columbia 44174165)	Public Enemy	82	2
10	I BELONG TO YOU (Arista 12369)	Whitney Houston	27	12	58	LOVE IS CALLING YOU (RCA 62163)	Gene Rice	59	7
11	INSATIABLE (Paisley Park/Warner Bros. 5141)	Prince & The N.P.G.	8	12	59	JUST A TOUCH OF LOVE (Columbia 74033)	C+C Music Factory	53	12
12	KISS YOU BACK (Tommy Boy 993)	Digital Underground	14	15	60	I'M HOOKED (Atlantic 44751)	Tim Owens	38	13
13	MAKE TIME FOR LOVE (Qwest/Warner Bros. 19101)	Keith Washington	22	11	61	PEACEFUL JOURNEY (MCA 10289)	Heavy D & The Boys	86	2
14	ALL THROUGH THE NIGHT (Delicious Vinyl 866-104-4)	Tone Loc	18	11	62	PAPER DOLLS (Gee Street/Island)	P.M. Dawn	83	2
15	THESE THREE WORDS (Motown 1007)	Stevie Wonder	21	9	63	MARY MACK (Solar/Epic 74543)	Babyface	51	9
16	THE WAY I FEEL ABOUT YOU (Warner Bros. 5135)	Karyn White	24	12	64	CAN'T WAIT TO GET YOU HOME (Orpheus/Epic 34-73995)	Eric Gable	40	17
17	I WANT YOU (MCA 54137)	Jody Watley	19	11	65	HOME IS WHERE THE HURT IS (Tommy Boy 992)	J.C. Lodge	89	5
18	I LOVE YOUR SMILE (Motown 1581)	Shanice Wilson	3	14	67	IS IT GOOD TO YOU (Uptown/MCA 54200)	Heavy D. & the Boyz	62	17
19	AFTER THE DANCE (Warner Bros. 4-19184)	Fourplay Featuring El DeBarge	9	16	68	IT'S GONNA BE ALRIGHT (Tommy Boy 999)	Naughty By Nature	63	6
20	ADAM'S GROOVE (Capitol 44794)	Hammer	50	2	69	MEET ME IN THE MIDDLE (MCA 54219)	Gladys Knight	64	9
21	PRIVATE LINE (East West/Atlantic 98705)	Gerald Levert	12	16	70	CLOSER THAN CLOSE (Columbia 38-73925)	Peabo Bryson	65	18
22	CHANGE (Arista 2362)	Lisa Stansfield	16	13	71	WHAT'S ON YOUR MIND (MCA 54311)	Eric B. & Rakim	66	7
23	SHE'S GOT THE VIBE (Jive 420 225-2)	R Kelly/Public Announcement	33	11	72	BE A FATHER TO YOUR CHLD (Mercury 867888)	Ed O.G. & Da Bulldogs	67	8
24	CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT (MCA 54227)	Ready For The World	20	14	73	IT'S NOT YOUR MONEY (Bust It/Capitol 44789)	Oaktown 3.5.7	69	8
25	LOVE CRAZY (Reprise 26545)	Atlantic Starr	11	16	74	EVERYTIME MY HEART BEATS (SBK 07371)	Riff	70	14
26	CAN'T TRUSS IT (Def Jam/Columbia 73780)	Public Enemy	25	16	75	THIS TIME (RCA 62153-4)	Georgio	61	9
27	LIVING IN CONFUSION (Zoo 14023)	Phyllis Hyman	13	17	76	NICE -N- SLOW (Virgin 986)	Redhead Kingpin	72	10
28	(EVERYBODY) GET UP (Reprise/Warner Bros. 19124)	Roger	28	14	77	BROKEN PROMISES (Tabu/A&M 1800)	S.O.S. Band	73	7
29	STAY THIS WAY (Delicious Vinyl 6-697)	Brand New Heavies	30	14	78	NEVER IN MY LIFE (Tabu/A&M 28965-4008)	Cherrell	74	15
30	SWEET THANG (Capitol 79923)	B Angie B	32	12	79	HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO)(MCA 54170)	Tony! Toni! Tone!	75	19
31	SET ADRIFT ON MEMORY BLISS (Gee Street/Island 6690)	P.M. Dawn	26	13	80	DOUBLE GOOD EVERYTHING (Dpro-05414)	Smokey Robinson	76	15
32	GET READY (Qwest/Warner Bros. 4-19091)	James Ingram	35	8	81	THINGS TO DO (Jive 42036)	D.J. Jazzy Jeff & The Fresh Prince	77	7
33	LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)	Queen Latifah	45	7	82	DO YA (A&M 75021-72870)	Vesta	71	16
34	I'LL TAKE YOU THERE (Capitol 44749)	BeBe & CeCe Winans Featuring Mavis Staples	29	18	83	STRAIGHT FROM THE HEART (Epic 34-73928)	Eric Gable	DEBUT	
35	GIVING YOU ALL MY LOVE (Elektra 4-6484)	Chris Walker	31	16	84	TENDER KISSES (Capitol 44680)	Tracie Spencer	80	26
36	FEELS LIKE ANOTHER ONE (MCA 54225)	Pattie LaBelle	34	18	85	GROOVE YA (EMI 94804)	Level III	79	11
37	THE JONES (Motown 2138-4)	Temptations	42	12	86	DON'T MAKE ME WAIT (Island 422866284)	Will Downing	85	7
38	STEADY MOBBIN (Priority 7247)	Ice Cube	46	9	87	WORD TO THE BADD (LaFace/Arista 4011)	Jermaine Jackson	81	6
39	REMEMBER THE TIME (Epic 74200)	Michael Jackson	DEBUT		88	LEAVE THE GUNS AT HOME (RCA 62111-4)	Al Baker Featuring Al Green	84	11
39	YOU CALLED & TOLD ME(FROM "STRICTLY BUSINESS (Uptown/MCA 54142)	Jeff Redd	36	10	89	WHIP IT TO ME (Ichiban 91-086)	Fat Boy	87	8
40	ARE YOU LONELY FOR ME (Atlantic 4-82121)	Rude Boys	43	22	90	SOMEBODY LOVES YOU (MCA 2084)	Patti LaBelle	88	6
41	SHAKIYLA (JHR) (Profile 5344)	Poor Righteous Teachers	39	10	91	BE TRUE TO YOURSELF (Profile 1416)	2nd II None	90	8
42	GROOVE WITH IT (Cold Chillin'/Reprise 4-19155)	Big Daddy Kane	41	9	92	WHEN IN LOVE (First Priority 98715)	M.C. Lyte	78	21
43	HEART TO HEART (MCA 54249)	J.T. Taylor (Duet With Stephanie Mills)	44	9	93	MAKE YA BODY MOVE (Quality 15109)	The Chill Deal Boyz	DEBUT	
44	PUT ME IN YOUR MIX (A&M 75021 7288-2)	Barry White	17	19	94	YOU MAKE ME FEEL BRAND NEW (Atlantic 4-87556)	Roberta Flack	98	6
45	SHINE (Epic 74111)	Five Star	54	10	95	GET A LIFE (Atlantic 4-87582)	Ann G.	93	6
46	LET'S STAY TOGETHER (MCA 54286)	Guy	47	7	96	DARK AND LOVELY (A&M 75021 7322-2)	Barry White	91	9
47	SO INTENSE (Elektra 64817)	Lisa Fischer	52	9	97	LOVE STORIES (Arista 12378-4)	Jennifer Holliday	DEBUT	
48	FINALLY (A&M 1586)	Ce Ce Peniston	49	11	98	I CAN'T STOP THINKING (Epic 4277)	Z'Look	94	5
					99	HOUSE CALL (Epic 49K-73929)	Shabba Ranks	95	22
					100	FOREVER MY LADY (Uptown/MCA 54197)	Jodeci	97	23

RAP/DANCE MUSIC

STREET BEAT

By Bryan (B-Style) DeVaney



Lifers Group

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

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

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

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

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

DEE BARNES LAWSUIT AGAINST N.W.A. REJECT-



TUPAC GOT THA' JUICE—Interscope recording artist Tupac will be featured in the Paramount Pictures movie, *Juice*, the story of four youngsta's that are involved in a crime, and, as it ends up, turning on each other. Pictured (l-r) are: Khalil Kain as Raheem; Tupac Shakur as Bishop; Omar Epps as Q; and Jermaine Hopkins as Steele. (Due to a printing error, this photo did not run in last week's issue.)

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

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

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

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

TOP 30 RAP ALBUMS

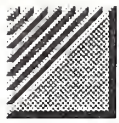
CASH BOX • JANUARY 25, 1992

1	TOO LEGIT TO QUIT (Capitol 98151)	Hammer	1	11
2	DEATH CERTIFICATE (Priority 57155)	Ice Cube	2	11
3	APOCALYPSE 91...ENEMY STRIKES BLACK (Def Jam/Columbia 47374)	Public Enemy	3	15
4	2ND II NONE (Profile 1416)	2nd II None	14	11
5	AIN'T NO DOUBT ABOUT IT (Cheetah 9405)	D.J. Majic Mike & M.C. Madness	8	9
6	OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 510276)	P.M. Dawn	4	11
7	SONS OF THE P (Tommy Boy 1045)	Digital Underground	7	13
8	NAUGHTY BY NATURE (Tommy Boy 1044)	Naughty By Nature	5	19
9	PENICILLIN ON WAX (Columbia 48707)	Tim Dog	9	9
10	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	19	7
11	MUSIC FOR THE PEOPLE (East West 91737)	Marky Mark & The Funky Bunch	13	25
12	MR. SCARFACE IS BACK (Priority 57167)	Scarface	11	13
13	WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)	Geto Boys	10	27
14	PEACEFUL JOURNEY (Uptown/MCA 10289)	Heavy D & The Boyz	24	27
15	SPORTS WEEKEND (Luke/Atlantic 91720)	2 Live Crew	6	13
16	BITCH BETTA HAVE MY MONEY (Select 21642)	AMG	15	5
17	LOW END THEORY (Jive 1418)	Tribe Called Quest	16	15
18	NIGGAZ4LIFE (Ruthless/Priority CDL 57126)	N.W.A.	18	32
19	HOUSE PARTY II (MCA 10397)	Soundtrack	17	11
20	TO THA RESCUE (Jive 41466)	D-Nice	12	7
21	PRINCE OF DARKNESS (Cold Chillin'/Reprise 26715)	Big Daddy Kane	21	11
22	BLACKS MAJIC (Next Plateau 1019)	Salt N' Pepa	20	9
23	AS RAW AS EVER (Epic 47310)	Shabba Ranks	22	29
24	SKANLESS (Skiless 61235)	Hi-C	23	5
25	A WOLF IN SHEEP'S CLOTHING (Mercury 848368)	Black Sheep	28	11
26	TOGETHER FOREVER - GREATEST HITS 1983-1991 (Profile 1419)	Run D.M.C.	25	9
27	HOMEBASE (Jive/RCA 1392)	D.J. Jazzy Jeff & The Fresh Prince	26	27
28	ELECTRIC SLIDE (SHALL WE DANCE) (Jive 41480)	Grandmaster Slice	27	7
29	FACE THE NATION (Elektra 61206)	Kid N' Play	29	15
30	QUIK IS THE NAME (Profile 1402)	D.J. Quik	30	46

TOP 30 RAP SINGLES

CASH BOX • JANUARY 25, 1992

1	THE PHUNCKY FEEL ONE (Ruffhouse/Columbia 3930)	Cypress Hill	3	15
2	JUST THE TWO OF US (Select/Elektra 4-64844)	Chubb Rock	1	11
3	BLUE CHEESE (Wild Pitch/EMI 50377)	U.M.C.'S	2	9
4	BE A FATHER TO YOUR CHILD (America/Mercury 867888-4)	ED O.G. & Da Bulldogs	5	8
5	STEADY MOBBIN (Priority 72474)	Ice Cube	11	6
6	KISS YOU BACK (Tommy Boy 993)	Digital Underground	8	10
7	SHAKIYLA (JRH) (Profile 5344)	Poor Righteous Teacher	7	10
8	BE TRUE TO YOURSELF (Profile 5343)	2nd II None	19	7
9	CAN'T TRUSS IT (Def Jam/Columbia 38-73870)	Public Enemy	6	15
10	STEP IN THE ARENA (Chrysalis 2352)	Gang Starr	10	12
11	PORTRAIT OF THE ARTIST AS A HOOD (Def Jam/Columbia 38-783896)	3rd Bass	12	7
12	AIN'T GONNA HURT NOBODY (Select/Elektra 4-66507)	Kid N' Play	4	15
13	THE CHOICE IS YOURS (Mercury 866087-4)	Blacksheep	24	5
14	I'LL BE THERE FOR YOU (Ear Candy 38007)	Jibri Wise One	14	9
15	MISTADODALINA (Elektra 64826-4)	Del Tha Funkee Homosapien	27	2
16	JUST KICKIN' IT (Ichiban 91-077)	MC Breed & DFC	25	5
17	HOW TO FLOW (Ral/Columbia 38-7808)	Nice & Smooth	28	2
18	SET ADRIFT ON MEMORY BLISS (Gee Street/Island 866094-4)	P.M. Dawn	17	10
19	GROOVE WITH IT (Cold Chillin'/Reprise 19115-4)	Big Daddy Kane	16	8
20	MR. SCARFACE (Rap A Lot/Priority 4-98638)	Scarface	DEBUT	
21	POOR GEORGIE (First Priority/Atlantic)	MC Lyte	DEBUT	
22	BLOW 'EM OUT LIKE CANDLES (A Company Called W 00-The God Squad)	The God Squad	DEBUT	
23	CHECK THE RHYME (Jive 01241-42010-1)	Tribe Called Quest	13	17
24	IS IT GOOD TO YA (Uptown/MCA 54200)	Heavy D & Boyz	9	14
25	25 TA LIFE (Jive 42030-4)	D-Nice	21	11
26	LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)	Queen Latifah	DEBUT	
27	1-800-SKY-TALK PIN# 110279 (EPIC 34-74023)	Candyman	15	9
28	LIL TRIG (Pendulum/Elektra 4-64844)	Hen-Gee & Evil E	20	13
29	THE KING OF ROMANCE (Zoo 14022)	Def Dames	22	6
30	TRAPPED (Interscope 96281)	2 Pac	30	15



The History of Rap

By Alex Henderson

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

This underground New York phenomenon suddenly began receiving national attention when The Sugar Hill Gang's "Rapper's Delight" enjoyed extensive Black-radio airplay. Young soul fans outside The Apple began listening to rap thanks to that dopejam and other singles like Blow's "The Breaks" (1980) and The Sequence's "Funk You Up" (1980). They started hearing that rap was part of a New York subculture called hip-hop, which also included graffiti, breakdancing and its own slang. But few homies outside NYC were willing to bet that rap was here to stay, that rappers would headline large coliseums, that major labels would have bidding wars over rappers, that rap albums would go mega-platinum or that so many young Black Americans would prefer rap over R&B singing.

A major turning point for rap was Grandmaster Flash and the Furious Five's "The Message" (1982). While most previous rap songs had been party jams with escapist lyrics, "The Message" was a chilling commentary on crime, poverty and despair in the inner city. This homeboy had been down with rap since '79, but like quite a few others, was skeptical as to how long it would last. If future rap songs were as substantial as "The Message," this homie reasoned, then yes, rap could very well be here to stay. And sho-nuff, a string of dope message songs by Flash and/or partner-in-rhymes Melle Mel followed: "Survival," "New York, New York" and "White Lines." In '83, Run D.M.C. debuted with "It's Like That," another message song.

Nationally, rap grew by leaps and bounds in 1983 and '84, the years in which the New School or Second Generation rappers came to dominate hip-hop—including The Fat Boys, Whodini, L.L. Cool J and, of course, Run D.M.C., whose self-titled debut album of 1984 became the first rap album to go gold. And two other rap albums also released that year also went gold: Whodini's *Escape* and The Fat Boys' self-titled debut album. In

the late '70s, the vast majority of rap releases were singles; by the mid-1980s, rap albums were the norm.

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

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

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

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

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

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

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

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

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

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

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

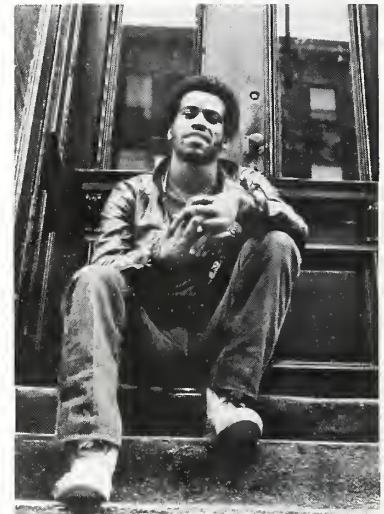
Where rap is going from here is anyone's guess. Trends change quickly in hip-hop, and there's no telling where it will be in 1995. But rest assured, rap is here to stay. And anyone doubting that can get the bozack. Word.

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

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



Sugar Hill Gang



Kurtis Blow



Run-D.M.C.



Public Enemy



RAPS ON RAP

by Bryan (B-Style) DeVaney

Above The Law



Above The Law

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

Above The Law (A.T.L.) and they are currently putting the finishing touches on their upcoming Ruthless Records release, *Black Mafia Life*. They

broke on the scene with *Livin' Like Hustlers*, which gave them recognition all over the world and brought to the industry reality in a different perspective. While at a recent interview with the group, Cold 187um (lead rapper and producer) had a lot to say about the group and share his views on many issues in rap music today.

Cash Box: How would you describe your style?

Cold 187um: Most people think the style of our music is "gangsta" but we're all about reality, hustlers. A certain artist approached me and said we were tryin' to be like pimps, but if you don't listen to what we're sayin', that's what you would think. You see, pimpin' goes a lot deeper than a street-corner pimp and a hoe. We are about pimpin', but in a different way. A pimp can be someone who controls his destiny, controls what he does and goes through, always on top of situations. Now, a hoe could be someone who lets the people in control control their destiny.

CB: What about East Coast vs. West Coast in rap?

Cold: Man, this whole thing about dissin' people went out with "Roxanne Roxanne." I used to live in New York and I love New York. I like a lot of rappers from New York too.

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

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

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

Group member Total K-oss agrees with Cold 187um. "We don't try to put up a fake front on ourselves, we're just tellin' it like it is."



THE NEW
AMG
SINGLE

**JIGGABLE
PIE**
62382

YOU MUST SEE THE VIDEO!

A slice of the
smash album
"Bitch Betta
Have My Money"

21642



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CASSETTES & COMPACT DISCS.





RAP

2nd II None



2ND II None

L.A.'s hottest new rap duo, 2nd II None, exploded on the scene a couple months back with their self-titled debut album on Profile Records. They are a duo from Compton that are not out to show how hard they are or how many people they can kill on a record, they just want to have a good time and have people enjoy their music. Recently, *Cash Box* had a chance to hang out with group member K.K. for an interview.

CB: So, how did 2nd II None start out?

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

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

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

CB: How did you land your record deal?

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

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

AMG



AMG

When AMG came on the scene with his close-to-gold single, "Bitch Betta' Have My Money," his original and nasty style caught on with many listeners. Now,

he has released his debut album *Bitch Betta Have My Money* under the Select Records banner. While most rap artists try their hardest to have a super-serious image, it's a nice change of pace to hear someone that can make the far-too-serious listener fall out laughing.

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

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

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

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

ARTIST PROFILE

Ed O.G. & Da Bulldogs



Ed O.G. & Da Bulldogs

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

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

To further his career, he decided it was time to leave Boston for New York to make it big. After learning more about production and improving his lyrics, he teamed back up with T-Nyne, Joe Mansfield and Money 1 (Da Bulldogs). Being confident in his organization, he set a date that his career would turn professional and he would record an album. Proving his words right, the very first label they presented their demo to, they were signed.

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

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

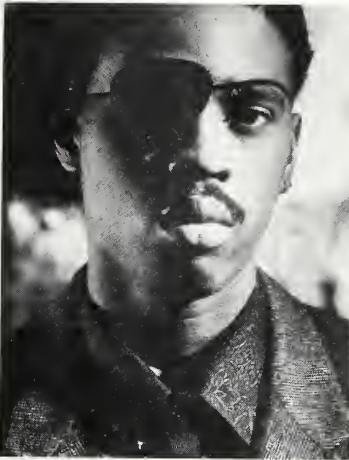


Label Spotlight: Def Jam

By Bryan (B-Style) DeVaney

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

Slick Rick



Slick Rick

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

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

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

LL Cool J



LL Cool J

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

In 1984, he came on the scene with his debut single, "I Need A Beat." Ever since, he's been topping charts and pulling in enormous record sales. To many, LL Cool J is considered the "King Of Rap." Despite the success a lot of rappers have had, one of the biggest problems is staying on top. After releasing a couple of albums, most artists' material will start to get boring and very predictable. One of Cool J's strong points is that his fans really don't know what to expect when he releases something. He could come off hard as hell with something like "Mama Said Knock You Out" and

still release a song like "Around The Way Girl," with the smoothness to take it to R&B radio—and they both will top the music charts with ease.

For those that are still hooked on the sounds and styles used on Cool J's debut album *Radio*, he still has that flava' but he's just made a couple of adjustments. Also, another album will be released later this year.

Nikki D



Nikki D

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

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

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

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

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

ability to please the listeners.

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

Public Enemy



Public Enemy

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

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

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

Public Enemy, since their debut, has been the target of many writers and talk shows nationwide. Their records are making what they call "racist America" nervous because they don't want the strong to "fight tha' power."

TOP 200 POP ALBUMS

CASH BOX • JANUARY 25, 1992

The square bullet indicates strong upward chart movement.

- 1 NEVERMIND (DGC 24425) NIRVANA 1 16
- 2 ACHTUNG BABY (Island 510347) U2 2 8
- 3 DANGEROUS (Epic 45400) MICHAEL JACKSON 3 7
- 4 USE YOUR ILLUSION II (Geffen 24420) GUNS N' ROSES 4 17
- 5 USE YOUR ILLUSION I (Geffen 24415) GUNS N' ROSES 5 17
- 6 METALLICA (Elektra 61113)(P3) METALLICA 6 22
- 7 WE CAN'T DANCE (Atlantic 82344) GENESIS 7 9
- 8 COOLEYHIGHARMONY (Motown 6320)(P) BOYZ II MEN 9 35
- 9 TIME, LOVE & TENDERNESS (Columbia 46771)(P2) MICHAEL BOLTON 8 38
- 10 EMOTIONS (Columbia 47980) MARIAH CAREY 11 17
- 11 TOO LEGIT TO QUIT (Capitol 98151) HAMMER 10 11
- 12 UNFORGETTABLE (Elektra 61049)(P2) NATALIE COLE 12 31
- 13 DIAMONDS AND PEARLS (Paisley Park/Warner/Bros. 25379) PRINCE AND THE N.P.G. 14 15
- 14 ROPIN' THE WIND (Capitol 96330) GARTH BROOKS 13 18
- 15 TWO ROOMS (Polydor/PLG 845750) VARIOUS ARTISTS 16 12
- 16 THE SKY IS CRYING (Epic 47390) STEVIE NICKS 15 10
- 17 SHEPHERD MOONS (Reprise 26774) ENYA 17 9
- 18 C.M.B. (Giant 24429)(P) COLOR ME BADD 22 25
- 19 WAKING UP THE NEIGHBOURS (A&M 5367) BRYAN ADAMS 18 16
- 20 BLUE LIGHT, RED LIGHT (Columbia 48685) HARRY CONNICK JR. 21 16
- 21 ALWAYS MY LADY (MCA 10198) BONNIE RAITT 20 29
- 22 LUCK OF THE DRAW (Capitol 96111)(P) BONNIE RAITT 20 29
- 23 SPELLBOUND (Virgin 91611)(P2) PAULA ABDUL 23 35
- 24 MUSIC FOR THE PEOPLE (Interscope/East West 91737) MARKY MARK & THE FUNKY BUNCH 25 25
- 25 KEEP IT COMIN' (Elektra 61216) KEITH SWEAT 26 7
- 26 NO MORE TEARS (Epic 46795) OZZY OSBOURNE 29 17
- 27 NAUGHTY BY NATURE (Tommy Boy 1044) NAUGHTY BY NATURE 27 19
- 28 DECADE OF DECADENCE (Elektra 61204) MOTLEY CRUE 28 15
- 29 OUT OF TIME (Warner Bros. 26496)(P3) R.E.M. 30 18
- 30 APOCALYPSE 91...ENEMY STRIKES BLACK (Del/Jam/Columbia 47374) PUBLIC ENEMY 32 15
- 31 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681) RED HOT CHILI PEPPERS 31 16
- 32 HEART IN MOTION (A&M 15321)(P) AMY GRANT 34 45
- 33 DEATH CERTIFICATE (Priority 57155) ICE CUBE 35 11
- 34 NO FENCES (Capitol 93866)(P5) GARTH BROOKS 35 71
- 35 FOR THE BOYS (Atlantic 82329) SOUNDTRACK 19 9
- 36 WHENEVER WE WANTED (Mercury 510151) JOHN MELLENCAMP 38 14
- 37 REAL LOVE (Arista 18679) LISA STANSFIELD 37 9
- 38 FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594)(P) VAN HALEN 39 30
- 39 OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 510276) P.M. DAWN 40 15
- 40 WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)(G) GETO BOYS 42 28
- 41 FOR MY BROKEN HEART (MCA 10400) REBA MCFENTIRE 43 15
- 42 NEW MOON SHINE (Columbia 46038) JAMES TAYLOR 44 15
- 43 PANDORA'S BOX (Columbia 46209) AEROSMITH 36 8
- 44 T.E.V.I.N. (Qwest/Warner Bros. 26281) TEVIN CAMPBELL 47 8
- 45 FIREHOUSE (Epic 46186)(P) FIREHOUSE 50 47
- 46 ROLL THE BONES (Atlantic 82293)(G) RUSH 46 19
- 47 THE FIRE INSIDE (Capitol 91134)(G) BOB SEGER 45 20
- 48 EXTREME II; PORNOGRAFFITI (A&M 75021)(P) EXTREME 49 23
- 49 EMPIRE (EMI 92806)(P) QUEENSRYCHE 55 71



1 ALBUM: Nirvana



HIGH DEBUT: George Strait # 98

MTV TOP 20 VIDEOS

JANUARY 25, 1992

Last week's total weeks



- 1 SMELLS LIKE TEEN SPIRIT (DGC) Nirvana 3 6
- 2 MYSTERIOUS WAYS (Island) U2 2 7
- 3 LIVE AND LET DIE (Geffen) Guns N' Roses 5 4
- 4 THE UNFORGIVEN (Elektra) Metallica 1 7
- 5 DIAMONDS AND PEARLS (Paisley Park/Warner Bros.) Prince 6 6
- 6 SWEET EMOTION (Columbia) Aerosmith 7 6
- 7 VIBEOLOGY (Capitol/Virgin) Paula Abdul 8 4
- 8 DON'T LET THE SUN GO DOWN ON ME (Columbia) George Michael/Eiton John 11 7
- 9 WILDSIDE (Interscope/East West) Marky Mark & The Funky Bunch 4 9
- 10 TO BE WITH YOU (Atlantic) Mr. Big 16 2
- 11 CAN'T LET GO (Columbia) Mariah Carey 14 4
- 12 THERE WILL NEVER BE ANOTHER TONIGHT (A&M) Bryan Adams 15 2
- 13 I'M TOO SEXY (Charisma) Right Said Fred 20 2
- 14 HOME SWEET HOME (Elektra) Motley Crue 10 8
- 15 I LOVE YOUR SMILE (Motown) Shantice 18 3
- 16 I CAN'T DANCE (Atlantic) Genesis DEBUT
- 17 2 LEGIT 2 QUIT (Capitol) Hammer 9 3
- 18 I NEED MONEY (Interscope/East West) Marky Mark & the Funky Bunch DEBUT
- 19 KING'S HIGHWAY (MCA) Tom Petty & the Heartbreakers DEBUT
- 20 PAPER DOLL (Gee Street/Island) P.M. Dawn DEBUT

- 102 MARIAH CAREY (Columbia 45202)(P6) MARIAH CAREY 102 84
- 103 DECADE OF AGGRESSION (Del/American 26748) SLAYER 84 12
- 104 A WOLF IN SHEEP'S CLOTHING (Mercury 848368) BLACK SHEEP 126 12
- 105 BURNIN' (MCA 10439) PATTI LABELLE 108 15
- 106 IN CELEBRATION OF LIFE (Private Music 82093) YANNI 78 9
- 107 HOUSE PARTY II (MCA 10397) SOUNDTRACK 92 12
- 108 SAXUALITY (Arista 8674)(G) CANDY DULFER 103 29
- 109 SLAVE TO THE GRIND (Atlantic 82242)(G) SKID ROW 111 31
- 110 MR. LUCKY (Point Blank/Charisma 91724) JOHN LEE HOOKER 107 18
- 111 LIVE BABY LIVE (Atlantic 82294) INXS 93 10
- 112 TO THA RESCUE (Jive 41455) D-NICE 96 7
- 113 AS RAW AS EVER (Epic 47310) SHABBA RANKS 104 21
- 114 NEW YORK ROCK & SOUL REVUE (Giant 24423) VARIOUS ARTISTS 109 10
- 115 TIMESPACE; THE BEST OF STEVIE NICKS (Modern/Atlantic 91711) STEVIE NICKS 112 19
- 116 THE COMFORT ZONE (Wing/Mercury 843522) VANESSA WILLIAMS 136 21
- 117 CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(P) CARRERAS-DAMINGO-PAVAROTTI 120 68
- 118 JOYRIDE (EMI 94435)(P) ROXETTE 116 41
- 119 LIVE AT THE HOLLYWOOD PALLADIUM (Virgin 91808) KEITH RICHARDS & THE X-PENSIVE WINOS 119 5
- 120 POP POP (Geffen 24426) RICKIE LEE JONES 114 16
- 121 SHUBERT DIP (Capitol 96238)(P) EMF 117 35
- 122 TROMPE LE MONDE (Elektra 61118) PIXIES 118 14
- 123 SWEPT (Virgin 91748) JULIA FORDHAM 115 10
- 124 HIGH LONESOME (Warner Bros. 26661)(G) RANDY TRAVIS 125 20
- 125 TRISHA YEARWOOD (MCA 10297)(G) TRISHA YEARWOOD 127 22
- 126 DIFFERENT LIFESTYLES (Capitol 92078) BE BE & CECE WINANS 121 28
- 127 A PASSAGE IN TIME (Rykko 20215) DEAD CAN DANCE 128 11
- 128 CRAZY WORLD (Polygram 846908)(P) SCORPIONS 122 62
- 129 PUT ME IN YOUR MIX (A&M 5377) BARRY WHITE 113 14
- 130 FOURPLAY (Warner Bros. 26656) FOURPLAY 138 5
- 131 BEST OF ME (Charisma 91804) MAXI PRIEST 130 9
- 132 INFA RED ROSES (Griatelul/Dead 4014) GRATEFUL DEAD 124 10
- 133 COOLIN' AT THE PLAYGROUND YA KNOW (Motown 6318)(P) ANOTHER BAD CREATION 135 48
- 134 CEREMONY (Sire/Reprise 26673) THE CULT 131 16
- 135 GREATEST HITS II (RCA 61040) ALABAMA 133 14
- 136 WELD (Reprise 26671) NEIL YOUNG 132 12
- 137 GOD FODDER (Furtive/Columbia 47929) NED'S ATOMIC DUSTBIN 139 6
- 138 MARC COHN (Atlantic 82178) MARC COHN 143 37
- 139 PRINCE OF DARKNESS (Cold Chillin'/Reprise 26715) BIG DADDY KANE 134 11
- 140 MCMXC A.D. (Charisma 91642)(P) ENIGMA 142 48
- 141 THE WHITE ROOM (Arista 8657) KLF 140 32
- 142 COOL HAND LOC (Delicious Vinyl 510609) TONE-LOC 137 8
- 143 NOTHING BUT A BURNING LIGHT (Columbia 47983) BRUCE COCKBURN 123 10
- 144 THE SONGSTRESS (Elektra 61116) ANITA BAKER 144 9
- 145 MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P/L.L.Cool J) NITZER EBB 141 11
- 146 EBBHEAD (Geffen 24456) NATURAL SELECTION 147 9
- 147 NATURAL SELECTION (EastWest 91787) NATURAL SELECTION 147 9
- 148 MAMA SAID (Virgin 91610)(G) LENNY KRAVITZ 148 41
- 149 LEAP OF FAITH (Columbia 46140) KENNY LOGGINS 146 18
- 150 WE ARE IN LOVE (Columbia 46146)(P) HARRY CONNICK JR. 153 61
- 151 THE IMMACULATE COLLECTION (Sire/Warner Bros. 23440)(P2) MADONNA 154 79
- 152 LOVE'SCAPE (Columbia 48610) NEIL DIAMOND 151 20

TOP 200 POP ALBUMS CHART INDEX

156 INNER CHILD (Molown 363192) SOUTHSIDE JOHNNY & THE ASBURY JUKES 149 11	157 DON'T ROCK THE JUKEBOX (Arista 8681)(P) SHANICE 166 8	158 ROBIN HOOD: PRINCE OF THIEVES (Morgan Creek 20004)(P)	159 FACELIFT (Columbia 46075)(G) SOUNDTRACK 155 28	160 POCKET FULL OF GOLD (MCA 10140) VINCE GILL DEBUT	161 O.G. ORIGINAL GANGSTER (Sire/Warner Bros. 26492)(G) ICE-T 160 35	162 LABOUR OF LOVE II (Virgin 91324)(P) UB40 159 105	163 PRIME OF MY LIFE (Philadelphia International/Zoo 11006)PHYLLIS HYMAN 161 25	164 SIMPLY THE BEST (Capitol 97152) TINA TURNER 157 52	165 ALL I CAN BE (Epic 47468) COLLIN RAYE DEBUT	166 SET THE NIGHT TO MUSIC (Atlantic 82321) ROBERTA FLACK 164 17	167 LEAN INTO IT (Atlantic 82209) MR. BIG DEBUT	168 MENTAL JEWELRY (MCA 10346) LIVE DEBUT	169 ATTACK OF THE KILLER B'S (Megalforce/Island 846804) ANTHRAX 170 29	170 UNTIL THE END OF THE WORLD (WB 26707) SOUNDTRACK DEBUT	171 SKANLESS (SKL 61235) HIC DEBUT	172 FACE THE NATION (Elektra 61206) KID'N PLAY 169 16	173 MEANT TO BE MEANT (A&M 10014) MINT CONDITION DEBUT	174 LOVE HURTS (Geffen 24369)(G) CHER 178 63	175 RUMOR HAS IT (MCA 10016)(P) REBA McENTIRE 172 70	176 DANGEROUS CURVES (RCA 61025) LITA FORD 163 9	177 PUT YOURSELF IN MY SHOES (RCA 2372)(P2) CLINT BLACK 177 62	178 QUIK IS THE NAME (Profile 1402)(G) D.J. QUIK 171 48	179 THE BELLS OF DUBLIN (RCA 60824) THE CHIEFTAINS 167 5	180 NATURE OF A SISTA (POLYGRAM 1035) QUEEN LATIFAH RE-ENTRY	181 RATT AND ROLL 8191 (Atlantic 82260) RATT 179 19	182 GREATEST HITS VOL. 1 (MCA 10434) NEW EDITION 176 15	183 WILSON PHILLIPS (SBK 93745)(P5) WILSON PHILLIPS 183 93	184 BECKOLOGY (Epic/Legacy 48661) JEFF BECK 165 8	185 TOGETHER FOREVER - GREATEST HITS 1983-1991 (Profile 1419)	186 MILESTONE (Molown 36331) TEMPTATIONS 158 8	187 AIN'T A DAMN THING CHANGED (RAL/Columbia 47373)	188 DAMN RIGHT, I'VE GOT THE BLUES (Silvertone/BMG 1462)	189 BACK TO MONO (1958-1969) (Phil Spector/ABKCO 7118)	190 REFLECTIONS OF PASSION (Private Music 2067)(P) PHIL SPECTOR 181 9	191 MISSING YEARS (Oh Boy 9) JOHN PRINE 162 8	192 A CLOSER LOOK (Epic/Solar 75329) BABYFACE 173 8	193 MIXED UP! (RCA 61051) BLACK BOX 185 9	194 DERELICTS OF DIALECT (Def Jam/Columbia 47369)(G) 3RD BASS 164 30	195 NIA PEEPLES (Charisma 91768) NIA PEEPLES 182 11	196 THE RAZORS EDGE (Atco 91413)(P2) AC/DC 191 69	197 GREATEST HITS (Arista 8680) THE EURYTHMICS 186 34	198 ACT LIKE YOU KNOW (First Priority/Atlantic91731) MC LYTE 188 17	199 DOUBLE GOOD EVERYTHING (SBK 97968) SMOKEY ROBINSON 192 12	200 PLAYTIME IS OVER (Epic 48679) CANDYMAN 194 12
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55 JUICE (Soul/MCA 10462) SOUNDTRACK 129 2	56 VAGOBOND HEART (Warner Bros. 26300)(P) ROD STEWART 58 42	57 BEAUTY AND THE BEAST (Walt Disney 60618) SOUNDTRACK 60 7	58 RUSH STREET (Capitol 95874) RICHARD MARX 51 10	59 MR. SCARFACE IS BACK (Priority 57167) SCARFACE 66 14	60 IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(G) TRAVIS TRITT 67 33	61 CYPRESS HILL (Ruffhouse/Columbia 47889) CYPRESS HILL 101 2	62 SUMMER (Windham Hill 11107) GEORGE WINSTON 64 14	63 SPORTS WEEKEND (Luke/Atlantic 91720) 2 LIVE CREW 61 14	64 AIN'T NO DOUBT ABOUT IT (Cheelaah 9405)	65 THE POWER OF LOVE (Epic 46789)(P) D.J. MAJIC MIKE & M.C. MADNESS 65 10	66 INTO THE GREAT WIDE OPEN (MCA 10317)(P)	67 PRIVATE LINE (East West/Atlantic 91777) GERALD LEVERT 69 13	68 PAUL SIMON'S CONCERT IN THE PARK (Warner Bros. 26737)	69 SWALLOW THIS - LIVE (Capitol 98046) POISON 62 9	70 SONS OF THE P (Tommy Boy 1045) DIGITAL UNDERGROUND 52 11	71 DISCOGRAPHY (EMI 97097) PET SHOP BOYS 70 10	72 GARTH BROOKS (Capitol 90897)(P2) GARTH BROOKS 75 89	73 CHORUS (Sire/Reprise 26668) ERASURE 68 13	74 BITCH BETTA HAVE MY MONEY (Select 21642)	75 SHAKE YOUR MONEY MAKER (Def American 24278)(P3)	76 LOW END THEORY (Jive 1418) THE BLACK CROWES 77 96	77 2ND II NONE (Profile 1416) TRIBE CALLED QUEST 86 16	78 OPERATION LIVECRIME (EMI 97048) 2ND II NONE 79 11	79 MAS CANCIONES (Elektra 61239) QUEENSRYCHE 53 10	80 WBBB-BOOTCITY (REMIX ALBUM)(MCA 10345)(G) LINDA RONSTADT 76 8	81 24 NIGHTS (Reprise 26240) BELL BIV DeVOE 82 20	82 THE BEST OF VAN MORRISON (PolyGram 849026) ERIC CLAPTON 81 14	83 STARS (East West 97173) VAN MORRISON 83 16	84 BLACKS MAGIC (Next Plateau 1019) SIMPLY RED 74 15	85 HOMEBASE (Jive/RCA 1392)(P) D.J. JAZZY JEFF & THE FRESH PRINCE 87 27	86 PENICILLIN ON WAX (Columbia 48707) CARRERAS-DOMINGO 85 9	87 TEN (Epic 47857) PEARL JAM 110 5	88 JUST FOR THE RECORD... (Columbia 44111) BARBRA STREISAND 88 16	89 PEACEFUL JOURNEY (Uplovr/MCA 10289)(G) HEAVY D & THE BOYZ 91 28	90 PSYCHOTIC SUPPER (Geffen 24424) TESLA 90 18	91 STORYVILLE (Geffen 24303) ROBBIE ROBERTSON 89 15	92 AFFAIRS OF THE HEART (MCA 10355) JODY WATLEY 73 6	93 PRETTY HATE MACHINE (TVT 2610) NINE INCH NAILS 94 47	94 RITUAL OF LOVE (Warner Bros. 26320) KARYN WHITE 95 18	95 NIGGAZ4LIFE (Priority 57126)(P) N.W.A. 97 33	96 BLEACH (Sub Pop/Caroline 34) NIRVANA 105 10	97 SEAL (Sire/Warner Bros. 26627) D.J. JAZZY JEFF / 85	98 TEN STRAIT HITS (MCA 10450) D.J. QUIK / 178	99 DOUBT (Capitol 95715)(G) GEORGE STRAIT DEBUT	100 THE GLOBE (Columbia 46147) JESUS JONES 100 50	101 THE PRINCE OF TIDES (Columbia 48627) BIG AUDIO DYNAMITE II 99 26
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TOP 200 POP ALBUMS

CASH BOX • JANUARY 25, 1992

The square bullet indicates strong upward chart movement



#1 ALBUM: Nirvana



HIGH DEBUT: George Strait #98

MTV TOP 20 VIDEOS

JANUARY 25, 1992

Last Week Total Weeks



1	SMELLS LIKE TEEN SPIRIT (DGC)	Nirvana	3	6
2	MYSTERIOUS WAYS (Island)	U2	2	7
3	LIVE AND LET DIE (Geffen)	Guns N' Roses	5	4
4	THE UNFORGIVEN (Elektra)	Metallica	1	7
5	DIAMONDS AND PEARLS (Paisley Park/Warner Bros.)	Prince	6	6
6	SWEET EMOTION (Columbia)	Aerosmith	7	6
7	VIBEOLOGY (Capitol/Virgin)	Paula Abdul	8	4
8	DON'T LET THE SUN GO DOWN ON ME (Columbia)	George Michael/Elton John	11	7
9	WILDSIDE (Interscope/East West)	Marky Mark & The Funky Bunch	4	9
10	TO BE WITH YOU (Atlantic)	Mr. Big	16	2
11	CAN'T LET GO (Columbia)	Mariah Carey	14	4
12	THERE WILL NEVER BE ANOTHER TONIGHT (A&M)	Bryan		
13	I'M TOO SEXY (Charisma)	Right Said Fred	20	2
14	HOME SWEET HOME (Elektra)	Motley Crue	10	8
15	1 LOVE YOUR SMILE (Motown)	Shanice	18	3
16	I CAN'T DANCE (Capitol)	Genesis	DEBUT	
17	2 LEGIT 2 QUIT (Capitol)	Hammer	9	3
18	I NEED MONEY (Interscope/East West)	Marky Mark & the Funky Bunch	DEBUT	
19	KING'S HIGHWAY (MCA)	Tom Petty & the Heartbreakers	DEBUT	
20	PAPER DOLL (Gee Street/Island)	P.M. Dawn	DEBUT	

1	NEVERMIND (DGC 24425)	NIRVANA	1	16
2	ACHTUNG BABY (Island 510347)	U2	2	8
3	DANGEROUS (Epic 45400)	MICHAEL JACKSON	3	7
4	USE YOUR ILLUSION D (Geffen 24420)	GUNS N' ROSES	4	17
5	USE YOUR ILLUSION I (Geffen 24415)	GUNS N' ROSES	5	17
6	METALLICA (Elektra 61113)(P3)	METALLICA	6	22
7	WE CAN'T DANCE (Atlantic 82344)	GENESIS	7	9
8	COOLEYHIGHARMONY (Motown 6320)(P)	BDYZ II MEN	9	35
9	TIME, LOVE & TENDERNESS (Columbia 46771)(P2)	MICHAEL BOLTON	8	38
10	EMOTIONS (Columbia 47980)	MARIAH CAREY	11	17
11	TOO LEGIT TO QUIT (Capitol 98151)	HAMMER	10	11
12	UNFORGETTABLE (Elektra 61049)(P2)	NATALIE COLLE	12	31
13	DIAMONDS AND PEARLS (Paisley Park/WarnerBros. 25379)	PRINCE AND THE N.P.G.	14	15
14	ROPIN' THE WIND (Capitol 96330)	GARTH BROOKS	13	18
15	TWO ROOMS (Polydor/PLG 845750)	VARIDUS ARTISTS	15	12
16	THE SKY IS CRYING (Epic 47390)	STEVIE RAY VAUGHAN	16	10
17	SHEPHERD MOONS (Reprise 26774)	ENYA	17	9
18	C.M.B. (Giant 24429)(P)	CDLDR ME BADD	22	25
19	WAKING UP THE NEIGHBOURS (A&M 5367)	BRYAN ADAMS	18	16
20	BLUE LIGHT, RED LIGHT (Columbia 48685)	HARRY CONNICK JR.	21	16
21	ALWAYS MY LADY (MCA 10198)	JDECI	24	16
22	LUCK OF THE DRAW (Capitol 96111)(P)	BDNNE RAITT	20	29
23	SPELLBOUND (Virgin 91611)(P2)	PAULA ABDUL	23	35
24	MUSIC FOR THE PEOPLE (Interscope/EastWest191737)	MARKY MARK & THE FUNKY BUNCH	25	25
25	KEEP IT COMIN' (Elektra 61216)	KEITH SWEAT	26	7
26	NO MORE TEARS (Epic 46795)	DZZY OSDBURNE	29	17
27	NAUGHTY BY NATURE (Tommy Boy 1044)	NAUGHTY BY NATURE	27	19
28	DECADE OF DECADENCE (Elektra 61204)	MDTLEY CRUE	28	15
29	OUT OF TIME (Warner Bros. 26496)(P3)	R.E.M.	30	18
30	APOCALYPSE 91...ENEMY STRIKES BLACK (DefJam/Columbia 47374)	PUBLIC ENEMY	32	15
31	BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)	RED HDT CHILI PEPPERS	31	16
32	HEART IN MOTION (A&M 15321)(P)	AMY GRANT	34	45
33	DEATH CERTIFICATE (Priority 57155)	ICE CUBE	33	11
34	NO FENCES (Capitol 93866)(P5)	GARTH BROOKS	35	71
35	FOR THE BOYS (Atlantic 82329)	SOUNDTRACK	19	9
36	WHENEVER WE WANTED (Mercury 510151)	JOHN MELLENCAMP	38	14
37	REAL LOVE (Arista 18679)	LISA STANSFIELD	37	9
38	FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594)(P)	VAN HALEN	39	30
39	OF THE HEART, OF THE SOUL AND OF THE CROSS (Geo Street/Island 510276)	P.M. OAWN	40	15
40	WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)(G)	GETO BOYS	42	28
41	FOR MY BROKEN HEART (MCA 10400)	REBA McENTIRE	43	15
42	NEW MOON SHINE (Columbia 46038)	JAMES TAYLOR	44	15
43	PANDORA'S BOX (Columbia 46209)	AEROSMITH	36	8
44	T.E.V.I.N. (Qwest/Warner Bros. 26291)	TEVIN CAMPBELL	47	8
45	FIREHOUSE (Epic 46186)(P)	FIREHOUSE	50	47
46	ROLL THE BONES (Atlantic 82293)(G)	RUSH	46	19
47	THE FIRE INSIDE (Capitol 91134)(G)	BOB SEGER	45	20
48	EXTREME D; PORNOGRAFFITTI (A&M 75021)(P)	EXTREME	49	23
49	EMPIRE (EMI 92806)(P)	QUEENSRYCHE	55	71
50	BADMOTORFINGER (A&M 5374)	SOUNDGARDEN	71	14

51	THE COMMITMENTS (MCA 10286)(G)	SOUNDTRACK	48	22
52	ON EVERY STREET (Warner Bros. 26680)	DIRE STRAITS	41	18
53	GONNA MAKE YOU SWEAT (Columbia 47093)(P3)	C+C MUSIC FACTORY	54	54
54	MICHAEL CRAWFORD (Atlantic 82347)	MICHAEL CRAWFORD	56	9
55	JUICE (Soul/MCA 10462)	SOUNDTRACK	129	2
56	VAGOBOND HEART (Warner Bros. 26300)(P)	ROD STEWART	58	42
57	BEAUTY AND THE BEAST (Walt Disney 60618)	SOUNDTRACK	60	7
58	RUSH STREET (Capitol 95874)	RICHARD MARX	51	10
59	MR. SCARFACE IS BACK (Priority 57167)	SCARFACE	66	14
60	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(G)	TRAVIS TRITT	67	33
61	CYPRESS HILL (Ruffhouse/Columbia 47889)	CYPRESS HILL	101	2
62	SUMMER (Windham Hill 11107)	GEORGE WINSTON	64	14
63	SPORTS WEEKEND (Luke/Atlantic 91720)	2 LIVE CREW	61	14
64	AIN'T NO DOUBT ABOUT IT (Cheesah 9405)	D.J. MAJIC MIKE & M.C. MADNESS	65	10
65	THE POWER OF LOVE (Epic 46789)(P)	LUTHER VANDROSS	57	37
66	INTO THE GREAT WIDE OPEN (MCA 10317)(P)	TOM PETTY & THE HEARTBREAKERS	63	28
67	PRIVATE LINE (East West/Atlantic 91777)	GERALD LEVERT	69	13
68	PAUL SIMON'S CONCERT IN THE PARK (Warner Bros. 26737)	PAUL SIMON	59	10
69	SWALLOW THIS - LIVE (Capitol 98046)	POISON	62	9
70	SONS OF THE P (Tommy Boy 1045)	DIGITAL UNDERGROUND	52	11
71	DISCOGRAPHY (EMI 97097)	PET SHOP BOYS	70	10
72	GARTH BROOKS (Capitol 90897)(P2)	GARTH BROOKS	75	89
73	CHORUS (Sire/Reprise 26688)	ERASURE	68	13
74	BITCH BETTA HAVE MY MONEY (Solex 21642)	AMG	80	6
75	SHAKE YOUR MONEY MAKER (Def American 24278)(P3)	THE BLACK CROWES	77	96
76	LOW END THEORY (Jive 1418)	TRIBE CALLED QUEST	86	16
77	2ND II NONE (Profile 1416)	2NO II NONE	79	11
78	OPERATION LIVECRIME (EMI 97048)	QUEENSRYCHE	53	10
79	MAS CANCIONES (Elektra 61239)	LINDA RONSTAOT	76	8
80	WBDD-BOOTCITY (REMIX ALBUM)(MCA 10345)(G)	BELL BIV DeVOE	82	20
81	24 NIGHTS (Reprise 26240)	ERIC CLAPTON	81	14
82	THE BEST OF VAN MORRISON (PolyGram 849026)	VAN MORRISON	83	16
83	STARS (East West 91773)	SIMPLY RED	74	15
84	BLACKS MAGIC (Next Plateau 1019)	SALT N' PEPA	85	9
85	HOMEBASE (Jive/RCA 1392)(P)	D.J. JAZZY JEFF & THE FRESH PRINCE	87	27
86	PENICILLIN ON WAX (Columbia 48707)	TIM DOG	72	9
87	TEN (Epic 47857)	PEARL JAM	110	5
88	JUST FOR THE RECORD... (Columbia 44111)	BARBRA STREISAND	88	16
89	PEACEFUL JOURNEY (Uptown/MCA 10289)(G)	HEAVY D & THE BOYZ	91	28
90	PSYCHOTIC SUPPER (Geffen 24424)	TESLA	90	28
91	STORYVILLE (Geffen 24303)	ROBBIE ROBERTSON	89	15
92	AFFAIRS OF THE HEART (MCA 10355)	JODY WATLEY	73	6
93	PRETTY HATE MACHINE (TVT 2610)	NINE INCH NAILS	94	47
94	RITUAL OF LOVE (Warner Bros. 26320)	KARYN WHITE	95	18
95	NIGGAZ4LIFE (Priority 57126)(P)	N.W.A.	97	33
96	BLEACH (Sub Pop/Caroline 34)	NIRVANA	105	10
97	SEAL (Sire/Warner Bros. 26627)	SEAL	98	31
98	TEN STRAIT HITS (MCA 10450)	GEORGE STRAIT	DEBUT	
99	DOUBT (Capitol 95715)(G)	JESUS JONES	100	50
100	THE GLOBE (Columbia 46147)	BIG AUDIO DYNAMITE II	99	26
101	THE PRINCE OF TIDES (Columbia 48627)	SOUNDTRACK	106	2

TOP 200 POP ALBUMS CHART INDEX

2 Live Crew / 63	Digital Underground / 70	Metallica / 6	Southside Johnny / 155
2nd II None / 77	Dire Straits / 52	Mr. Condition / 173	Spector, Phil / 189
3rd Bass / 194	Duffler, Candy / 108	Motley Crue / 28	Stansfield, Lisa / 37
Abdul, Paula / 23	EMF / 121	Mr. B's / 167	Stewart, Rod / 56
AC/DC / 196	Enya / 17	N.W.A. / 95	Stral, George / 98
Adams, Bryan / 19	Enigma / 140	Natural Selection / 147	Streisand, Barbra / 88
Alabama / 135	Electronic / 194	Naughty By Nature / 27	Sweat, Keith / 25
Alice In Chains / 159	Enigma / 140	Ned's Atomic Dustbin / 137	SOULDRACKS:
AMG / 74	Erasure / 73	Beauty And The Beast / 57	
Another Bad Creation / 133	Eurythmics / 197	For The Boys / 35	
Anthrax / 169	Extreme / 48	House Party II / 107	
Aerosmith / 43	Firehouse / 45	Juice / 55	
Abdul, Paula / 23	Flack, Roberta / 166	Prince Of Tides / 101	
AC/DC / 196	Ford, Uta / 176	The Commitments / 51	
Adams, Bryan / 19	Fourplay / 130	Robin Hood / 158	
Alabama / 135	Foreham, Julia / 123	Taylor, James / 42	
Alice In Chains / 159	Genesis / 7	Temptations / 186	
AMG / 74	Genesis / 7	Tesla / 90	
Another Bad Creation / 133	Genesis / 7	Tim Dog / 86	
Anthrax / 169	Genesis / 7	Tone Loc / 142	
Aerosmith / 43	Genesis / 7	Travis, Randy / 124	
Abdul, Paula / 23	Genesis / 7	Tribe Called Quest / 76	
AC/DC / 196	Genesis / 7	Tritt, Travis / 60	
Adams, Bryan / 19	Genesis / 7	Turner, Tina / 164	
Alabama / 135	Genesis / 7	U2 / 2	
Alice In Chains / 159	Genesis / 7	U2 / 2	
AMG / 74	Genesis / 7	U2 / 2	
Another Bad Creation / 133	Genesis / 7	U2 / 2	
Anthrax / 169	Genesis / 7	U2 / 2	
Aerosmith / 43	Genesis / 7	U2 / 2	
Abdul, Paula / 23	Genesis / 7	U2 / 2	
AC/DC / 196	Genesis / 7	U2 / 2	
Adams, Bryan / 19	Genesis / 7	U2 / 2	
Alabama / 135	Genesis / 7	U2 / 2	
Alice In Chains / 159	Genesis / 7	U2 / 2	
AMG / 74	Genesis / 7	U2 / 2	
Another Bad Creation / 133	Genesis / 7	U2 / 2	
Anthrax / 169	Genesis / 7	U2 / 2	
Aerosmith / 43	Genesis / 7	U2 / 2	
Abdul, Paula / 23	Genesis / 7	U2 / 2	
AC/DC / 196	Genesis / 7	U2 / 2	
Adams, Bryan / 19	Genesis / 7	U2 / 2	
Alabama / 135	Genesis / 7	U2 / 2	
Alice In Chains / 159	Genesis / 7	U2 / 2	
AMG / 74	Genesis / 7	U2 / 2	
Another Bad Creation / 133	Genesis / 7	U2 / 2	
Anthrax / 169	Genesis / 7	U2 / 2	
Aerosmith / 43	Genesis / 7	U2 / 2	
Abdul, Paula / 23	Genesis / 7	U2 / 2	
AC/DC / 196	Genesis / 7	U2 / 2	
Adams, Bryan / 19	Genesis / 7	U2 / 2	
Alabama / 135	Genesis / 7	U2 / 2	
Alice In Chains / 159	Genesis / 7	U2 / 2	
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Aerosmith / 43	Genesis / 7	U2 / 2	
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AC/DC / 196	Genesis / 7	U2 / 2	
Adams, Bryan / 19	Genesis / 7	U2 / 2	
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Adams, Bryan / 19	Genesis / 7	U2 / 2	
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AC/DC / 196	Genesis / 7	U2 / 2	
Adams, Bryan / 19	Genesis / 7	U2 / 2	
Alabama / 135	Genesis / 7	U2 / 2</	

GOSPEL MUSIC

Amy Grant Garners Four Grammy Nominations



Amy Grant

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

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

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

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

Best Traditional Soul Gospel Album For Solos, Duos Or

ARTISTS IN ACTION

Groups—*My Faith*, Thomas Whitfield; *Pray For Me*, Mighty Clouds Of Joy; *Thank You Mamma For Praying For Me*, The Jackson Southerners; *This Is Your Night*, The Williams Brothers; and *The Truth About Christmas*, Vanessa Bell Armstrong.

Best Contemporary Soul Gospel Album For Solos, Duos or Groups—*Different Lifestyles*, BeBe & CeCe Winans; *Look A Little Closer*, Helen Baylor; *Mean What You Say*, Witness; *Phenomenon*, The Rance Allen Group; *The Promise*; Ricky Dillard's New Generation Chorale.

Best Gospel Album By A Choir Or Chorus—*Above And Beyond*, O'Landa Draper & The Associates (O'Landa Draper-choir director); *Edwin Hawkins Music And Arts Seminar*, Chicago Mass Choir (Edwin Hawkins-choir director); *The Evolution Of Gospel*, Sounds Of Blackness (Gary Hines-choir director); *Hand In Hand*, Christ Church Choir (Landy Gardner-choir director); *Jesus Be Praised*, The Brooklyn Tabernacle Singers (Carol Cymbala-choir director); and *Rev. James Cleveland And The L.A. Gospel Messengers*, L.A. Gospel Messengers (Rev. James Cleveland-choir director).

Best Rock/Contemporary Gospel Album For Solos, Duos or Groups—*Brave Heart*, Kim Hill; *Go To The Top*, DeGarmo & Key; *Nu Thang*, D.C. Talk; *Simple House*, Margaret Becker; and *Under Their Influence*, Russ Taff.

Best Southern Gospel Album For Solos, Duos Or Groups—*Hallelujah Time*, The Speers; *Homecoming*, The Gaither Vocal Band; *Love Will*, The Talleys; *Face In The Valley*, J.D. Sumner & The Stamps; *Shoulder To Shoulder*, Mid-South Boys; and *Still Rollin'*, The Chuck Wagon Gang.

—Tim A. Smith

THE GOSPEL BEAT

By Steve Giuffrida & Tim A. Smith

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

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

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

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

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

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

HOMELAND SIGNS DISTRIBUTION DEAL WITH WORD—Homeland Recording and Publishing has signed a long-term distribution agreement with Word, Inc. effective immediately. Word will not only distribute Homeland's southern and country gospel music, but will also distribute their highly successful EZ Key soundtrack line. Scheduled to be released this quarter include projects by The Cathedrals, The Speers, The Lesters and The Homeland Quartet.

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



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



Brown Bannister, executive producer and A&R director of the newly formed Vireo label, takes a studio break with Vireo's debut artist, Lisa Bevill, and producers Mark Heimmerman and Chris Harris while working on Bevill's first album, *My Freedom*. The album is set for a February release. Pictured from l-r are: (Bottom) Bevill and Bannister; (top) Heimmerman and Harris.

GOSPEL MUSIC

Songs of Praise

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

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



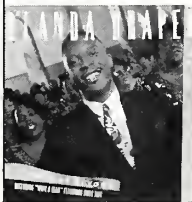
AREA CODE: *One Big World* (Myrrh)

Danceable pop is the niche of this group's debut project. Fellow labelmate, 22-year-old phenomenon Eric Champion, produced as well as wrote 11 of the 12 songs on this project. The music is vibrant and full of youthful excitement. This group has potential.



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

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



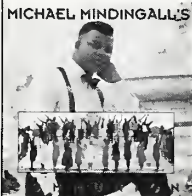
MICHAEL BRUCE: *It's Revival Time* (Tribute)

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



MICHAEL MINDINGALL'S COMMUNION: *Michael Mindingall's Communion* (Sound Of Gospel)

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



TOP BLACK GOSPEL ALBUMS

CASH BOX • JANUARY 25, 1992

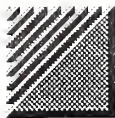
1	I'LL NEVER FORGET (Malaco Mal 4440)	Bobby Jones	1 30
2	SAINTS IN PRAISE (Sparrow 1240)	The West Angeles Cogic	3 24
3	WASH ME (Tyscot 1401)	New life Comm./John P. Kee	2 34
4	LOVE ALIVE IV (Malaco 6007)	Walter Hawkins	5 34
5	REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103)	Rev. James Cleveland/L.A. Gospel Messengers	4 18
6	HE LIVES (Savoy 14807)	Shun Pace Rhodes	6 25
7	HIGHLY RECOMENDED (Word 9112)	Helen Baylor	7 34
8	THE EVOLUTION OF GOSPEL (Perspective/A&M 28963 1000 4)	Sounds Of Blackness	10 31
9	AN INVITATION AIR (Atlantic L10170)	Luther Barnes & The Red Budd Gospel Choir	8 14
10	MAGNIFY HIM (Malaco 8011)	Keith Pringle	9 28
11	JUST ME THIS TIME (Tyscot 401311)	John P. Kee	12 34
12	NUMBER 7 (Benson C02808)	Commissioned	14 10
13	HE'S PREPARING ME (Air 10162)	Rev. E. Davis / Wilmington Mass Choir	11 34
14	PHENOMENON (Bellmark 71806)	Rance Allen	13 34
15	GOD GET THE GLORY (Malaco-6008)	Mississippi Mass. Choir	17 2
16	WAIT ON THE LORD (Bellmark 71800)	Lamora Parks Young Adult	16 34
17	LIVE (Malaco 4450)	Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir	15 26
18	LIVES (Sparrow 1246)	Tramaine Hawkins	18 34
19	LIVE & BLESSED (I Am 08300)	Walt Whitman/Soul Children Of Chicago	19 13
20	DIFFERENT LIFESTYLES (Capitol 92078)	Be Be & Ce Ce Winans	22 28
21	I'LL LET NOTHING SEPERATE (Savoy 7101)	Dallas Ft. Mass. Choir	20 34
22	PRAY FOR ME (Word 9202)	Mighty Clouds Of Joy	21 34
23	THANK YOU MAMA FOR (Malaco 4445)	The Jackson Southernaires	27 34
24	UNCOMMON LOVE (Benson C02781)	Heirloom	23 12
25	OPEN OUR EYES (Rejoice 9111)	Milton Brunson	28 34
26	I AM PERSUADED (Benson 2727)	Fred Hammond	29 24
27	HE'S WORKING IT OUT FOR YOU ()	Shirley Ceasar	35 2
28	TOGETHER (Light/Spectra 73043)	Kurt Carr Singers	31 2
29	WALKING IN THE LIGHT (Tribute 31004)	Lynette Hawkins Stephens	24 35
30	THIS IS YOUR NIGHT (Black Berry 2203)	Williams Brothers	26 35
31	VOICES OF PRAISE LIVE (I AM 5772)	Leonard Gregory Burks And The Voices Of praise	36 5
32	THROUGH THE STORM (Tribute/Spectra 790113)	Yolanda Adams	25 18
33	HOLD BACK THE NIGHT (SOG 178)	Rev. Charles Nicks	30 34
34	GOD DELIVERED (Atlanta International)	Rev. F.C. Barnes	38 2
35	I'LL TELL THE WORLD (Savoy/Malco 1480)	Myrna Summers	32 18
36	MUSIC 2 GO (Word 901669529X)	Various Artists	33 12
37	FAMILY AFFAIR (Malaco 4442)	Pilgrim Jubilees	34 34
38	STATE OF MIND (BENSON 2553)	Commissioned	37 33
39	YAFC WORK SHOP 89 (SOG 193)	Young Artists For Christ	40 34
40	REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (Malaco 6006)	Rev. James Moore	39 34



Benson's director of publishing, Si Simonson (standing), recently announced the re-signing of Dove award-nominated lyricist Dave Clark and a co-publishing agreement with his publishing company, First Verse Music. Clark, a prolific lyricist with cuts by Larnelle, Al Denson, 4 Him, the Speers, the Cathedrals and Bruce Carroll as well as the current single by Sandi Patti, is also a renowned creator of musicals and choral works. *Sacrifice of Glory*, a musical penned with Russell Mauldin, is Benson's major Easter offering for 1992.



During a recent concert at the Opry House, Michael English was surprised by Warner Alliance and Meadowgreen friends with a plaque commemorating his #1 single "Solid As The Rock." On hand backstage at the Opry were (l-r): Barry Landis, director of marketing, Warner Alliance; Chris Hauser, director of national promotions, Warner Alliance; English; Geoff Thurman, writer; Larry Bryant, writer; and Dan Keen, Meadowgreen.



New York Plays Host To 13th Annual National Academy Of Gospel Music Awards

By Tim A. Smith

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

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

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

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

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

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



Pictured backstage following the recent National Academy Of Gospel Music Awards (l-r) are: Elder Samuel Williams, Fred Hammond and members of the group Commissioned.



Benson recording artist Kelly Nelon Thompson is currently in the studio working on her new release, *Steadfast Heart*. A departure from her southern gospel roots, the album will showcase her abilities as a contemporary Christian female vocalist. Pictured in the studio with Thompson are (seated l-r): Scott Daughtery; Rob Neal (Glad), co-producer; Thompson; and John Hammond. Standing (l-r) are: Ed Nalle (Glad), producer; Craig Nelson; and Mark Baldwin.



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

New Releases...

1. THE PASSIONATE PURSUIT (Word 1039)—Scott Wesley Brown
2. CLASSICAL PRAISE PIANO (Maranatha Music 8768)—Tom Keene
3. STEPPIN' OUT (Blind Pig Records 4691)—The Gospel Hummingbirds
4. JESUS IS EVERYTHING (iMPACT Records 7013505358)—The Zion Choir
5. RAINBOW'S END (Star Song 8230)—Resurrection Band
6. I'M A HELPER (Integrity Music Just-For-Kids 007)—Rob Evans & Kids
7. BEYOND THE BARRIERS (Myrrh 7016932613)—Tom Howard
8. UP TO ZION (Hosanna Music 041)—Praise & Worship
9. BACK TO BASICS (Command 7015519038)—Nicholas
10. SOUNDS OF INSPIRATION (I AM 08300-74017-2)—Various Artists

1992 Grammy Nominations Are In

A WHO'S WHO LIST OF COUNTRY MUSIC'S FINEST adorn this year's Grammy Award nominations. The 34th annual celebration, to be held February 25 at Radio City Music Hall, will see this year's brightest and fastest moving country music stars running a close race for Grammy wins.

In last week's issue, categories for Best Country Vocal—Female, Best Country Vocal—Male and Best Country Performance by a Duo or Group with Vocal were listed with newcomers Trisha Yearwood, Billy Dean, Diamond Rio and the Texas Tornados each receiving nominations in their respective categories. For sake of space not all categories were listed. Below are the remaining categories.

Nominees for Best Country Song: "Don't Rock The Jukebox"—Alan Jackson, Roger Murrah & Keith Stegall; "Down At The Twist And Shout"—Mary-Chapin Carpenter; "Eagle When She Flies"—Dolly Parton; "Here's A Quarter (Call Someone Who Cares)"—Travis Tritt; "Love Can Build A Bridge"—Naomi Judd, John Jarvis & Paul Overstreet.

Nominees for Best Country Vocal Collaboration: "Brotherly Love"—Keith Whitley & Earl Thomas Conley; "Hold On Partner"—Roy Rogers & Clint Black; "Hopelessly Yours"—Lee Greenwood & Suzy Bogguss; "Restless"—Steve Wariner, Ricky Skaggs & Vince Gill; "Rockin' Years"—Dolly Parton & Ricky Van Shelton.

Nominees for Best Country Instrumental Performance: *Neck And Neck*—Chet Atkins & Mark Knopfler; *The New Nashville Cats*—Mark O'Connor; "Orange Blossom Special"—The Osborne Brothers; "Poultry Promenade"—Diamond Rio; "Songs For Jessica"—Roy Rogers & Norton Buffalo.

Country News Box

"CRAZY" MAKES HALL OF FAME: Because of a recent rule change by the National Academy of Recording Arts & Sciences, the single "Crazy" recorded by Patsy Cline is now eligible for Hall of Fame induction. Previously, Recording Hall Of Fame inductees were restricted to recordings released before 1958, the year of the first Grammy Awards. "Crazy," written by Willie Nelson, was a hit for Cline in 1961 and marks the late singer's first-time induction into the Recording Academy's Hall Of Fame. Other inductees to the 19th Annual Hall of Fame Awards, as voted on from a list of 29 nominations, include Miles Davis, the Count Basie Orchestra with vocalist Joe Williams, Nat "King" Cole and Maurice Ravel conducting the Lamoureux Orchestra.

GENE PISTILLI SIGNS WITH BMG: Henry Hurt, president of the Nashville division of BMG Music Publishing, has signed songwriter Gene Pistilli to an exclusive, three-year, co-publishing deal. Pistilli penned the Randy Travis hit, "Too Gone, Too Long," which was named ASCAP Song of the Year 1989, and the current single off Roy Rogers' *Tribute* album entitled, "That's How The West Was Swung," a duet with Rogers and The Kentucky Headhunters. Founding member of the Manhattan Transfer, Pistilli has written and produced for Jim Croce, Mama Cass, Eddy Arnold, Harry Belafonte and The Oak Ridge Boys.

DIANNE DAVIS JOINS OMG'S MILENE MUSIC: Singer/songwriter Dianne Davis has signed a publishing agreement with the Opryland Music Group's Milene Music (ASCAP). Davis formerly recorded for 16th Avenue Records and now joins the OMG staff songwriters with whom she has been writing for the last 18 months. Other members of the OMG writing staff include Buddy Brock, David Chamberlin, Skip Ewing, J.D. Hart, Donny Kees, John Northrup, Don Simpson, Lyndia Shafer, Whitey Shafer, Aaron Tippin, Jim Weatherly, Lonnie Williams and Rick Williams.



A SIGNIFICANT CHRISTMAS BONUS—At the Academy of Country Music's annual Christmas party, a check in the amount of \$40,000 was given to David Bubus, executive director of west coast operations for the T.J. Martell Foundation. The check represents proceeds from the ninth annual Academy of Country Music golf tournament held in October of last year and will be used for cancer, AIDS and leukemia research for children. Pictured (l-r) are: Gene Weed, chairman of the board of the Academy of Country Music; Fred Raiser, Academy president; Bubus; and Bill Boyd, the Academy's executive director. (Photo Credit - Ron Wolfson)

Kevin Lamb and Maypop— Signing On To Success

By Cory Cheshire



Kevin Lamb

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

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

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

While in college at the University of Alabama in Florence, Lamb worked at a local recording studio in Muscle Shoals and eventually moved to the music publishing division. Soon he was promoted to vice president/publishing where he gained experience in engineering and studio management and served as production coordinator. During his tenure with the publishing company, Lamb provided music for such artists as Roy Orbison, Ronnie Milsap, Brenda Lee and the Mannhattans. It was during a stint in Nashville pitching songs that Lamb was twice offered a place at Maypop. However, the time for Lamb to join Maypop was not right, and Lamb was resolved to form his own administration company, working with such songwriters as Mac MacAnally and Gary Baker. When he

pitched a Gary Baker, Walt Aldridge and Susan Longacre song to Randy Owen for the Alabama Christmas album, the song was recorded, and within weeks, Owen arranged to meet with Lamb, and, as they say, the rest is history.

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

Since his arrival at Maypop, Lamb has seen the company score with numerous #1 hits such as, "I Know How Lonely Feels" by Reba McEntire; "What I'd Say" by Earl Thomas Conley; "Lonely Alone" by The Forrester Sisters; "Blame It On Texas" by Mark Chesnut; "What's A Memory Like You (Doin' In A Love Like This)" by John Schneider; and "Fallin' Again," "Pass It On Down," "Jukebox In My Mind" and "Down Home" by Alabama.

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

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

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

"I feel fortunate to work with this group of songwriters," Lamb says. "I genuinely admire what they are able to do... to be able to express those kind of stories and emotions is a true art."

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES



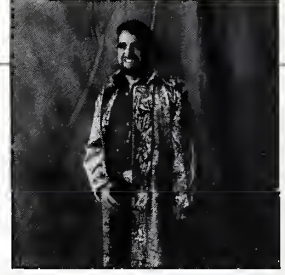
#1 SINGLE: Tracy Lawrence



TO WATCH: Randy Travis #32



HIGH DEBUT: Garth Brooks #29



#1 INDIE: Art Buchanan #44

CASH BOX • JANUARY 25, 1992

The square bullet indicates strong upward chart movement
(VL) = Vinyl (CD) = Compact Disc

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	STICKS AND STONES (Atlantic 4221)(CD)	Tracy Lawrence	7	9	52	ROUTE 99 (Stop Hunger 30643)(VL)	Angie Welch	53	7
2	LEAVE HIM OUT OF THIS (Arista 2349)(CD)	Steve Wariner	2	14	53	WE'RE TALKING TEARS (Cowboy Heaven 0001)(CD)	Montana Rose	60	4
3	LOVE, ME (Epic 74051)(CD)	Collin Raye	3	11	54	THOSE BLUES (SURE DO COME AROUND) (Soundwave 348)(VL)	The Stranger	54	10
4	YOU CAN DEPEND ON ME (RCA 62129)(VL)	Restless Heart	4	12	55	STICK TO YOUR GUNS (Curb 083)(CD)	Hal Gibson	61	3
5	CADILLAC STYLE (Mercury 0704)(CD)	Sammy Kershaw	6	12	56	FIGHTING FIRE WITH FIRE (Mercury 597)(CD)	Davis Daniel	69	2
6	A JUKEBOX WITH A COUNTRY SONG (Epic 74089)(CD)	Doug Stone	9	8	57	WILD NIGHTS (Lynn 8191)(VL)	Rick Arnold	58	14
7	BROKEN PROMISE LAND (MCA 10032)(CD)	Mark Chesnutt	8	10	58	(GIRLS THAT LOOK) A LITTLE LIKE YOU (WTM 7729)(CD)	Josiah	59	11
8	I KNOW WHERE LOVE LIVES (Curb 080)(CD)	Hal Ketchum	12	10	59	FASTER GUN (Columbia 387413)(CD)	Great Plains	DEBUT	
9	MOMMA DON'T FORGET TO PRAY FOR ME (Arista 2258)(CD)	Diamond Rio	14	7	60	LOOK AT US (MCA 54179)(CD)	Vince Gill	10	16
10	GOING OUT TONIGHT (Columbia 74038)(CD)	Mary-Chapin Carpenter	11	11	61	HANGIN' OUT (Ryko/Tried & Tru 10219)(CD)	Chris Wall	63	6
11	THE DIRT ROAD (Curb/Capitol 79050)(CD)	Sawyer Brown	16	7	62	I'M TIRED OF BEING KNOWN AS MRS. JONES (Evergreen 1146)(VL)	Julie Jordan	62	7
12	THE WHISKEY AIN'T WORKIN' (Warner Bros. 5122)(CD)	Travis Tritt/Marty Stuart	21	5	63	LIKE SMOKE IN THE WIND (Axbar 10219)(VL)	Billy D. Hunter	64	8
13	ASKING US TO DANCE (Mercury 525)(CD)	Kathy Mattea	13	12	64	WASTED ON YOU (Fearless 6469)(VL)	Crossover	65	11
14	A LONG TIME AGO (BNA 62063)(CD)	The Remingtons	15	12	65	NO MAN'S LAND (Playback/Laurie 146)(CD)	Michele Bishop	66	10
15	AFTER THE LIGHTS GO OUT (Columbia 74104)(CD)	Ricky Van Shelton	17	6	66	THIS GOODBYE IS GONNA LAST FOREVER (Sun Set 001)(VL)	Cecil Music	67	9
16	SHE'S NEVER COMIN' BACK (MCA 54244)(CD)	Mark Collie	18	11	67	DANCIN' WITH AN ANGEL (Door Knob 373)(VL)	Bo Harrison	68	6
17	I'LL STOP LOVING YOU (Columbia 74102)(CD)	Mike Reid	20	8	68	THE WORLD (ACCORDING TO YOU AND ME) (Stargem 2510)(VL)	Eddie Thompson	70	3
18	WHAT KIND OF FOOL (MCA 54237)(CD)	Lionel Cartwright	19	8	69	HE'LL NEVER BE YOU (Starcut 002)(VL)	Jamie Harper	71	3
19	TURN THAT RADIO ON (RCA 62104)(VL)	Ronnie Milsap	22	6	70	I'M SURE OF YOU (Bench BEN-05)(CD)	Black Tie	DEBUT	
20	IS IT COLD IN HERE (Epic 74123)(CD)	Joe Diffie	23	5	71	THE SEASONS OF MY LIFE (Tug Boat 1027)(VL)	Doc Holiday	72	7
21	(WITHOUT YOU) WHAT DO I DO WITH ME (Capitol 79943)(CD)	Tanya Tucker	1	13	72	TAKE ANOTHER LOOK AT YOU (Lost Gold 1022)(CD)	Tony Sands	74	6
22	MAYBE IT WAS MEMPHIS (Arista 2371)(CD)	Pam Tillis	27	5	73	THE MEMORIES THAT LAST (Step One SOR-436)(CD)	Faron Young & Ray Price	DEBUT	
23	IF I COULD BOTTLE THIS UP (RCA 62106)(VL)	Paul Overstreet	26	7	74	SHE HAD THE NICEST PAIR OF BOOTS (CC-Star 101)(VL)	Tom Cunningham	75	5
24	THAT'S WHAT I LIKE ABOUT YOU (MCA 54270)(CD)	Trisha Yearwood	29	5	75	IF I WERE YOU (Bitter Creek 82791)(VL)	Sandy Garwood	76	4
25	DON'T CROSS YOUR HEART (Epic 74062)(CD)	Shelby Lynne	25	8	76	SOMEONE LOCK ME UP (AMI 1957)(VL)	Cricket Rhoades	77	6
26	IF YOU WANT TO FIND LOVE (Reprise 5159)(CD)	Kenny Rogers	31	5	77	SHOULDER TO CRY ON (Stargem 2507)(VL)	Jerry Raby	78	6
27	A MONTH OF SUNDAYS (Columbia 74103)(CD)	Vern Gosdin	32	5	78	TRAIL OF TEARS (GBS 819)(VL)	Kim Frazee	80	3
28	BACK TO THE WELL (Epic 74063)(CD)	Tom Wopat	28	6	79	WALKIN' AND TALKIN' (Staircase 4001)(CD)	Kimberley Summers	79	5
29	WHAT SHE'S DOING NOW (Capitol 79009)(CD)	Garth Brooks	DEBUT		80	NO ORDINARY MEMORY (NSD 0280)(VL)	Laura Lee	81	4
30	LITTLE FOLKS (Epic 74061)(CD)	Charlie Daniels	30	9	81	ALL I WANT IS YOUR LOVE (Stargem 2512)(VL)	Mel McQuain	83	8
31	I'LL START WITH YOU (Capitol 79974)(CD)	Paulette Carlson	36	5	82	LATER ON (Fraternity F-3581)(VL)	Chuck Tyler	DEBUT	
32	A BETTER CLASS OF LOSERS (Warner Bros. 5185)(CD)	Randy Travis	46	2	83	WHITE HORSES AND LITTLE BROWN PONIES (615 1030)(VL)	Hoodoo Fudgearound	84	7
33	DALLAS (Arista 2385)(CD)	Alan Jackson	DEBUT		84	I'VE GOT TO PULL MYSELF TOGETHER (Colt 92931)(VL)	Dick Morris	85	2
34	ONLY THE WIND (Capitol/SBK 79053)(CD)	Billy Dean	DEBUT		85	NASHVILLE NOW BOOGIE (Caprice 2398)(VL)	Joey Welz	86	4
35	I KNOW SO (Curb 085)	Wayne Newton	38	4	86	CALL OF THE DOVE (Tug Boat 1025)(VL)	John Lockhardt, M.D.	87	7
36	WHEN A MAN LOVES A WOMAN (Curb 79124)(CD)	Ronni McDowell	44	4	87	STAY THE LADY YOU ARE (Killer 140)(VL)	Frank Cannon	89	2
37	SHE LOVED A LOT IN HER TIME (MCA 54272)(CD)	George Jones	43	4	88	TAKE IT ON HOME (K-ark 1115)(VL)	Philip Maples	DEBUT	
38	SOMEBODY'S DOIN' ME RIGHT (RCA 62116)(VL)	Keith Whitley	44	3	89	NEEDING YOU AGAIN (K-ark 1217)(VL)	David Houston	90	3
39	WHO DID THEY THINK HE WAS (MCA 54281)(VL)	Conway Twitty	42	4	90	PILLOW TALK (Killer 145)(VL)	Scott Pennell	93	2
40	DADDY DON'T SIGN THE PAPERS (Curb 082)(CD)	Six Shooter	41	8	91	IF SHE LEAVES MY HEART (Harmony Street 6907)(VL)	Tony Mantor	94	2
41	OUTBOUND PLANE (Capitol 79052)(CD)	Suzy Bogguss	47	3	92	FOR MY BROKEN HEART (MCA 54223)(CD)	Reba McEntire	24	13
42	JEALOUS BONE (MCA 54271)(CD)	Patty Loveless	52	2	93	CHILL OF AN EARLY FALL (MCA 54180)(CD)	George Strait	33	13
43	STRAIGHT TEQUILA NIGHT (BNA 62140)(CD)	John Anderson	50	3	94	SATISFY ME AND I'LL SATISFY YOU (Step One 434)(CD)	Clinton Gregory	34	13
44	HONKY TONKIN' ROUND (Stop Hunger 1101)(VL)	Art Buchanan	45	14	95	STILL BURNIN' FOR YOU (Arista 2336)(CD)	Rob Crosby	39	18
45	MY NEXT BROKEN HEART (Arista 2349)(CD)	Brooks & Dunn	5	13	96	SOME GUYS HAVE ALL THE LOVE (Warner Bros. 4967)(CD)	Little Texas	37	16
46	EXCEPT FOR MONDAY (RCA 62105)(CD)	Lorrie Morgan	57	2	97	YOU DON'T NEED TO KNOCK (D&T 007)(VL)	Mandy Kay	88	5
47	I'D RATHER BE IN LOVE (Stop Hunger 1101)(VL)	Dawn Dominy	48	9	98	RUBY RED (Stargem 2508)(VL)	Denise Cole	91	4
48	LEFTY WAS RIGHT (Air 108)(VL)	Johnny Paycheck	55	6	99	THE JUKEBOX HAS BEEN TALKING (Stargem 2506)(VL)	Cousin Glen	82	8
49	ONE PRECIOUS LOVE (RCA 62108)(VL)	Prairie Oyster	56	3	100	THE WORST IN ME (Laurel 116)(VL)	Jim & Min Harding	92	4
50	SAME OL' LOVE (Epic 74147)(CD)	Ricky Skaggs	DEBUT						
51	IT ONLY HURTS WHEN I CRY (Reprise 5041)(CD)	Dwight Yoakam	55	4					

COUNTRY MUSIC

COUNTRY RADIO

By Cory Cheshire

High Debuts

1. GARTH BROOKS—"What She's Doing Now"—(Capitol)—#29
2. ALAN JACKSON—"Dallas"—(Arista)—#33
3. BILLY DEAN—"Only The Wind"—(Capitol/SBK)—#34

Most Active

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

POWERFUL ON THE PLAYLIST—Riding in on last week's high debut at #46, Randy Travis scores even greater momentum this week. "Better Class Of Losers" jumps 14 points to be this week's "Most Active" single. At #32 on the *Cash Box* Top 100 Country Singles Chart, "Better Class Of Losers" is showing chart-busting potential.

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

The latest release from Lorrie Morgan, "Except For Monday," proves why her current album entitled, *Something In Red*, went gold. With a gain of eleven, "Except For Monday" travels to #46 on the Top 100 Country Singles Chart.

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



HAVING FUN IN FRESNO—Reprise artist Michael White (left) poses with Brad Chambers, program director at KNAX in Fresno, California. White, who penned his debut single, "Professional Fool," was visiting KNAX while on a promotional tour.



SUCH BIG SMILES for Warner Brothers artists Little Texas whose debut release, "Some Guys Have All The Love" went Top 10. The band is currently in the studio putting the finishing touches on their debut album due out in March. Pictured with their commemorative plaques are: (Kneeling, l-r) Duane Propes; Del Gray; Doug Grau, co-producer and Warner/Reprise Nashville A & R; and Bill Mayne, national promotion director, Warner Brothers Nashville. (Standing, l-r) Tim Rushlow; Christy DiNapoli, manager and co-producer; Brady Seals; Porter Howell; Dwayne O'Brien; James Stroud, co-producer; and Jack Purcell, national promotion coordinator, Warner/Reprise Nashville.

TOP 5 SINGLES-10 YEARS AGO

1. CONWAY TWITTY: "Red Neckin' Love Makin' Night" (MCA)
2. JUICE NEWTON: "The Sweetest Thing I've Ever Known" (Capitol)
3. MICKEY GILLEY: "Lonely Nights" (Epic)
4. RONNIE MILSAP: "I Wouldn't Have Missed It For The World" (RCA)
5. KENNY ROGERS: "Blaze Of Glory" (Liberty)

TOP 5 SINGLES-20 YEARS AGO

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

TOP 5 SINGLES-30 YEARS AGO

1. PATSY CLINE: "Crazy" (Decca)
2. LEROY VAN DYKE: "Walk On By" (Mercury)
3. DON GIBSON: "Lonesome Number One" (RCA)
4. JIM REEVES: "Losing Your Love" (RCA)
5. JOHNNY CASH: "Tennessee Flat-Top Box" (Columbia)

NEW SINGLE RELEASES

OUT OF THE BOX

■ **KEITH PALMER:** "Forgotten But Not Gone" (Epic 74174)
Producer: Bob Montgomery
Writers: J. MacRae/B. Cason



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

FEATURE PICKS

■ **DOLLY PARTON:** "Country Road" (Columbia 74183)
Producers: D. Parton/Steve Buckingham/Gary Smith
Writers: D. Parton/G. Scruggs

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

■ **EARL THOMAS CONLEY:** "Hard Days and Honky Tonk Nights" (RCA 07863)

Producers: Larry Micheal Lee/Josh Leo
Writers: Earl Thomas Conley/Randy Scruggs

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

■ **MARTIN DELRAY:** "Who, What, Where, When, Why, How" (Atlantic 4371)

Producers: Blake Mevis/Nelson Larkin
Writer: Jeff Crossan

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

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

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

BACK IN TIME:

JANUARY 20—Slim Whitman born 1924; Jerry Lee Lewis's Opry debut 1973.
 JANUARY 21—Mac Davis born 1942; Patsy Cline appeared on "Arthur Godfrey's Talent Scouts" 1957; Jim Anglin died 1987; Dwight Yoakam's *Guitars, Cadillacs, Etc., Etc.* certified gold 1987.
 JANUARY 22—Teddy Gentry born 1952.
 JANUARY 23—Johnny Russell born 1940.
 JANUARY 24—Doug Kershaw born 1936; Ray Stevens born 1939; Becky Hobbs born 1950.

COUNTRY MUSIC

RETAIL RAP

By Cory Cheshire

Most Active

Dwight Yoakam—*If There Was A Way*—(Reprise 26344)—#31

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



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

(*Cash Box Magazine* would love to publish information and photographs regarding any retail news, promotions or events. Please contact Cory Cheshire at 615-329-2898.)

TOP 75 COUNTRY ALBUMS

CASH BOX • JANUARY 25, 1992

The square bullet indicates strong upward chart movement
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week • Total Weeks •

#1 ALBUM:
Garth Brooks



TO WATCH:
Dwight Yoakam

1	ROPIN' THE WIND (Capitol 96330)(P5)	Garth Brooks	1	16
2	FOR MY BROKEN HEART (MCA 54223)(P)	Reba McEntire	2	12
3	POCKET FULL OF GOLD (MCA 10140)(G)	Vince Gill	5	42
4	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P)	Travis Tritt	4	31
5	NO FENCES (Capitol 93866)(P4)	Garth Brooks	3	68
6	DON'T ROCK THE JUKEBOX (Arista 8681)(P)	Alan Jackson	6	33
7	PUT YOURSELF IN MY SHOES (RCA 2372)(P2)	Clint Black	7	59
8	TRISHA YEARWOOD (MCA 10297)(G)	Trisha Yearwood	8	26
9	GREATEST HITS VOLUME II (Curb/RCA 61018)(G)	The Judds	9	16
10	ALL I CAN BE (Epic 47468)	Collin Raye	10	18
11	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	11	32
12	GARTH BROOKS (Capitol 90897)(P2)	Garth Brooks	12	123
13	WHAT DO I DO WITH ME (Capitol 95562)(G)	Tanya Tucker	13	25
14	EAGLE WHEN SHE FLIES (Columbia 46882)(G)	Dolly Parton	14	42
15	CHILL OF AN EARLY FALL (MCA 10204)(G)	George Strait	17	40
16	DIAMOND RIO (Arista 8673)	Diamond Rio	16	31
17	I THOUGHT IT WAS YOU (Epic 47357)	Doug Stone	20	20
18	HIGH LONESOME (Warner Bros. 26661)(G)	Randy Travis	15	18
19	GREATEST HITS II (RCA 61040)	Alabama	18	11
20	TRIBUTE (RCA 3024)	Roy Rogers	19	12
21	I AM READY (Arista 18691)	Steve Wariner	21	9
22	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	23	67
23	SOMETHING IN RED (RCA 3021)(G)	Lorrie Morgan	25	38
24	AND ALONG CAME JONES (MCA 10398)	George Jones	24	11
25	WHEN I CALL YOUR NAME (MCA 42321)(P)	Vince Gill	22	86
26	STICKS AND STONES (Atlantic 82326)	Tracy Lawrence	33	5
27	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)	Mary-Chapin Carpenter	27	61
28	PAST THE POINT OF RESCUE (Curb 77450)	Hal Ketchum	26	20
29	THE PATSY CLINE COLLECTION (MCA 10421)	Patsy Cline	29	9
30	KILLIN' TIME (RCA 9668)(P2)	Clint Black	36	137
31	IF THERE WAS A WAY (Reprise 26344)(G)	Dwight Yoakam	45	59
32	BRAND NEW MAN (Arista 07822)	Brooks & Dunn	32	20
33	DON'T GO NEAR THE WATER (Mercury 510161)	Sammy Kershaw	39	5
34	ACES (Capitol 95847)	Suzy Bogguss	35	13
35	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	34	93
36	GREATEST HITS (Curb/RCA 8318)	The Judds	37	86
37	THE BEST OF RESTLESS HEART (RCA 61041)	Restless Heart	41	10
38	ELECTRIC BARNYARD (Mercury 848054)(G)	Kentucky HeadHunters	31	40
39	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnut	30	62
40	TIME PASSES BY (Mercury 846975)	Kathy Mattea	40	40
41	COUNTRY CLUB (Warner Bros. 26094)(P)	Travis Tritt	44	9
42	BACK HOME AGAIN (Reprise 26740)	Kenny Rogers	42	4
43	UP AGAINST MY HEART (MCA 10336)	Patty Loveless	28	16
44	WALK THE PLANK (Capitol 95798)	Pirates Of The Mississippi	49	12
45	LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)(G)	The Judds	52	66
46	KENTUCKY BLUEBIRD (RCA 3156)	Keith Whitley	57	16
47	THE NEW NASHVILLE CATS (Warner Bros. 26509)	Mark O'Connor	55	36
48	HIGH AND DRY (MCA 10330)	Marty Brown	48	18
49	ZONE OF OUR OWN (Reprise 26683)	Texas Tornados	43	15
50	BILLY DEAN (Capitol/SBK 96728)	Billy Dean	38	12
51	PICKIN' ON NASHVILLE (Mercury 838744)(P)	The Kentucky HeadHunters	62	108
52	12 GREATEST HITS (MCA 12)(P3)	Patsy Cline	46	87
53	MILESTONES - GREATEST HITS (Warner Bros. 26630)	Holly Dunn	51	23
54	I'VE GOT THAT OLD FEELING (Rounder 0275)	Alison Krauss	54	43
55	A THOUSAND WINDING ROADS (Epic 46047)	Joe Diffie	63	62
56	BUICK (Curb/Capitol 94260)	Sawyer Brown	47	41
57	A COLLECTION OF HITS (Mercury 842330)(G)	Kathy Mattea	64	64
58	MY FATHER'S SON (Epic 47389)	Ricky Skaggs	65	16
59	YOUNG MAN (Capitol/SBK 94302)	Billy Dean	50	38
60	OUT OF MY HEART (Columbia 47051)	Vern Gosdin	71	29
61	LOVE GOES ON (Capitol/97711)	Paulette Carlsson	56	5
62	GREATEST HITS (RCA 2277)	Keith Whitley	66	70
63	PURE HANK (Warner Bros. 26536)	Hank Williams, Jr.	73	36
64	PUT YOURSELF IN MY PLACE (Arista 8642)	Pam Tillis	RE-ENTRY	
65	HEROES (RCA 2459)	Paul Overstreet	59	42
66	FIGHTING FIRE WITH FIRE (Mercury 848291)	Davis Daniel	69	15
67	GET RHYTHM (Atlantic 82176)	Martin Delray	72	24
68	TEMPTED (MCA 10106)	Marty Stuart	58	49
69	CHASIN' THE SUN (MCA 10307)	Lionel Cartwright	61	19
70	PASS IT ON DOWN (RCA 2106)(G)	Alabama	60	79
71	LOVE IN A SMALL TOWN (RCA 2365)(G)	K.T. Oslin	67	51
72	TRUE LOVE (Curb/MCA 10407)	Desert Rose Band	70	12
73	BING BANG BOOM (Warner Bros. 26588)	Highway 101	74	28
74	ALWAYS AND FOREVER (Warner Bros. 25568)(P4)	Randy Travis	53	73
75	KENNY ROGERS 20 GREAT YEARS (Reprise 26711)	Kenny Rogers	75	6

STAIRCASE RECORDS PRESENTS

Kimberley Summers



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COUNTRY MUSIC

INDIE INSIGHT

THE INDEPENDENT COUNTRY LABEL ASSN. (ICLA) will host an "open to the public" meeting at the BMI meeting room on January 31. The main topics to be discussed will be the purpose and goals of the ICLA, who should belong, and reasons for changes in criteria for membership as well as plans for a membership drive.

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

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



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

COUNTRY UP & COMING

CASH BOX • JANUARY 25, 1992

- 1 **HEARTWRECK**(Saddlestone) Gerry King
- 2 **RECKLESS**(NSD) Jeanline Burkaman
- 3 **UNCHAIN MY HEART**(Bold One) Dew Watson
- 4 **ARIZONA BOUND**(GB Records) Doug Judson
- 5 **THROWIN' CAUTION TO THE WIND**(Trek) Cody Austin
- 6 **HEY YOU'RE HURTING ME**(Killer) Alan Rich
- 7 **THREE LITTLE WORDS**(Door Knob) Hope Cooper
- 8 **TOP OF THE LINE**(Orbit) Steve Wyles
- 9 **YOU GOT THE BEST OF ME**(Gallery II) Sandi Thompson
- 10 **BIG WOMAN**(Killer) Ron Howard
- 11 **GOOD FOR YOU**(Sing Me) Holly Stanard Young
- 12 **SLIP AWAY**(MBS) The Shadows
- 13 **STETSON WITH LIPS**(Small Town) Pepie
- 14 **OVER**(Evergreen) Kevin Pearce
- 15 **CAN'T STOP THE MUSIC**(Playback) Hank Sasaki

INDIE FEATURE PICKS

■ **JOHN P. SWISSELM:** "Toe-Tappin' Country Man" (ESB 104)

Producers: Eva & Stan Bonn

Writer: Jack Schroeder

He says he's "just a toe-tappin', knee-slappin', hand-clappin' country man," and, as evidenced in this rockin' tune, John P. Swisshelm is exactly that. With a pepped-up piano intro and harmonica interludes, the driving sound of this single will set the country dance world on fire.

■ **FARON YOUNG & RAY PRICE:** "The Memories That Last" (Step One Records SOR-0068)

Producer: Ray Pennington

Writer: Ray Pennington

With this nostalgic number, country music veteran Faron Young will awaken the fans of yesterday as he turns the clock back to a time when music was the grand orchestrator of romance. Young invites the listener to remember the best of days gone by as he delivers this tender ballad with soft vocals and relaxing instrumentation.

■ **BRAD BAYLEY:** "Leaves On The Ground" (ATI ATI-0292)

Producer: Gary Koliger

Writer: Brad Bayley

Brad Bayley expresses the seasons of life set to music in this poetic folk-influenced song. With thought-provoking lyrics, Bayley brings a level of consciousness to his music coupled with an acoustical melody and tight harmonies. While "Leaves on the Ground" is not your run-of-the-mill country song, it will definitely draw favorable attention from country listeners.

■ **LAUREN TAYLOR:** "You'll Do (But You Won't Do Right)" (Orbit OR-1922)

Producer: Ray McGinnis

Writers: David Chamberlain/Phyllis Austin

Lauren Taylor's message is as hard-hitting as her vocals as she pounds out this number about a relationship riding the fence. "You'll Do (But You Won't Do Right)" offers blues-tinged vocals backed up with an uptempo harmonica rhythm.

■ **ROB MCNAMARA:** "Getting Back Together Again" (Robchris R-1067)

■ **CHUCK TYLER:** "Later On" (Fraternity F-3581)

■ **HARLAN HELGESSON:** "The Way The End Begins" (Round Robin RR-2005)

STARCUT RECORDS

JAMIE HARPER

WITH

"HE'LL NEVER BE YOU"

Produced by
James Williams

Thank You RADIO

National Promotions

Dixon/Bradshaw & James Williams

615
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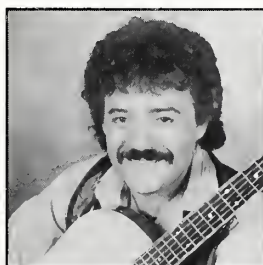
615
264-3456

DICK MORRIS

I'VE GOT TO PULL
MYSELF TOGETHER
BEFORE I FALL APART

Produced by
Morris/Williams

COLT RECORDS



COIN MACHINE

AROUND THE ROUTE

By Camille Compasio

GETTING BACK INTO THE WORK ROUTINE after being off for two weeks is a bit difficult, but I'm gonna give it a shot, so bear with me.

LATER THIS WEEK, January 23 and 24 to be exact, Taito America Corp. will be hosting a new product review, for its distrib network, at the Arizona Biltmore in Phoenix—and what a perfect time of year to be hieing out to sunny Arizona! Factory will be introducing its exciting, new *Ring Rage* video game, which employs the 32 bit system that allows for outstanding characterizations, color, action, et al. Digitalized is the key word. The theme focuses not only on boxing, but wrestling, kick fighting, ninja and everything else in between to challenge players and keep them interested. This game represents many months of r&d and much factory effort. Taito is enthusiastic about it and is looking forward to distrib feedback. Is this the video game the market has been waiting for?

IT'S HERE! *TMNT* mania is still with us. Konami's sales manager Mike Kubin tells us *Turtles In Time* went into delivery on January 15—so, watch for it! You'll see a lot of new stuff so keep Turtles fans happy!... Konami's marketing research coordinator **Mary Hermanson** and her fiance, **Chris Davey**, have set the date. They will be wed on August 15. Our congratulations!

TAKE NOTE! The winter series of *Star Tech Journal* seminars, tagged "Repairing Video Card Games & 8 Line Machines," will be getting underway very shortly. Firmed up dates include **February 29** (Howard Johnson in Huntsville, Alabama); **March 14** (Ramada Inn in Chattanooga, Tennessee) and **March 28** (Duke Distg, in Franklin, Kentucky). The one-day sessions run from 10am to 4pm at a cost of \$195.00 per student, pre-registered (\$225.00 walk-in) and a 15% discount is offered for multiple registrations from a single company. **Don Powell**, owner of Don's Video Repair in Shelbyville, TN (and a 20-year coin-op vet) will be the instructor. The course is designed for route personnel and field service people who are familiar with coin-op equipment. Further information may be obtained by contacting *Star Tech Journal*, P.O. Box 1065, 18 N. Centre St., Merchantville, NJ 08109.

HELP! In chatting with various distribs during my first week back in the office, the concensus was rather familiar—"what we need is something new and innovative" to get the market hopping; and the games category most often mentioned was "video!"

BIG SHOW! Coming up this week (1/22-1/25) is the annual IMA (Int'l. Amusement & Vending Machines trade fair) in Frankfurt and it promises to be quite an event, with a record 240 exhibitors from 20 countries showing their wares and a projected attendance of 13,000!

DATeline LOS ANGELES, where we chatted a bit with C.A. Robinson & Co.'s Sandy Bettelman, who is awaiting the arrival of some new equipment including Bally's *The Addams Family* pin; Williams' *Hurricane* pin; Capcom's *Street Fighter II* sequel; and Konami's *Time In Turtles*. He also commended Nintendo for starting out the year with its new *Super System*. Sandy had no complaints about business as a whole, but would certainly welcome an "innovative" piece about now, to really put the new year on the right track! Amen to that!

A.H. Entertainers Hosts 'Toys For Tots Coinathalon' For Needy Children

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

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

One of the highlights at the Coinathalon this year was the "count-up" play on five Arachnid dart games which added a new dimension to the sport on this special occasion. You saw players wearing finger puppets on their throwing hand at dart one; players shooting with a Santa face bag over their heads; players shooting from a rocking chair; players shooting with one eye covered while looking through the big end of a pair of binoculars; and in the grand finale players climbed inside a giant box wrapped like a present with holes cut in the side. This rather unique, and lots of fun tournament, was won by Mr. Joey Beecroft, by the way. A.H. Entertainers and the beneficiaries of the entire program were most pleased with the outcome.

Currie Named Prexy Of WMS Gaming

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

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



Richard H. Currie is pictured (r) with WMS Industries' Ken Fedesna at the recently introduced *Midas Touch* VLT machine.

Konami's T.M.N.T. II—Turtles In Time

THE TEENAGE MUTANT NINJA TURTLES are back and this time around they're involved in an all new adventure through time, in their quest to retrieve the Statue of Liberty, which was stolen by that scheming duo—Krang and Shredder.

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

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

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

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

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

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



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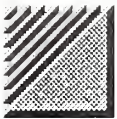
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COIN MACHINE

Pioneer Intro's New Laser Karaoke CD Juke

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

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

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

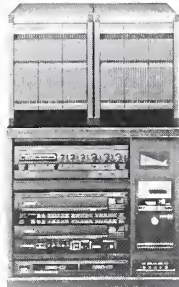
"We listen to our dealers and location owners when they talk about the kinds of features they think would give added value to our karaoke system," commented Steve Rogers, marketing manager at Pioneer Laser Entertainment. "The feedback we received over the last year, with the heavy emphasis on versatility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

Pioneer currently offers over 1,000 songs from various categories of music on its *Laser Karaoke* discs (each

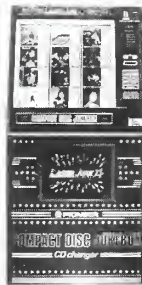
holds 28 songs). The new *Laser Karaoke* commercial system is available now through authorized PLE distributors.

Also included in the current PLE line are the recently debuted models CJ-V99 and CJ-477. The CJ-V99 (pictured here) incorporates two separate amplifiers and special convenience features such as an optimizer to minimize delay time between songs; a background music feature that is activated whenever a selection is not being played; infrared, wireless remote control; computer compatibility for song auditing purposes; and a built-in microphone paging system.

Further information may be obtained through factory distributors or by contacting Pioneer Laser Entertainment direct at 2265 E. 220th St., Long Beach, CA 90810.



Laser Karaoke CLD-V303T



CJ-V99 CD Jukebox

Williams Bally/Midway & Paramount Host Debut Of *The Addams Family* Pin

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

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

By evening, it was time for a creepy, kooky, spooky, gala Hollywood benefit premier, staged by The American Cinematheque, at The Samuel Goldwyn Theater Academy of Motion Picture Arts & Sciences in Beverly Hills. With *The Addams Family* pinball machine in the middle of the action, the star-studded throng was able to flip out well into the night with a helping hand by Thing himself.

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



Hammer quickly got into the "Addams groove" with (l-r) designers Larry DeMar, John Youssi and Pat Lawlor.



Williams Bally/Midway's Roger Sharpe, an expert player himself, gladly gave Hammer a few pointers.



The Addams Family pin is being admired by (l-r) Larry DeMar, Suzi Domnick (Paramount Pictures), Ruth Salisbury (Creative Licensing Corp.), Pat Lawlor, John Youssi and *Addams Family* film producer Scott Rudin.



Rick Dees (center) is all smiles as he poses with the *Addams Family* design team—John Youssi, Pat Lawlor and Larry DeMar.



At this point, Hammer was able to show off his pinball skills as Pugsley (Jimmy Workman) gave him his full attention.

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