

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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Sinatra

CBS-TV Mini-Series Starring
Philip Casnoff (inset)

CASH BOX

THE MUSIC TRADE MAGAZINE

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COVER STORY**He Did It Tina's Way**

STYLE. PANACHE. ELAN. Phrasing. Timing. Delivery. Chops. Taste. They all spell *Sinatra*. Bigger than life, the classic big-band singer, the ultimate saloon singer. He is the greatest interpreter of American popular music, artistically creative and vocally perfect. Along with Elvis Presley and The Beatles, he is the most significant figure in the history of the recording industry. He has sung every song, played every room, fought every battle. And he did it his way.

An artist who starred in excellent films, the confidante of presidents and, more than occasionally, a very charitable man to a variety of good causes, Sinatra has also known his share of controversy. Still going strong in his mid-seventies, his recent concert tour with Shirley MacLaine drew raves on both coasts.

This and more will be told in the five-hour, CBS-TV mini-series *Sinatra*, set for debut Sunday November 8, 8 - 11 P.M. and Tuesday November 10, 9 - 11 P.M. The telefilm, produced by Sinatra's daughter Tina, stars Philip Casnoff (Broadway star of *Shogun*) in the title role and depicts Sinatra's life from his childhood in Hoboken, N.J. to his triumphant return to show business prominence in a 1974 Madison Square Garden concert after a premature retirement.

A flurry of Sinatra activity accompanies the *Sinatra* telepic. Wisely, record companies have seized the time to re-release his recordings. Warner Reprise, the label Sinatra founded, has the CBS mini-series album, *Sinatra*, which includes 25 classic Sinatra performances plus two Bing Crosby, one Benny Goodman and another by Billie Holiday. The Reprise two-cassette, two-disc set of material brings together work recorded for four different labels in four decades.

Capitol has compiled 16 thematic Sinatra albums recorded in the '50s, early '60s, starting with *Swing Easy* in '53 and concluding with *Point Of No Return* in '62 and re-released them in CD form.

Here's betting *Sinatra* draws huge numbers as America sits down together to relive the incredible career of this still-vibrant American legend.

**NUMBER ONES****POP SINGLE**

End of The Road
Boyz II Men
(MOTOWN)

R&B SINGLE

Sweet November
Troop
(ATLANTIC)

COUNTRY SINGLE

Jesus and Mama
Confederate Railroad
(ATLANTIC)

RAP SINGLE

Here It Comes/Back to The Grill
MC Serch
(RAL/CHAOS)

POP ALBUM

The Chase
Garth Brooks
(LIBERTY)

R&B ALBUM

Oooh On The TLC Tip
TLC
(LAFACE/ARISTA)

COUNTRY ALBUM

The Chase
Garth Brooks
(LIBERTY)

GOSPEL ALBUM

My Mind Is Made Up
Rev. Milton Brunson & Singers
(WORD)

RAP ALBUM

LSI (Love, Set & Intelligence)
The Shamen
(EPIC)

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RED TAPES: More than 300,000 titles of rare, historically and musically significant classical recordings—a vast recorded treasure trove which has been archived in Moscow during the past six decades—is being unveiled in the West for the first time.

The official Russian audio and video archives, in the process of restoration, remastering and transferral to Digital Audio Tape, are being made available to U.S., European and Asian recording interests through a joint venture between the **USSU Arts Group, Inc.** in L.A. and the **Russian State Television and Radio Company (Ostankino, formerly Gostelradio).**

"The archive has been likened to the Dead Sea Scrolls in its artistic importance, historical rarity and sociological relevance," said **Sid Sharp**, president of USSU. "With very few exceptions, the music held in the archives has never been licensed for exploitation outside the former Soviet Union."

A vast amount of the performances are by Russian artists, but there are also thousands of recordings that feature American and European performers as well, including **Paul Robeson, Artur Rubinstein, Yehudi Menuhin, Luciano Pavarotti, Van Cliburn and Pete Seeger.**

YOU MUST REMEMBER THIS: The 1992 Neil Bogart Memorial Laboratories fundraising dinner honoring **CEMA Distribution's** president, **Russ Bach**, is only days away, so, if you want to attend, buy some tickets and "Return To Casablanca" for the evening.

The event will take place November 7 at Santa Monica Airport's Barker Hangar. In recognition of the legendary film's 50th anniversary, the hangar will be transformed into the famed Moroccan "watering hole," **Rick's Cafe Americain**—complete with gambling, '40s big-band music, a vintage, fog-enshrouded DC-3, and the original piano from the 1942 movie.

Proceeds from the event go to the Bogart Labs, located at the **Children's Hospital of Los Angeles** and dedicated to the research and care of pediatric leukemia, cancer and AIDS. For more info, contact **David Bubis** at (310) 449-2200 or **Bob Bernstein** at (213) 871-5197.

"COUNTRY" MUSIC: A handful of notable L.A.-based musicians, comprised of Democrats, Republicans and Independents have joined forces to form the ad-hoc group **Agentz uv Chanj** and record a non-partisan political song entitled, "Take This Country Back." Released to radio (and not retailers) by the indie label, **Politically Correct Records**, the song urges people to get out to the polls and vote.

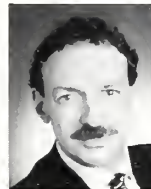
Executive produced by **Jeff "Skunk" Baxter** and produced by **Gene Woody/12 Step Productions**, "Take This Country Back" was written by **Jack Tempchin, Parvene Michaels** and **Keith Field**. Michaels sings lead vocals with **Field and Baxter** on guitars, **Denny Siewell** on drums, and **Baxter and Norman Sancho** on bass. Radio programmers who wish to receive a copy of the record can call (213) 969-1178.

PURE MOVES: Pure, **Steve Fagnoli's** UK-based music management company, has announced details of a move to expand its international operation and consolidate its business interests in the U.S. marketplace. As part of Phase One of the company's reorganization, Pure, whose roster includes **Sinead O'Connor, World Party** and **Maria McKee**, is opening an office in L.A. **Robert Richards**, who has spent the last three years running his own management company (RRM), has been appointed president to run the new U.S. venture. He will bring three of his RRM clients with him—**Wire Train, Sheryl Crow** and **David Baerwald**.



Capitol recording artist **Bonnie Raitt** was recently presented with an RIAA-certified, multi-platinum plaque signifying more than four million in sales for her current album, **Luck Of The Draw**. Raitt is pictured backstage at the Hollywood Bowl where she recently performed a benefit concert to aid the rebuilding of L.A., with (l-r): **Paul Bishow**, sr. director, artist development, Capitol; **Tim Devine**, v.p., A&R, Capitol; **Hale Milgrim**, president/CEO, Capitol; **Raitt**; and **Art Jaeger**, executive v.p., Capitol.

ON THE MOVE



Elliott



Rhea



Merlis



Takemoto



Dean



Stern



Zimmerman

■ **Arista Records** has named **Jim Elliott** vice president, Top 40 promotion.

He joins Arista from A.I.R. (Active Industry Research) where he worked in national promotion. ■ **Shawn Rhea** has been appointed manager, national publicity at **Jive Records**. She was formerly a publicist with **Orchid Communications**. ■

Columbia Records has named **Jim Merlis** to the post of manager, alternative publicity. Merlis returns to the label after two years as alternative music publicist at **SBK/EMI Records**. ■ **Mark Forlow** has been promoted to the newly created position of national sales manager at

Angel/EMI Classics. He was regional sales and promotion manager, Northeast for the company. That post will be taken over by **Denise Pizzini**, who comes to Angel/EMI after previously working as marketing manager, **Virgin Classics**. ■

Michael Greene has been appointed Cleveland branch manager, **CEMA Distribution**. He joins CEMA from his position as vice president of sales for the **EMI Records Group**. ■ **UNI Distribution Corp.**

has announced three promotions within its audio distribution team. **Mavis Takemoto** has been upped to vice president of administration; **Nancy Dean** to associate director of programming, new releases and catalog product; and **Chrissy Stern** to associate director of advertising. Takemoto was previously senior director of advertising and administration; Dean had been administrative assistant; and Stern was advertising coordinator for the company. ■

Sony Music has appointed five people as Black music marketing representatives. **Dwight Birmingham** has been appointed at the New York branch; **Jamie A. Curits**, at the Mid-Atlantic branch; **Linden Jackson**, at the Southeast branch; **Ane Roseborough**, at the Midwest branch; and **Darien Goode**, at the Southwest branch. ■ **Lesley Zimmerman** has been named account executive at **Levine/Schneider Public Relations**. She comes to the firm from **McMullen & Co.**, where she held a similar post.

CASH BOX CHARTS

TOP 100 POP SINGLES

OCTOBER 31, 1992



#1 SINGLE: Boyz II Men



HIGH DEBUT: Shanice #63



TO WATCH: Damn Yankees #46

Total Weeks ▼
Last Week ▼

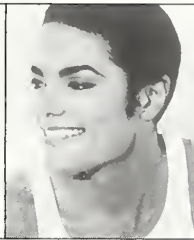
Total Weeks ▼
Last Week ▼

1	END OF THE ROAD (Motown 2178)	Boyz II Men	1	50	NOTHING BROKEN BUT MY HEART (Epic 74336)	Celine Dion	49	13
2	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54403)	Patty Smyth/Don Henley	2	51	JESUS HE KNOWS ME (Atlantic 87454)	Genesis	50	14
3	EROTICA (Maverick/Sire 18782)	Madonna	10	52	THIS USED TO BE MY PLAYGROUND (Sire/Warner 18822)	Madonna	51	18
4	I'D DIE WITHOUT YOU (FROM "BOOMERANG") (LaFace/Arista 2-4034)	P.M. Dawn	7	53	EVERYBODY'S FREE (Epic 4708)	Rozalla	52	14
5	JUMP AROUND (Tommy Boy 526)	House Of Pain	3	54	KEEP ON WALKIN' (A&M 75021)	CeCe Peniston	53	20
6	HOW DO YOU TALK TO AN ANGEL (Capitol 44890)	The Heights	12	55	ACHY BREAKY HEART (Mercury 866522)	Billy Ray Cyrus	54	25
7	WHEN I LOOK INTO YOUR EYES (Epic 74440)	Firehouse	8	56	I MISSED THE BUS (Ruffhouse/Columbia 74498)	Kris Kross	61	4
8	FREE YOUR MIND (Atco EastWest 98487)	En Vogue	9	57	BANG BANG (Elektra 64735)	David Sanborn	55	9
9	PLEASE DON'T GO (Next Plateau 339)	K.W.S.	6	58	IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518)	Shai	78	2
10	SHE'S PLAYING HARD TO GET (Jive/RCA 42067)	Hi-Five	5	59	TO LOVE SOMEBODY (Columbia 74733)	Michael Bolton	86	2
11	REAL LOVE (Uptown/MCA 54455)	Mary J. Blige	15	60	FLEX (Columbia 74373)	Mad Cobra	82	2
12	RHYTHM IS A DANCER (Arista 1-2437)	Snap	14	61	SWEET NOVEMBER (Atlantic 87445)	Troop	67	5
13	HAVE YOU EVER NEEDED SOMEONE SO BAD (Mercury 864-136)	Def Leppard	13	62	CHAINS AROUND MY HEART (Capitol 79085)	Richard Marx	84	4
14	FOREVER LOVE (Giant 18727)	Color Me Badd	16	63	SAVING FOREVER FOR YOU (Giant 18719)	Shanice	DEBUT	
15	WOULD I LIE TO YOU (Capitol 44809)	Charles & Eddie	17	64	DIGGING IN THE DIRT (Geffen 19136)	Peter Gabriel	71	4
16	WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)	TLC	19	65	KEEP THE FAITH (Jambco/Mercury 864-432)	Bon Jovi	DEBUT	
17	HUMPIN' AROUND (MCA 54342)	Bobby Brown	4	66	RUMP SHAKER (MCA 54388)	Wreckx-N-Effect	DEBUT	
18	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	18	67	SESAME'S TREET (Big Beat/Atlantic 10083)	Smart E's	69	3
19	WALKING ON BROKEN GLASS (Arista 1-2452)	Annie Lennox	23	68	DROWNING IN YOUR EYES (Elektra 64710)	Ephram Lewis	68	7
20	BABY-BABY-BABY (LaFace/Arista 2-4028)	TLC	11	69	REST IN PEACE (A&M 0055)	Extreme	72	4
21	LAYLA (Reprise 18787)	Eric Clapton	24	70	COULD'VE BEEN ME (Mercury 866 998)	Billy Ray Cyrus	70	3
22	NOVEMBER RAIN (Geffen 4387)	Guns-N-Roses	20	71	RIGHT NOW (Warner Bros. 18819)	Al B. Sure!	57	9
23	MY NAME IS PRINCE (Paisley Park/Warner Bros. 18707)	Prince & The N.P.G.	32	72	IF YOU ASKED ME TO (Epic 34-74277)	Celine Dion	58	27
24	LOVE IS ON THE WAY (Third Stone/Atlantic 98530)	Saigon Kick	30	73	ALONE WITH YOU (Qwest/Warner Bros. 18874)	Tevin Campbell	76	2
25	GOOD ENOUGH (MCA 54517)	Bobby Brown	46	74	WARM IT UP (Ruffhouse/Columbia 74376)	Kris Kross	59	21
26	SOMEONE TO HOLD (Epic 74482)	Trey Lorenz	29	75	EVEN BETTER THAN THE REAL THING (Island 866977)	U2	60	18
27	YOU LIED TO ME (Polydor/PLG 863 452)	Cathy Dennis	27	76	SYMPHONY OF DESTRUCTION (Capitol 44886)	Megadeth	79	12
28	DO I HAVE TO SAY THE WORDS (A&M 1611)	Bryan Adams	21	77	JOHNNY, HAVE YOU SEEN HER (Atco)	The Rembrandts	80	4
29	THE LETTER (Curb 1008)	Wayne Newton	31	78	HOW DO YOU DO (EMI)	Roxette	81	3
30	JUST ANOTHER DAY (SBK K219748)	John Secada	22	79	KICKIN' IT (Virgin 12594)	After 7	62	11
31	I WANNA LOVE YOU (Giant 18950)	Jade	25	80	YOU REMIND ME (FROM "STRICTLY BUSINESS") (Uptown/MCA 54327)	Mary J. Blige	64	19
32	AM I THE SAME GIRL (Fontana/Mercury 864 170)	Swing Out Sister	33	81	HERE IT COMES (Def Jam/Chaos 74414)	MC Serch	83	2
33	DO YOU BELIEVE IN US (SBK/ERG 50408)	Jon Secada	37	82	SLOW AND SEXY (Epic 74741)	Shabba Ranks (Featuring Johnny Gill)	DEBUT	
34	HOW ABOUT THAT (Atco EastWest 98509)	Bad Company	36	83	WISHING ON A STAR (Epic 74343)	The Cover Girls	65	22
35	STAY (London 869 730)	Shakespear's Sister	26	84	I WANNA MAKE LOVE TO YOU (Impact/MCA 54458)	Rhythm Syndicate	66	7
36	NOT ENOUGH TIME (Atlantic 87437)	INXS	28	85	I'M OVERJOYED (Third Stone/Atlantic 98486)	Nona Gaye	85	3
37	CONSTANT CRAVING (Sire/Warner Bros. 18942)	k.d. Lang	34	86	UNDER THE BRIDGE (Warner Bros. 18978)	Red Hot Chili Peppers	56	26
38	THE ONE (MCA 2263)	Elton John	35	87	DO YOU EVERYNIGHT (Columbia 74467)	Joe Public	87	2
39	GIVING HIM SOMETHING HE CAN FEEL (Atco/East 98560)	En Vogue	38	88	360 DEGREES (WHAT GOES AROUND) (Elektra 64708)	Grand Puba	92	2
40	YOU GOTTA BELIEVE (Interscope 98492)	Marky Mark & The Funky Bunch	40	89	GIVE U MY HEART (LaFace 4026)	Babyface	73	18
41	ALWAYS THE LAST TO KNOW (A&M 1604)	Del Amitri	39	90	NO ONE ELSE ON EARTH (Curb/MCA 54449)	Wynonna	DEBUT	
42	DEVINE THING (Big Life/Mercury 865-764)	Soup Dragons	41	91	GET READY FOR THIS (Radikal/Critique 15490)	2 Unlimited	74	6
43	WORK TO DO (Wing/Mercury 863-540)	Vanessa Williams	48	92	GIVE IT UP (SBK 53098)	Wilson Phillips	75	12
44	MOVE THIS (SBK/ERG 50400)	Technotronic	42	93	START THE CAR (Reprise 18793)	Jude Cole	77	7
45	LIFE IS A HIGHWAY (Capitol 44815)	Tom Cochrane	43	94	INSIDE THAT I CRIED (A&M 0059)	CeCe Peniston	90	3
46	WHERE YOU GOIN' NOW (Warner Bros. 5739)	Damn Yankees	63	95	CROSSOVER (RAL/Chaos 74173)	EPMD	88	14
47	BABY GOT BACK (Def American 4-18943)	Sir Mix-A-Lot	44	96	I'LL BE THERE (Columbia 74330)	Mariah Carey	91	22
48	ALL I WANT (Columbia 4359)	Toad The Wet Sprocket	45	97	THANK YOU (Epic 74438)	The Cover Girls	94	9
49	I WILL BE HERE FOR YOU (Geffen 19139)	Michael J. Smith	47	98	THE BEST THINGS IN LIFE ARE FREE (Perspective/A&M 0010)	Luther Vandross And Janet Jackson	89	22
				99	COME & TALK TO ME (MCA 54175)	Jodeci	93	18
				100	IT DOESN'T MATTER (RCA 62325)	Tyler Collins	97	9

SINGLES

■ **MICHAEL JACKSON:** "Heal The World" (Epic ESK 74708)

Here's Michael's latest release from his multi-platinum *Dangerous* lp, and musically about as close a job at his previous "We Are The World" as he could pull off without Quincy Jones and the superstar backing. The sing-along ballad features mostly Michael's vocals, bringing in a choir at the end for the full effect. The universal message is also the theme of his current world tour. Jackson writes and composes the track himself and co-produces along with Bruce Swedien.



■ **R.E.M.:** "Drive" (Warner Bros. PRO-CD-5700)

Keeping in step with the overall mood established on their new *Automatic For The People* album, this first released single is a brooding and darkly sung rock ballad featuring mostly acoustic instruments like guitar, harmonica and a string section with tasteful arrangements from Led Zeppelin's John Paul Jones, although there are certain tones and lyrics reminiscent of Michael Damian's hit, "Rock On." The band produces along with Scott Litt.



■ **GENESIS:** "Never A Time" (Atlantic PRCD 4864)

This song is yet another rock ballad from the trio's longstanding, multi-platinum *We Can't Dance* lp that has already yielded several hits, having been worked for nearly a year now. "Never A Time" features Collins' expressive voice along with the consistently esthetical backing from Banks' keys and Rutherford's guitar. AC radio will surely help push this cut onto the venerable band's list of hits. Genesis produces with the assistance of Nick Davis.



■ **MOODSWINGS:** "Spiritual High (State Of Independence)" (Arista ASCD-2458)

This pulsating single could be a bit misleading. First of all, it features the vocals of Chrissie Hynde, but she's not a regular part of the act. The group consists of London-based, J.F.T. Hood (from the Pretenders) and Grant Showbiz (producer, The Smiths). This first released track from their upcoming *Moodfood* album, was also first heard on the film soundtrack for *Single White Female*. Hood produces the cut, co-written with Showbiz and Vangelis.



■ **OPUS III:** "I Talk To The Wind" (EastWest PRCD 4803)

As part of the British techno-pop scene, Opus III is a group of four musicians who came together following the English underground rave circuit. This club version of the King Crimson title is also available on the group's debut album, *Mind Fruit*, also a house-inspired effort. The group features a vocalist singularly known as Kirsty, whose childlike and breathy voice blows through this dance track like a gentle breeze. Opus III is self-produced.



■ **SKORPIO:** "Looking For Love" (RLR Records 20318)

Here's a dance-oriented pop track, this one with a message of safer sex and features a somewhat controversial marketing ploy that includes the giveaway of a condom (like one is ever enough), along with instructions. Okay. Meanwhile, this maxi-single (six mixes) is a catchy club cut, with a melodic repetitive refrain a la John Secada's "Just Another Day." Skorprio writes himself and produces along with Aldo Hernandez and Ben Stivers.



ALBUMS

■ **THE MANHATTAN TRANSFER:** *Anthology: Down In Birdland* (Rhino/Atlantic R2 71053)

The musical legacy of such varied styles as bebop, doo-wop, big band, Brazilian and jazz offered to us from the Manhattan Transfer has been compiled in a collection of 39 classic tracks from the nine albums released between 1975-87. The song selections and remastering were supervised by group founder, Tim Hauser, and include the best of the vocal group's Grammy-winning and Top 40 hits. The two-CD package also contains a 52-page booklet filled with facts and rare photos.



■ **WIDOWMAKER:** *Blood & Bullets* (Esquire 7 1771 74301-2)

After a stab at the biz with his Long Island-based band, Twisted Sister... (and a few long years to put this project together), frontman/singer Dee Snider is back on the loose with a new band. Same sound, same attitude. Although the players and their performances on this 12-cut CD are hot and spirited, there's been little to no change in hard rock/heavy metal since the early '80s, which is what this new album sounds like. Produced by Rick Wake.



■ **BENET:** *Benet* (EMI 0777 7 96774 2 9)

This is the debut release from brother and sister act, Eric Benet and Lisa Marie Jordan. The 10-cut CD offers up a cross-section of music that has influenced the two, including a richly harmonized R&B/jazz version of the Carpenters hit, "Rainy Days And Mondays." The album also contains helpings of smoothly sung pop gospel, easy rap, and light funk. Production team includes Jeff Lorber, Bryan Loran, Robert Brookins, Sami McKinney and George Nash, Jr.



■ **TEN HANDS:** *Be My Guru* (Slipped Discs SDD 23901)

This Dallas-based pop/alternative band is extremely listener-friendly, some might say out of the Elvis Costello mold, except this is more entertaining and musically intriguing with their jazz/funk tricks and clever lyrics. These guys actually have a groove and a melody you appreciate enough to follow. There are several catchy tracks on this 13-track CD, but "I Was Confused (By The Television Set)" and "Castle On The Hill" stick out. Producer is Pete Elia.



■ **RACHELLE FERRELL:** *Rachelle Ferrell* (Capitol CDP 7 93769 2)

The rich, soulful, six-and-a-half octave voice of Rachelle Ferrell has already made significant impact on audiences in Japan and Europe, but the Pennsylvania-raised jazz singer has her sights on home. The 13 tracks on her international debut represent a cross-section of her diversity in jazz, pop, R&B and funk. Still it's the dramatic range of her vocals that will propel her career forward. George Duke, Michael J. Powell, Barry J. Eastmond and Farrell produce.



■ **RESPONSE:** *response* (Manic Records 1-800-228-3683)

This first release from the new Boston-based indie label is an alternative-type/pop act with a Simple Minds feel meets Talking Heads spunk. The thick keys-and-guitar sound blended with singer/lyricist, B. Brian Martin's aggressive and affected vocals send varied confrontational lyrical messages on this 12-track lp. First single, "She," addresses the subject and fear surrounding the AIDS issue through poetic eyes. The group produces themselves, with help from Harry King and Chris Lannon.



POP SINGLES LOOKING AHEAD

CASH BOX • OCTOBER 31, 1992

1. I WISH THE PHONE WOULD RING (Arista) Expose
2. YESTERDAYS (Geffen) Guns N' Roses
3. THE LAST SONG (MCA) Elton John
4. FAITHFUL (EMI) Go West
5. NEVER A TIME (Atlantic) Genesis
6. THE WAY IT SHOULD BE (MCA) The Outfield
7. EVERYBODY KNEW BUT ME (Columbia) Alyson Williams
8. THE GREAT PRETENDER (Hollywood) Freddie Mercury
9. UNDER A GLASS MOON (Atco) Dream Theater
10. LOVE (DGC) The Sundays
11. CAN'T EVEN BE BOTHERED (Beggars Banquet) The Charlatans UK
12. ONLY TIME WILL TELL (EastWest) Ten City
13. DEM NO WORRY WE (Columbia) Super Cat
14. THEM BONES (Columbia) Alice In Chains
15. HAPPY DAYS (Elektra) Silk

PICK OF THE WEEK:

■ **MADONNA:** *Erotica* (Maverick/Sire 9 45154-2)



With her recent multi-million dollar, multi-media "big deal," the rapid rise of the title track up the pop singles chart, the public curiosity around the different versions of the accompanying video, the press and hoopla surrounding her newly released book of nude photos, and rumors of steamy scenes in the upcoming NC-17 film, Madonna has got to be in her own self-promotion heaven. Well, here's another log for the fire. The album will no doubt jump high onto the chart, despite the fact it sounds like it took a whole week to do. Mostly more of her typical lightweight disco schlock-ism here. The 13 tracks are produced by Madonna, Shep Pettibone and Andre Betts. Big Deal.

INDUSTRY BUZZ

EAST COAST

By Lee Jeske



Savage Records loves Gene Loves Jezebel, as this warm and mushy photo shows. That's Savage bigwig David Mimran hanging with the alternative rockers backstage after a New York gig.

LUAKA RUMBA: David Byrne was quietly doing his gangly-man dance in the corner, half the New York Cuban community was noisily whistling and shouting and waving its arms in front of the bandstand, and a whole bunch of other New Yorker's cool enough to be invited to this weird cocktail hour party at Soho's Sybarite were nodding their heads and slapping their hands against their jeans and shoveling down Cuban sandwiches. Why? Because Byrne and his Luaka Bop label are about to put out *Cuba Classics 3: Diablo Al Infierno* and so they invited Los Munequitos de Matanzas, a Cuban vocal-and-percussion ensemble that has been around for four decades but had only been in the United States for a couple of days, to come over and play. And, *hoo boy*, did they play. And sing. And dance with knives. And, without horns or guitars or pianos or any melodic instrument whatsoever, get up a rumba beat so thick, so infectious, so damn danceable, that everybody looked shell shocked when the party ended at 8:30. 8:30 and, no matter what the rest of the evening held, the most exciting part of it was kaput. Los Munequitos de Matanzas are actually over here on tour (they'll be back in New York, for a Symphony Space gig, on Dec. 11). Go hear them.

THE SEQUEL: As Ed McMahon would have said, "Ultradisc (Mobile Fidelity Sound Lab's 24-karat gold, and 24-bucks-a-pop super CD) is the most incredible-sounding CD process since the invention of the CD!" As Johnny Carson would have said, "Wrong, moose breath." (It's amazing that there are kids growing not knowing what the hell that means.) MFSL's September releases—Tom Petty & the Heartbreakers' *Hard Promises* and John Lee Hooker's *The Healer*—are out on Ultradisc II, a "new and improved formulation." Technology marches on.

ROCKS AND GRAVEL: Added to the list of speakers for the CMJ Music Marathon (Halloween Weekend at the Vista Hotel) are Jesse Jackson (Fri.), Lou Reed (Fri.), Brian May (Sat.), and Iggy Pop (Thurs.).... *Deep Blues*, a fine blues book by Robert Palmer and the basis for a rather tepid documentary by Robert Mugge, is now a rather swell album. Produced by Palmer, it features recorded-in-their-home-court performances by such gritty still-in-the-Delta juke joint performers as Big Jack Johnson, R.L. Burnside, Jessie Mae Hemphill and Jr. Kimbrough (Atlantic).... Before he was inducted into the Rock and Roll Hall of Fame by Bruce Springsteen (and had his songs used in *Blue Velvet*), the music world hardly knew that Roy Orbison was alive. Now that he's gone, even his recorded seeds and twigs are interesting. *King of Hearts* (Virgin) was pieced together by Barbara Orbison, who took some of the leftovers from 1989's *Mystery Girl* and added the likes of Robbie Robertson, T-Bone Burnett, Don Was and Clarence Clemons to them in some capacity or other. Roy Orbison may be gone, but his career continues.

WEST COAST

By Randy Clark



Money (and a little sex) makes the world go 'round.

HE WHO HAS THE GOLD apparently can do whatever the hell he (or she) wants. Well, it's pretty obvious with the vast sums of money bestowed on certain major artists through massive multi-media deals, who gets the biggest budget for promotion. And isn't it ironic? Those that *need* the push the most don't get it, and those who need it the least, do. So what else is new?

With the current rush for delivery of product for the Christmas season, the dominant push from two major deal makers this last year, Madonna and Prince in particular, is currently overwhelming the market place.

For example: the marketing blitz of promotion material surrounding Prince's new titleless album includes videos for each of the 18 tracks, with a serial-like theme connecting each one with the next in a story that reveals certain clues, with the final video somehow summing the whole story up. Also, there is a DC comic book available based on the album's story.

The album, which uses a symbol as a title, (a combination of the male and female sex symbols) started a flurry within the print media community upon its *announcement* by virtue of the fact Warner needed to manufacture and mail out special computer discs to incorporate the symbol into the varied font formats for all the different press. Could a new artist get away with this? I don't think so.

There are also giant-size mobiles of the love symbol, huge holographic-type posters, and life-size holographic cutouts available for retail. This, in addition to commercials of lengths varying from 30 seconds to four minutes for television and radio, a special limited edition gold-package pressing of the album for die-hard fans (\$29.95 list) and even little gold love-symbol pins for your lapel. He's even got *The Simpsons* into the game, with an upcoming episode featuring a Prince-written version of "My Name Is Bart." According to Warner sources, there are several other marketing gimmicks to be unleashed over the next several months. Why not? He's got the dough.

Now lets look at Warner's other multi-media magnate, Madonna. Since not too many people are concerned with naked men (sorry, Prince. I'm *sure* you thought of working that angle first), the Material Girl in her infinite marketing wisdom has decided to bare it all (before it rots) in a 128-page coffee table (*yeah, right*) book called *Sex*, (with a \$49.95 price tag) released by Warner Books in conjunction with her new release, *Erotica*. I'm sure you've heard the hype.

The difference between the two mega-star campaigns ironically happens to be cost-effectiveness. A hefty amount of *free* publicity has already been generated by the media, by virtue (wrong word?) of the fact that *Madonna's naked*. What a shock! As a matter of fact, she was probably *paid* for the *Playboy* pictorial which ran a few racy promotional outtakes over the summer.

Plus, we all know she gets to be sexually controversial in her videos. Thank God there's not much further for her to go in that area (what's next? a full-on porno film?), and from what I've seen, only a couple more years at best, in which to do it. She does have several more albums to complete under her new deal, so there's bound to be more to come... What's in store? I'm sure she doesn't know herself yet. But what the hell, she's got the bucks... even if she's still running around naked at 40 (quick, what's Cher's plastic surgeon's number?), hopefully, we will all have lost our curiosity to look by then. Next week...

**INDIE
MUSIC**

A Rey Of Hope

By John Carmen

IT USED TO BE conventional wisdom that "punk rockers" were strictly un-musical sociopaths. Daniel Rey disproves this assertion.

Rey has spent the last seven years producing albums for acts as diverse as White Zombie and Raging Slab, the Ramones and L7. He co-wrote the Ramones hit, "Pet Semetary" and L7's "Everglade."

Converted to the punk ethos at 15 by the Ramones and Dictators, the former New Jersey native brought his high school combo, Shrapnel, into the New York limelight via Dictators' guitarist Top Ten. The two met at a Ramones show in Asbury Park. "The bouncers let them play for about 20 minutes and then threw them out. Changed my life," says Rey. Rey then brought Shrapnel to punk mecca CBGB, and got scene maven Legs McNeil to manage the group. "I bought him beers; he said, 'Let's do it,'" says the guitarist.

As a live act, Shrapnel was hilarious, decked out in army fatigues, and doing songs like "Combat Love" and "Special Forces Boy." The fact that the Vietnam War was still a fresh and unpleasant memory at the time may have stopped the band cold in their tracks, because musically they were not too far away from KISS or Ted Nugent crossed with the Dead Boys and Ramones. Their two indie singles, "Combat Love" b/w "Hey," and "Go Cruisin'" b/w "Way Out World" are catchy bits of punky pop, but their major label debut on Elektra was total garbage. "It wasn't very good, and after all those years of struggling, well, it was time to move on," says Rey.

With a four-track in his parents' basement, Rey honed his producer's chops. "I did a lot of Jersey punk records, Adrenaline O.D., the X-Men. Then I played the Ramones a demo I'd done at home, and Johnny Ramone said, 'Hey, this sounds better than our last record.' He asked me if I'd produce them. Reluctantly (he says in a distinctly facetious tone), I agreed!"

"It was surreal, like a dream come true, because these guys were like the Beatles to me," Rey recalls. "But I think they really liked the way I worked because I was cheap and fast." With time and money a consideration in the studio, given the Ramones low album sales, Rey played both guitar and bass to save time. He also got a chance to work with his other childhood heroes Andy Shernoff and "Handsome Dick" Manitoba in their new group, Manitoba's Wild Kingdom. "I played guitar on the album for MCA, but didn't produce."

He also produced Circus of Power and Raging Slab for their major label debuts. "There was a rockin' scene at the Lismar in New York, and I was like the house guy." He did the White Zombie indie EP that landed that group a deal with Geffen as well.

After a stint in Masters of Reality ("I wanted to get out on the road and play in a band again. But our tours were shorter than I hoped for, and Masters drummer Ginger Baker, and I didn't see eye to eye on a lot of things. So out I went."), Rey has returned to the boards, this time with New York quintet D-Generation. "They're like the Dolls and Dead Boys, they've got that spirit," says Rey. "For now, I'm shopping them, preparing to write more Ramones songs, and staying busy."

Blockbuster Buys Music Plus, Sound Warehouse

By M.R. Martinez

BLOCKBUSTER ENTERTAINMENT, the Florida-based video retail company that has been gobbling up home entertainment software retail outlets nationwide, recently purchased, for a reported \$185 million, the 236-store Music Plus and Sound Warehouse chains from Los Angeles-based Shamrock Holdings. The acquisition firmly puts Blockbuster into the pre-recorded music retailing business, which has been a long-term goal since the company began launching its video "superstores" six years ago. The Music Plus stores, based largely in Southern California and the Sound Warehouse Stores, based throughout Texas are, like the Blockbuster video stores, considered state-of-the-art home entertainment retail outlets, offering a variety of services to consumers.

Owned by the Roy E. Disney family, Shamrock Holdings paid \$132.5 million for the Sound Warehouse chain in 1989. The purchase price for Music Plus, which was bought by Shamrock more than four years ago, was not revealed. At the time of its purchase, Music Plus flew under the corporate banner of Show Industries, Inc. along with City One-Stop, which serviced the majority of the mom and pop record stores in Southern California. Shamrock sold City One-Stop to Abbey Road Distributors a little over a year ago. Since purchasing Music Plus, Shamrock has added 55 stores to the chain and expanded the Sound Warehouse web by 25 outlets.

Blockbuster operates about 2,989 stores, with 1,890 company-owned and the remainder franchised out. The company is credited with changing the manner in which the consumer shops for home video titles, stocking a broad selection and offering everyday low prices. The company is also active in its promotion campaigns. The company's rapid expansion was accomplished in part by buying local outlets and re-opening them under the Blockbuster banner. Blockbuster recently reported that its third quarter net income rose 50% to \$41.3 million and that they recently re-negotiated a \$375 million revolving credit facility.

It is not known yet if the Music Plus and Sound Warehouse stores will be renamed Blockbuster outlets. But sources say it is certain that the stores will stock a wider variety of video titles and that selected Blockbuster stores will begin to stock a variety of pre-recorded music titles.

Can Record Club, Retail Sales Co-exist?

DIRECT MAIL AND RETAIL MUSIC SALES music developing a *simpatico*, or a synergy, was explored during a presentation at the National Assn. of Recording Merchandisers (NARM) Retailers conference in Colorado Springs, Colo. "Direct and Retail in the Music Industry: Why Are We Still Fighting When Other Industries Aren't?" was the title of a presentation by Worth Linen, president and CEO of BMG Direct, the mail order arm of the BMG Music Group. Linen said that BMG's research suggests that record club sales do not inhibit or take away retail business, that club advertising does not negatively affect perceived value and that club participation actually stimulates buying and reactivates catalog sales on some titles among dormant consumers.

BMG's findings, based on 2,000 telephone interviews conducted by the Street Pulse Group, recorded data from current record club buyers, former record club members and those who've never belonged to such clubs.

TOP 40 JAZZ ALBUMS

CASH BOX • OCTOBER 31, 1992

1	I HEARD YOU TWICE THE FIRST TIME (Columbia 46083)	BRANFORD MARSALIS	11	3
2	COOL (Warner Bros. 26939)	BOB JAMES/EARL KLUGH	5	7
3	HAUNTED HEART (Verve 513 078)	CHARLIE HADEN QUARTET WEST	6	9
4	SECRET STORY (Geffen 24468)	PAT MEHTENY	4	9
5	GOIN' BACK TO NEW ORLEANS (Warner Bros. 26940)	DR. JOHN	1	13
6	DOO BOP (Warner Bros. 26938)	MILES DAVIS	2	13
7	WEEKEND IN MONACO (GRP 9681)	THE RIPPINGTONS	9	7
8	ALL THE WAY (Sire/Warner 26955)	JIMMY SCOTT	8	13
9	GRP ALL-STAR BIG BAND (GRP 9672)	GRP ALL-STAR BIG BAND	7	13
10	HERE'S TO LIFE (Verve 511879)	SHIRLEY HORN	3	22
11	U.F.O. TOFU (Warner Bros. 45016)	BELA FLECK AND THE FLECKTONES	13	3
12	PERFECTLY FRANK (Columbia 52965)	TONY BENNETT	28	3
13	HEAVEN AND EARTH (Reprise 26849)	AL JARREAU	10	13
14	IT'S NOT ABOUT THE MELODY (Verve 513 870)	BETTY CARTER	32	3
15	PROVIDENCE (Epic 46232)	HIROSHIMA	DEBUT	
16	KID GLOVES (GRP 9683)	LARRY CARLTON	22	3
17	NEW YORK STORIES (Blue Note/Capitol 98959)	VARIOUS ARTISTS	18	3
18	BLACK HOPE (Warner Bros. 45017)	KENNY GARRETT	37	3
19	JUST AN ILLUSION (EMI 99400/ERG)	NAJEE	14	9
20	UPFRONT (Elektra 61272)	DAVID SANBORN	16	22
21	TESTIFYIN'! (Blue Note/Capitol 98171)	THE BENNY GREEN TRIO	19	13
22	THE VIBE (Novus/RCA 63132)	ROY HARGROVE	21	24
23	NO BORDERS (GRP 9676)	DON GRUSIN	23	9
24	THE TURNING POINT (Verve 513 573)	MCCOY TYNER BIG BAND	15	3
25	THE BRASIL PROJECT (Private 82101)	TOOTS THIELEMANS	26	9
26	BLUE INTERLUDE (Columbia 48729)	WYNTON MARSALIS SEPTET	12	19
27	LIVE (GRP 9682)	PATTY AUSTIN	25	5
28	SNAPSHOT (Warner Bros. 45026)	GEORGE DUKE	DEBUT	
29	EVERETTE HARP (Manhattan/Capitol 96242)	EVERETTE HARP	17	7
30	3 DAY WEEKEND (GRP 9663)	KIM PENSYL	24	35
31	MIDNIGHT SUN (A&M 5391)	HERB ALPERT	27	9
32	YOU MUST BELIEVE IN SPRING (Antilles 512 570)	FRANK MORGAN	DEBUT	
33	HEADS UP (GRP 9673)	DAVE WECKL	29	13
34	TURNING POINT (Blue Note/Capitol 98170)	KEVIN EUBANKS	30	13
35	NEXT EXIT (Columbia 48530)	GROVER WASHINGTON Jr.	31	21
36	BALLAD AND BLUES MASTER (Verve 511 354)	JOE WILLIAMS	20	9
37	THE RETURN OF THE BRECKER BROTHERS (GRP 9684)	THE BRECKER BROTHERS	DEBUT	
38	PORTRAITS BY ELLINGTON (Columbia 53145)	THE LINCOLN CENTER JAZZ ORCHESTRA	DEBUT	
39	JUST BETWEEN US (MoJazz/Motown 7000)	NORMAN BROWN	DEBUT	
40	HEART OF THE BASS (GRP 1101)	JOHN PATITUCCI	DEBUT	

ON JAZZ

By Lee Jeske



The marvelous Alberta Hunter came suddenly and went suddenly, but her vivacity lives on in this marvelous documentary, one of five new jazz home videos from V.I.E.W. Video.

ALL OF THE DRUMS MOST OF THE TIME: The first thing you always noticed about Ed Blackwell, the great drummer who died on Oct. 7 from kidney disease, was his African skull cap and his dark glasses, which slipped to the tip of his nose as he played.

The second thing you always noticed about him was that he played the dinkiest drum kit in jazz, a little snare/tom-tom/cymbals job that resembled those old Emencee kid's sets. Whereas some jazz drummers bang on elaborate heavy metal-sized sets—hulking yellow jobs with rows of tuneable this-and-that—Blackwell set up a little teeny-weensy job from which he would weave a seamless percussive bouillabasse, filled with the rhythmic smells of New Orleans, where he was raised, and Africa, where he studied drums.

"The size of the kit doesn't make any difference," said Blackwell a few years ago, "it's only what you're trying to get out of it that makes a difference. You can have either two or 15 drums, you can only play so many of them at a time. So, as a result, I used the small kit because that allows me to usually play all of the drums most of the time; the mounted tom as well as the floor tom and the snare.

"There are only so many drums I can play at one time, no matter how many drums I have around."

For the last decade Blackwell was one of the most beloved figures on the New York jazz scene, a constant presence at the Village Van-

guard as a leader or as a sideman with Don Cherry, Ray Anderson, David Murray, Charlie Haden and many others. He was also the beneficiary of a number of tributes, some of them to raise money for his constant battle with kidney disease, which found him in constant need of dialysis. His career outline includes stints with R&B and bebop bands in New Orleans (he was one of the founders of the American Jazz Quintet, a mid-'50s New Orleans ensemble that included Alvin Batiste and Ellis Marsalis), and he was a member of the famous Eric Dolphy/Booker Little band that played and recorded at the Five Spot in the mid-'60s, but he's best known for his long association with Ornette Coleman, with whom he first played in L.A. in the '50s and then again shortly after Ornette moved to New York in the early-'60s. Blackwell and Billy Higgins were the Ornette Coleman drummers, and both of them were back in the fold a few years ago when Coleman reconvened his old quartet for a series of dates. Blackwell, along with Coleman alumni, Don Cherry, Charlie Haden and Dewey Redman, was also part of Old and New Dreams, one of the best jazz groups of the '80s.

In 1984, I asked Blackwell, one of the subtlest drummers jazz has ever known, what his trips to Africa had taught him about drum soloing.

"Africa taught me one thing about the rhythms. When I used to solo I used to try to play so much at one time—everything. I would try to play a little bit of this, a little bit of that, a little bit of this, a little bit of that. When I went to Africa and listened to African drummers, I realized that they would have this long, drawn-out rhythm that they would play, and they would set it up; they would get it set up and then they would go into something else. Meanwhile, this rhythm that they set up is still reverberating in your mind. Then when you go into something else, it

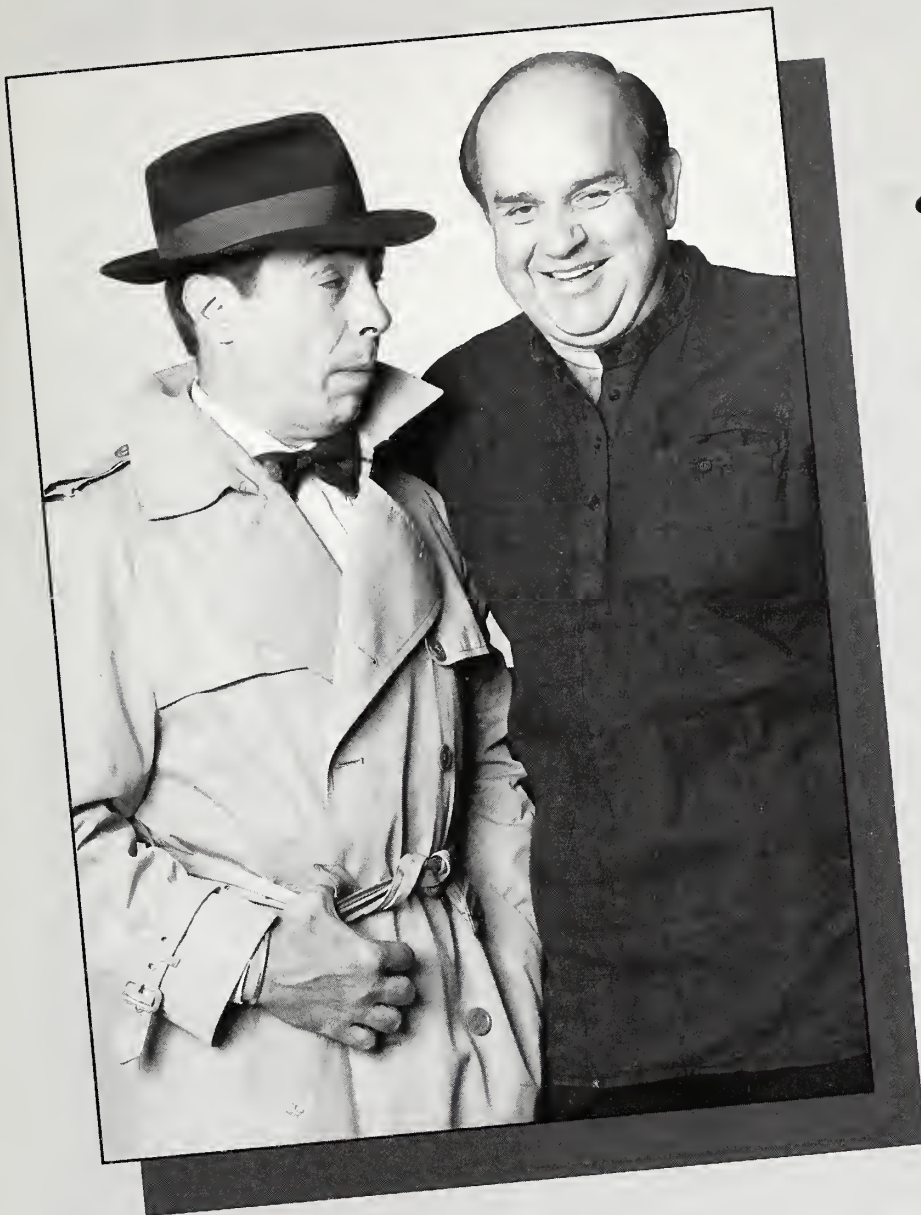
makes a mixture of the whole thing, which broadens the whole rhythm.

"That's what I got from listening to the African soloists, the fact that you have to set up the rhythm so that, you know, the audience can really hear it. And then, if you go into cross-rhythms or something, they can begin to identify with the whole broad spectrum of the rhythm."

To say that he will be missed on bandstands is to commit understatement of the most egregious sort. Ed Blackwell was 63.

BOPPING AROUND: Dizzy Gillespie, who will have hit that long-discussed 75th birthday by the time you read this, will be feted next month during the Baha'i World Congress in New York. Gillespie is the Baha'i faith's foremost musical ambassador (Baha'i combines elements of Judaism, Christianity, and Islam) and the Baha'i congress will respond with a birthday tribute to him at Carnegie Hall, Nov. 25, with James Moody, Jon Faddis, Paquito D'Rivera and Mike Longo joining the Great One.... Frank Sinatra has made 1,503

recordings in his career, including 1,157 that have been commercially released, 136 that have remained un-issued, 150 done specifically for film soundtracks, and 60 recorded as V-Discs during World War II. How do I know this? I read it in *Sinatra: The Man and His Music: The Recording Artistry of Francis Albert Sinatra 1939-1992*, a marvelously clear and concise illustrated discography by Ed O'Brien and Scott Sayers. If you're a Sinatra fan, it's a good book to have, and it can be had for \$39.95 (cloth) or \$24.95 (paper) from TSD Press, 1800 Nueces St., Austin, TX 78701 (800-388-8075).... I love jazz Christmas records, I think it's really neat when a label records a Christmas song during each session and then bunches them all together for the holidays. So I like *A Jazz Christmas: Hot Jazz For A Cool Night* from MusicMasters, which includes well-known Yule chestnuts (sorry) from the likes of Dave Brubeck, Vincent Herring, Stanley Turrentine, Kenny Davern, Jim Hall and Benny Carter. Believe it or not, 'tis just about the season.



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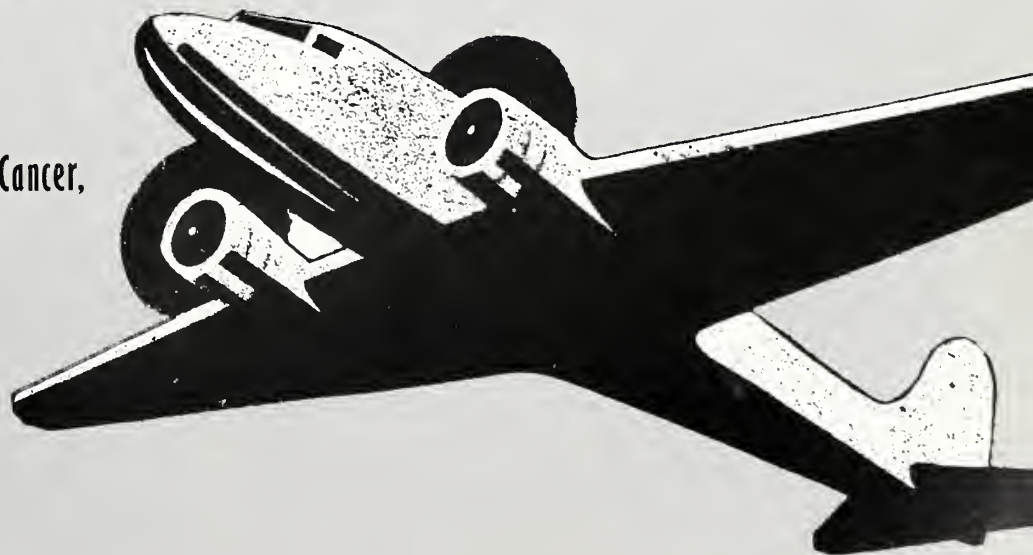
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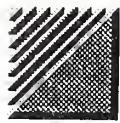
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TALENT REVIEW

Milton Nascimento

By Robert Adels



UCLA ROYCE HALL, LOS ANGELES, CA—How do you market a vocalist and guitarist who has been compared to giants as diverse as Bob Marley, Miles Davis and John Lennon?

The term "jazz singer" might be an acceptable compromise, but while it's an accolade prized by most, it's utterly rejected by one Milton Nascimento. Since the late '60s, U.S. record companies have been trying to crossover this #1 Brazilian entertainer by placing him in the same marketing category as his country's best known musical export, bossa nova.

Now that "world music" has become a CD header card unto itself as well as a tour publicity hook for a wide variety of international artists seeking broader U.S. acceptance, the time is at long last right to market Milton Nascimento as the one-of-a-kind performer he's always been.

At his recent two-night engagement at UCLA's Royce Hall, Nascimento made music that addressed the issue of global marketing from several challenging perspectives.

By opening and closing his concerts with a film from Brazil's Ministry Of Industry and Commerce, Milton seemed to be making peace with the marketing powers of his native land, powers which have censored much of his work in the past.

By creating his own soundtrack for the silent film, shown on a small screen above and behind his band, Milton has become a musical ambassador without being a corporate "yes" man. As both a Representative to the Brazilian Congress on environmental issues and an active member of The Alliance of The Peoples Of The Rainforest, Milton is able to represent his country's government as well as the highest ideals of its people.

The music Nascimento makes in the process is intricate and improvisational enough to enchant jazz fans. But when was the last time you saw a "serious" audience transformed into a writhing crowd of Carnival/Mardi Gras revelers?

With no opening act and no intermission, Nascimento takes total control of the hall for almost two solid hours. While he barely moves from his own seat, he has virtually everyone up and dancing before the night is through.

Almost all of his 18 songs are sung in Portuguese and he offers English-language introductions to only two of them. While this makes it hard for English-speakers to identify specific songs by title, it does allow the listener to focus on the totality of his work and the techniques he employs to create a whole-cloth from influences that range from Amazon Indian music to fusion, reggae and pop.

While his recent Columbia recordings give us a more romantic Milton, his live sound is fully 50% rhythm. Half of his six-man band is percussion and this Silva Section (Robertinho, Ronaldo and Vanderlei Silva) knows how to give its instruments the golden aura of melody.

But melody is truly Milton's own domain. His spritely tenor and falsetto vocals make Portuguese sound like the world's most euphonious language—and Brazil like the most beautiful place on Earth to throw a party

TALENT REVIEW

Concrete Blonde

By Hilarie Grey



THE GREEK THEATRE, LOS ANGELES, CA—"It's great to be home—and to be here with all of you," said lead singer/bassist Johnette Napolitano during a break in Concrete Blonde's powerful, raucous set at the Greek Theatre. "I don't know if any of you have

been to Jacksonville, Florida," she said describing some of the attitudes encountered on their latest tour, "but we (Los Angeles residents) seem to be a weird creature to the rest of the country."

In many ways, the L.A. trio's music is a direct reflection of the emotions raging in the city—Napolitano's ever-steady bass is the pulse beat, James Mankey's guitar howls and bristles with anguish and excitement, and underneath it all, Harry Rushakoff's drums set the pace. This formula generated sparks during the trio's two-hour set of furious tunes like "God Is A Bullet" (which Napolitano dedicated to new L.A. police chief Willie Williams), and "Still In Hollywood," which, combined with "Roses Grow," was a manic chronicle of the range of eclectic characters living in the city.

The band also transported the enthusiastic crowd into other realms via a sensual, slow and deliberate reading of "Bloodletting (The Vampire Song)," and a set-opening trio of spooky tunes from their latest I.R.S. album, *Walking In London* (glowing jack o'lanterns were added to the stage just before the encore). Where "Ghost Of A Texas Ladies Man" delivered bold and brassy wit over a galloping beat, "Walking In London" and "Why Don't You See Me" were brought to life through eerie atmospheres and Napolitano's vocals, which built from hushed low growls to full wails.

Even Heart's celebrated singer Ann Wilson has nothing on Napolitano. Her elastic range and intensity were in top form for such diverse selections as an in-your-face reading of "Days And Days," and the sweet optimism of "Someday." Also particularly effective was a stark, guitar-only version of "Everybody Knows." This cynical anthem proved a stirring vocal showcase for Napolitano, whose changing octaves and intensities resonated powerfully.

Another moving moment came at the end of the set, as Napolitano added two very personal, poignant verses to Andy Prieboy's searing AIDS lament, "Tomorrow, Wendy." The song was turned into a solemn audience sing-a-long, honoring those who have died of the disease.

However, as provocative as Concrete Blonde's set was, things never became heavy-handed or somber. This was due largely to the band's sense of humor and earthy, warm presence. The good humor which added a double-time, screaming punk tag to the band's sleepy hit, "Joey," and took time out to joke about the international media's silly questions about the L.A. riots, made the concert a celebration of human spirit and all of the "weird creatures" out there, leaving the audience energized and optimistic.

TALENT REVIEW

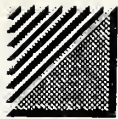
Carl Anderson

By Barry Pearl



AT MY PLACE, SANTA MONICA, CA—Carl Anderson has never been more ready to emerge as the most definitive song stylist in contemporary music around today. After more than two decades of working both as an actor and a singer in all possible venues from the Broadway stage to television, to the silver screen, his dynamic performance Saturday night (recorded for 85.1 FM Osaka) at At My Place in Santa Monica, was a defining moment for the Virginia-born artist.

Anderson, his three delicious back-up



singers and his five-piece band rocked, jazzed, R&B'd, reggaed and just downright kicked musical ass for over two hours for a very appreciative audience.

Opening with the Kenny Loggins and Tom Snow tune "Love Will Follow" off of his second and latest album for GRP, *Fantasy Hotel*, Anderson proceeded to take us on a journey which poetically revealed the many pieces of his heart. With a vocal range that would give Stevie Wonder a run for his money and a timbre as rich as Nat "King" Cole's, he sings tribute to the homeless with a cut off of his first collaboration with GRP, *Pieces Of The Heart*, called "Children Of A Lesser God." (Proceeds for Friday's show, by the way, went to the homeless via Carl via the St. Joseph Center.) He then connects with the audience with such passion about his views of love in "How Deep Does It Go."

Of course, the running theme in Carl's life itself is his devotion to his son Khalil, as he sings about wishing he could teach him all the things he (Carl) never learned in "If I Could" from the first disc. He later kills with a Graham Lyle and Terry Britten song called "Once In A Lifetime" which Carl confesses to his audience "should've been the single. Want me to tell you about GRP?" Well I'll tell you about GRP. They should get their heads out of the clouds and market this cat to Grammy city 'cause it's well deserved.

"I'm gonna connect love, Heaven, life, music progress, chronology and beauty," Carl tells us of his first encore. He sings "The Closest Thing To Heaven." He makes the connection and, by songs end, we feel the closeness.

Anderson ends the evening by saying he and this particular combination of people will never be together like this again. "There is good in this moment; feel it, live it, be it." He then soulfully sings the title tune from *Fantasy Hotel*. All in attendance go crazy.

From Kemau Kenyatta's haunting horns to Bob Feldman's monster bass to Bernie Dressle's funky drums to Michael Hakes' killer guitar solo in keyboardist Larry Steelman's wonderful arrangement of Thelonius Monk's song "Around Midnight," the band played tight. Kevin Guillaume (son of *Benson's* Robert), Francesca Robi and Anjani Thomas provided flawless back-up harmonies.

Carl Anderson's first spoken words to his responsive audience after his second song "Enough Said" was, "I like you a lot!" Trust me, it's an understatement to say, by evening's end, the feeling was mutual—enough said??

Fresh and inventive comedienne Alice Arthur opened the evening glibbing everything from the Metroliner to women's assertiveness training and proclaimed October, "Domestic Violence Month."

TALENT REVIEW

Strunz & Farah

By Ray Ballard

THE WADSWORTH THEATRE, LOS ANGELES, CA—Popular Latin world beat duo, Strunz & Farah, provided Los Angeles with a crash course in musical excellence, which was presented by the UCLA Center For The Arts. A packed house of both college students and non-college civilians, dressed better than this guy is used to for a concert situation, showed their appreciation for Strunz & Farah as they walked on stage with the volume and intensity of a rock concert

The set started off with "Caracol," the leadoff track to their latest Mesa/Bluemoon Records lp, *Americas*. Their performance was energetic and inspired. Not only did the two front men strut their stuff, the rest of the backup band had ample opportunity to prove their worth. Guillermo Guzman, bassist from Colombia, incorporated a variety of flavorful bass techniques, as well as occasional percussion duties. Juanito "Long John" Oliva, percussionist from Cuba, was a ball of energy as he jumped from one percussion piece to another, and persuaded the audience to clap their hands to the rhythm several times throughout the show.

George Strunz and Ardeshir Farah spent the evening dazzling the audience with brilliance as they traded off lead and rhythm parts, and sometimes played harmony leads together at warp speed (beam me up, Scotty!). One particularly attractive Latin woman was so into the music that she got up from her seat and started doing a Latin shuffle dance in the aisleway, and she did it well! (Great looks, great dancing, no complaints here!)

Following the set were two encores by overwhelming demand. Who is faster, Strunz or Farah? Who knows, who can tell? But as we say in the rock 'n' roll world, these guys shred!!

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- I'll Be There (Jobete,ASCAP/Stone Diamond,BMI)96
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- Would I Lie To You (Virgin,BMI)15
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NEWS FROM JAPAN

ELECTRONIC ARTS VICTOR, a new Japan-USA joint computer software company has been established here. Electronic Arts Co. (USA) and Victor Music Industries Co. (Japan), agreed to launch a business of interactive softwares here jointly and established the new company. EA executive Steve Salier has been named chairman and Kei Honda, Victor Industries exec, president. A joint statement issued said, "With this new joint company, we will be able to combine abundant and excellent high-technology and many titles of EA and many softwares including video and music of Victor Industries. We expect we can contribute to interactive-software business of the world."

COMPOSER TADASHI YOSHIDA has been selected again as chairman of JASRAC (Japan's Association of Rights of Authors, Composers and Publishers) with a three year term of office. Composer Toshiro Mayuzumi and author Yu Aku were named president and vice president of the board of trustees which also carry three year terms. Composer Miyuki Ishimoto was named JASRAC president, 3-year term, and six others including Sadao Funamoto, Shinpei Matsuoka, Hatsutarō Suzuki and Shinyichi Kuboniwa were named permanent board members.

SONY MUSIC ENTERTAINMENT CO. disclosed that the company will introduce SBM (Super Bit Mapping) System, developed for CD sound quality improvement. A source said CDs manufactured by this system will become a CD staple of the company. The system was developed by Sony to reproduce sounds recorded by 20-bit-digital-recorders. The recorder, according to the company, is able to record more exact sounds with 16 times the sounds recorded by old 16-bit-digital-recorders. The company developed the system for CD manufacturing mainly for classics but will expand it for pop and other genres.

BMG VICTOR reports a banner year at its 6th fiscal end (July 1, 1991 to June 30, 1992) with total revenues of \$205 million, 24% up over the comparable period of last year. CDs showed strongest with \$178 million, up 25%. Cassettes dropped 40% to \$8.2 million while video software grew 119% with \$1.7 million. Vinyl showed only \$0.18 million.

ACCORDING TO A SURVEY conducted by JVA (Japan Video Softwares Association of Japan), total sales of video softwares for August 1992 were \$161 million, down 18% from the comparable month of last year. This represents in volume, 3,372 million units, down 14.8%. Cassettes were \$94 million, a 17% drop, while disks showed \$66 million, 19.5% down.

LOCAL 45s TOP 10

TWLW

- 1 - ZERO (BMG Victor)...B'z
- 2 - NO NO DARLIN' (Pony Canyon)...Chage & Aska
- 3 1 KESSENWA KINYUBI/TAIYOGA MITEIRU (Epic Sony)...Dreams Come True
- 4 2 DA KA RA (Toshiba EMI)...Maki Daikoku
- 5 3 JIRETTAI AI (Rock It)...T-Bolan
- 6 5 NAMIDA NO KISS (Victor)...Southern All Stars
- 7 4 YOU'RE THE ONLY (Sony)...Masatoshi Ono
- 6 7 ICHIBAN ERAI HITOE (Pony Canyon)...Tunnels
- 9 6 ASAI NEMURI (Pony Canyon)...Miyuki Nakajima
- 10 - NEMURENU YORU (Sony Records)...Isamu Teijima

LOCAL CDs TOP 10

- 1 1 YONI MANYOU NO HANAGASAKUNARI (Victor)...Southern All Stars
- 2 2 GUITAR RHYTHM III (Toshiba EMI)...Torayasu Futai
- 3 3 LINKAGE (Laser Disk)...Katsumi
- 4 4 NATSU NO OWARINI - ACOUSTIC VERSION (Rock It)...T-Bolan
- 5 - LIVE ALBUM ANYTIME WOMAN (Toshiba EMI)...Eikichi Yazawa
- 6 6 HOLD ME (Polydor)...Zard
- 7 5 ERHYTHM (Pony Canyon)...Airi Hiramatsu
- 8 8 UNPLUGGED (Warner Music Japan)...Eric Clapton
- 9 - BARBEE BOYS/Barbee Boys (Epic Sony)...Barbee Boys
- 10 - ARISA II (Nippon Columbia)...Arisa Kangetsu

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- Rump Shaker (EMI April/D. Wynn/Zomba/Abdur Rahman-ASCAP)27
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- You Can Make The Story Right (Zomba/Public Eye/Goodness-ASCAP)7
- You Know What I Like (Rambush/MCA-ASCAP)15
- You Me (Trycep/Willesden-BMI)57
- You Remind Me (Warner Bros./Stone Jam/Milteer-ASCAP)97



RHYTHM & BLUES

TOP 75 R&B ALBUMS

CASH BOX • OCTOBER 31, 1992

By M.R. Martinez

THE RHYTHM



Some may find horror in the prospect of being in a dimly-lit studio with a decaying spirit such as that of The Cryptkeeper, the internationally-revered host of the HBO weekly, cheeky horror series *Tales From The Crypt*. But Chuckii Booker, who likes things *Niice and Wiild* (also the title track of his current Atlantic Records album), swallowed his fear and entered the unknown when he slid along the wall into a studio to produce "Crypt Jam" for The Keeper and his minion. The Cryptkeeper recently made his music video debut with a three-minute clip directed by Kevin Yhager, The Keeper's creator, for Giant Records. Pictured at a recording session are (l-r): Chuckii Booker; The Cryptkeeper; and John Kassir, the voice of The Cryptkeeper.

SAMPLES: The Music Video Producers Assn. and the Black Filmmakers Foundation recently hosted the Entertainment Networking Conference at the Belage Hotel. The event was co-sponsored by the Motivated Entrepreneur Networking To Organize Resources (MENTOR). The aim of the sessions is bring creative potential and resourceful professionals together to expose talent to experience. Companies ranging from Epic Records and 20th Century Fox to Renge films and the Mercantile National Bank participated in the workshops...*Suzanne Ciani*, *Patrick O'Hearn* and *Tangerine Dream* will have collections of their music on the market for the Xmas sales season. *The Private Music of...* is what each of the three albums will be titled. And just guess what label they're coming from? You get the cigar! *Private Music Records* will be releasing the collections with at least two new tracks on each.



Motown recording artists Diana Ross and Boyz II Men were on hand recently for the closing ceremonies of the National Children's Day sponsored by the National Children's Day Foundation, for whom Ross acts as a spokesperson and was emcee for the event staged by the Eastern High School Choir. Pictured after the event are (l-r): *Wanya Morris* and *Michael McCrary* of Boyz II Men; *Ross* (seated); *Jerry Moss*, A&M Records chairman; *Mark Lenzi*, Olympic Gold Medalist in diving; *Shawn Stockman* and *Nathan Morris* of Boyz II Men.

1	OOOOH ON THE TLC TIP (LaFace/Arista 26003)	TLC	3	29
2	FUNKY DIVAS (EastWest/Atco 7912-2)	En Vogue	2	29
3	BOOMERANG (Original Motion Picture Soundtrack) (LaFace/Arista 26006)	Various Artists	1	14
4	BOBBY (MCA 10417)	Bobby Brown	4	6
5	TOTALLY KROSSED OUT (Ruff House/Columbia 48710)	Kris Kross	5	27
6	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	6	18
7	BORN IN THE 90'S (Jive 41469)	R. Kelly & Public Announcement	7	38
8	BACK TO FRONT (Motown 6338)	Lionel Richie	8	22
9	MO' MONEY (Original Motion Picture Soundtrack) (Perspective/A&M 1004)	Various Artists	9	14
10	FOREVER MY LADY (Uptown/MCA 10198)	Jodeci	10	71
11	DANGEROUS (Epic 45400)	Michael Jackson	11	46
12	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21929)	Arrested Development	12	26
13	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	14	47
14	COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	13	32
15	SPICE I (Jive 41481)	Spice I	15	24
16	F.U.-DON'T TAKE IT PERSONAL (Jive 41470)	Fu Schnicks	16	29
17	THE WOMAN I AM (Warner Bros. 26296)	Chaka Khan	17	25
18	XODUS (Polydor 13225)	XCLan	18	17
19	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	19	55
20	DON'T SWEAT THE TECHNIQUE (MCA 10594)	Eric B. & Rakim	21	16
21	MEANT TO BE MINT (Perspective/A&M 10014)	Mint Condition	20	39
22	INNER CHILD (Motown 363192)	Shanice	22	48
23	PRIVATE LINE (East West 91777)	Gerald Levert	23	52
24	2 LEGIT 2 QUIT (Capitol 98151)	Hammer	24	49
25	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	26	9
26	BROTHERHOOD CREED (Gasoline 46823)	Brotherhood Creed	25	23
27	DEAD SERIOUS (Atco/EastWest 91827)	Das EFX	27	26
28	COOLEYHIGHARMONY (Motown 6320)	Boyz II Men	28	74
29	MACK DADDY (Def American 26765)	Sir Mix-A-Lot	29	35
30	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	31	9
31	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	30	45
32	TIME FOR LOVE (Capitol 44855)	Freddy Jackson	33	9
33	BURNIN' (MCA 10439)	Patti LaBelle	32	53
34	DEEPA (Atlantic 82393)	Troop	35	16
35	RADIO FUSION (Virgin 91658)	College Boyz	34	26
36	EMOTIONS (Columbia 47980)	Mariah Carey	36	56
37	THE POWER OF LOVE (Epic 46789)	Luther Vandross	37	76
38	BUSINESS NEVER PERSONAL (RAL 52848)	EPMD	39	4
39	ALYSON WILLIAMS (OBR/Columbia 45417)	Alyson Williams	38	26
40	SEXY VERSUS (Warner Bros. 26973)	Al B. Sure	42	2
41	DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379)	Prince	40	51
42	LOVERS LANE (Motown 6342)	M.C. Brains	41	28
43	REAL LOVE (Arista 18679)	Lisa Stansfield	43	48
44	HERE I GO AGAIN (Atlantic 82352)	Glenn Jones	44	34
45	ACT LIKE YOU KNOW (First Priority/Atlantic 7101)	MC Lyte	46	55
46	VOLUME III JUST RIGHT (Virgin 91771)	Soul II Soul	45	17
47	2 PACALYPSENOW (Interscope/Atlantic 91767)	2 Pac	47	35
48	GUERRILLAS IN THE MIST (East West 92206)	Da Lench Mob	48	3
49	MECCA AND THE SOUL B (Elektra 60948)	Pete Rock & C.L. Smooth	59	17
50	HEAVEN AND EARTH (Reprise 26849)	Al Jarreau	50	15
51	TAKIN' MY TIME (Virgin 86349)	After 7	52	5
52	CHECK YOUR HEAD (Capitol 98938)	Beastie Boys	51	24
53	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	54	5
54	STILL IN LOVE WITH YOU (Pendulum 612371)	Meli'sa Morgan	53	24
55	KEEP IT GOING ON (Jive 41474)	Hi Five	56	8
56	FINALLY (A&M 5381)	CeCe Peniston	55	16
57	WAY 2 FUNKY (Profile 1430)	DJ Quik	57	5
58	DEEP COVER (Original Motion Picture Soundtrack) (Epic ZK 75330)	Various Artists	58	27
59	X-TRA NAKED (Epic 52464)	Shabba Ranks	DEBUT	
60	BACK TO THE HOTEL (Profile 1427)	N2Deep	61	5
61	2ND II NONE (Profile 1416)	2nd II None	60	51
62	NICE N' WILD (Atlantic 87448)	Chuckii Booker	64	3
63	AIN'T A DAMN THANG CHANGED (Ral/Columbia 47373)	Nice & Smooth	62	54
64	DAILY OPERATION (Chrysalis 21910)	Gang Starr	63	22
65	GREATEST MISSES (Del Jam 53014)	Public Enemy	67	2
66	HEAVY RHYME EXPERIENCE: VOL. 1 (Delicious Vinyl 92178)	The Brand New Heavies	68	5
67	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	65	17
68	UNFORGETTABLE (Elektra 61049)	Natalie Cole	66	70
69	EAST COAST FAMILY (Motown 6352)	East Coast Family	70	2
70	AS RAW AS EVER (Epic 47310)	Shabba Ranks	69	42
71	JOE PUBLIC (Columbia 48628)	Joe Public	71	29
72	GOT S**T ON MY MIND (Luke Records 91830)	Luke	49	35
73	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	73	24
74	THE KINGS OF BASS (Joey Boy 3004)	Bass Patrol	74	23
75	COLOR ME BADD (Giant 24429)	Color Me Badd	75	64

CASH BOX CHARTS

TOP 100 R&B SINGLES

OCTOBER 31, 1992



#1 SINGLE: Troop



TO WATCH: PM Dawn



HIGH DEBUT: Wreckx-N-Effect

		Total Weeks ▼	Last Week ▼	Total Weeks ▼
1	SWEET NOVEMBER (Atlantic 87445)	12	9	Troop
2	REAL LOVE (Uptown/MCA 93621)	1	13	Mary J. Blige
3	SLOW DANCE (Jive 42093)	2	13	R. Kelly & Public Announcement
4	I COULD USE A LITTLE LOVE (RIGHT NOW) (Capitol 44855)	3	14	Freddy Jackson
5	SHE'S PLAYING HARD TO GET (Jive 42067)	5	12	Hi-Five
6	HUMPIN' AROUND (MCA 34342)	4	11	Bobby Brown
7	YOU CAN MAKE THE STORY RIGHT (Warner Bros. 18873)	6	15	Chaka Kahn
8	THE WAY LOVE GOES (Mercury 866782)	7	19	Brian McKnight
9	RIGHT NOW (Warner Bros. 18819)	24	8	Al B. Sure
10	MONEY CAN'T BUY YOU LOVE (Perspective 0011)	8	15	Ralph Tresvant
11	JAM (Epic 74333)	10	15	Michael Jackson
12	UPTOWN ANTHEM (TommyBoy 519)	11	17	Naughty By Nature
13	KICKIN' IT (Virgin 12594)	17	10	After 7
14	GIVE YOU MY HEART (LaFace 2-4026)	13	16	Babyface featuring Toni Braxton
15	YOU KNOW WHAT I LIKE (Warner Bros. 18901)	14	22	El DeBarge
16	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Atlantic 8754)	15	24	Glenn Jones
17	JUST MY LUCK (Columbia 74171)	16	19	Alyson Williams
18	MIC CHECKA (Atco/EastWest 96159)	22	10	Das EFX
19	PEOPLE EVERYDAY (Chrysalis 50397)	25	10	Arrested Development
20	WHAT ABOUT YOUR FRIENDS (Arista/LaFace 1-4009)	36	6	TLC
21	SOMEBODY'S BEEN SLEEPIN' IN MY BED (Capitol 44825)	18	17	Gary Brown
22	SOMEONE TO HOLD (Epic 74482)	37	5	Trey Lorenz
23	THE DOO-BOP SONG (Warner Bros. 18930)	21	10	Miles Davis
24	END OF THE ROAD (Motown 374631)	9	14	Boyz II Men
25	MR. LOVERMAN (From Deep Cover) (Epic 74257)	23	22	Shabba Ranks
26	MY KINDA GIRL (Atlantic 87466)	30	14	The Rude Boys
27	RUMP SHAKER (MCA 54388)	DEBUT		Wreckx-N-Effect
28	LOVE SHOULDA BROUGHT (LaFace 2-4035)	DEBUT		Toni Braxton
29	ALONE WITH YOU (Warner Bros. 19008)	31	11	Tevin Campbell
30	I'M STILL WAITING (Uptown 54451)	38	12	Jodeci
31	BRAINSTORMING (Motown 2170)	26	17	M.C. Brains
32	I MISSED THE BUS (Ruffhouse 74498)	33	4	Kris Kross
33	COMMITTED (Jive 864)	34	11	Third World
34	CAN U HANDLE IT (EastWest 98510)	35	9	Gerald Levert
35	JUMP AROUND (Tommy Boy 526)	29	17	House Of Pain
36	THEY REMINISCE OVER YOU (T.R.O.Y.) (Elektra 64773)	20	21	Pete Rock & C.L. Smooth
37	GIVING HIM SOMETHING HE CAN FEEL (Atco/EastWest 98560)	32	19	En Vogue
38	CROSSOVER (RAL 74173)	19	12	EPMD
39	FLEX (Columbia 74373)	DEBUT		Mad Cobra
40	A LITTLE MORE LOVE (Arista 2449)	42	14	Lisa Stansfield
41	AIN'T NO STOPPIN' US (Jive 42086)	40	5	Mike Davis
42	MY DESTINY (Motown 2176)	43	10	Lionel Richie
43	FREE YOUR MIND (Atco/EastWest 98487)	44	2	En Vogue
44	LOVE MAKES THE WORLD GO ROUND (Island/Gee Street 864160)	46	3	Don-E.
45	MY NAME IS PRINCE (Paisley Park 18707)	DEBUT		Prince
46	I'VE BEEN WATCHIN' (Columbia 74012)	47	6	Joe Public
47	INSIDE THAT I CRIED (A&M 0059)	49	5	CeCe Peniston
48	WORK TO DO (Mercury 856136-4)	41	6	Vanessa Williams
49	GAMES (Atlantic 87748)	52	6	Chuckii Booker
50	LOVE'S TAKEN OVER (Silas 54321)	DEBUT		Chante Moore
51	DEPEND ON YOU (Capitol 44824)	48	22	BeBe & CeCe Winans
52	NEVER SATISFIED (Giant/Reprise 18981)	51	25	Good 2 Go
53	I'D DIE WITHOUT YOU (Gee Street 24034)	57	5	P.M. Dawn
54	LET'S GET CLOSER (Reprise 18783)	58	3	Michael Cooper
55	GOOD ENOUGH (MCA 54517)	DEBUT		Bobby Brown
56	GROOVIN' IN THE MIDNIGHT (Charisma 12617)	DEBUT		Maxi Priest
57	YOU ME (Atco/EastWest 98495)	61	2	Men At Large
58	ONE NIGHT STAND (Uptown 54445)	62	5	Father M.C.
59	IF I EVER FALL IN LOVE (Gasoline 54518)	DEBUT		Shai
60	MUST BE REAL LOVE (Tabu/A&M 7701)	63	7	Rhonda Clark
61	WARM IT UP (Ruffhouse 74346)	53	17	Kris Kross
62	DON'T SWEAT THE TECHNIQUE (MCA 54418)	54	17	Eric B. & Rakim
63	IT ALL BEGINS (MCA 54396)	60	14	Jody Watley
64	THROUGH THE TEARS (Pendulum 64728)	65	12	Melisa Morgan
65	'TILL YOU COME BACK (Manhattan 44852)	67	3	Rachelle Ferrell
66	TRIPPIN' OUT (Columbia 74379)	DEBUT		Prince Markie
67	I WANT TO LOVE YOU (Elektra 84694)	68	2	Keith Sweat
68	YEAH, YEAH, YEAH. (Zoo 14051)	64	7	Voices
69	AIN'T NOBODY LIKE YOU (Giant 18849)	75	7	Miki Howard
70	RIGHT HERE (RCA 62355)	DEBUT		SWV
71	BACK TO THE HOTEL (Profile 5367)	80	8	N2Deep
72	WELCOME TO THE GHETTO (Jive 42085)	69	10	Spice!
73	WHEN YOU LOVE SOMEBODY (MCA 54481)	81	5	Patti LaBelle
74	DREAM COME TRUE (Delicious 89546)	71	13	Brand New Heavy
75	ALL OF MY LOVE (Epic 74322)	72	15	Kathy Sledge
76	LIFT YOUR HEAD AND SMILE (Bust It 71249)	83	2	Special Generation
77	I GOT A THANG 4 YA (Perspective 0008)	84	5	Lo-Key
78	SLOW AND SEXY (Epic 74257)	86	2	Shabba Ranks
79	GOODBYE MY LOVE (Mercury 864-492)	DEBUT		Brian McKnight
80	ANOTHER CHANCE (Warner Bros. 18811)	87	4	El DeBarge
81	STILL IN LOVE WITH YOU (Tabu 0106)	73	12	Cherelle
82	WHO WILL I CHOOSE (Atco/EastWest 623591)	74	14	Chris Bender
83	WOULD I LIE TO YOU (Capitol 44809)	90	3	Charles And Eddie
84	JUST FOR TONIGHT (Mercury 865888)	76	22	Vanessa Williams
85	I'M OVERJOYED (Third Sto 98486)	DEBUT		Nona Gaye
86	DID YOU PRAY TODAY (Giant/Reprise 18871)	77	13	Lisa Taylor
87	LET'S GET NAKED (LaFace 2-4014)	78	10	Highland Place Mobsters
88	JUST LYKE COMPTON (Profile 5372)	82	9	DJ Quik
89	MOVE ME NO MOUNTAIN (Virgin 12585)	88	14	Soul II Soul
90	LET'S TALK ABOUT LOVE (Solar 74539)	89	8	3rd Avenue
91	WHO'S LOVIN' YOU (Motown 2182)	DEBUT		The Jackson 5
92	QUICKIE (Capitol 44858)	91	7	Full Force
93	WISHING ON A STAR (Epic 74343)	92	18	Cover Girls
94	1-4-ALL-4-1 (Biv 102171)	93	8	East Coast Family
95	WHY ME BABY (Elektra 64777)	94	35	Keith Sweat
96	I MISS YOU (Columbia 74313)	95	22	Joe Public
97	YOU REMIND ME (From Strictly Business) (Uptown/MCA 54327)	96	25	Mary J. Blige
98	BABY BABY BABY (Arista/LaFace 1-4928)	97	21	TLC
99	WHEN YOU'VE BEEN BLESSED (MCA 54376)	98	23	Patti LaBelle
100	THEY WANT EFX (Atco/EastWest 4-96206)	99	26	Das EFX



TOP 30 DANCE SINGLES

CASH BOX • OCTOBER 31, 1992

1	LSI (LOVE SEX INTELLIGENCE) (Epic 74401)	The Shamen	9 3
2	HYPNOTIZED (Great Jones 530 617/Island)	Clubland Featuring Zemya Hamilton	8 7
3	RHYTHM IS A DANCER (Arista 1-2445)	Snap	7 15
4	KEEP IT COMIN'... (Columbia)	C+C Music Factory	1 7
5	HUMPIN' AROUND (MCA 54343)	Bobby Brown	2 7
6	PEOPLE EVERYDAY (Chrysalis 19756/ERG)	Arrested Development	6 7
7	JUMP AROUND (Tommy Boy 526)	House of Pain	4 19
8	STINKIN' THINKIN' (Elektra 66363)	Happy Mondays	19 3
9	JUMP! (Sunshine 1-2456/Arista)	The Movement	5 11
10	EVERYBODY'S FREE (TO FEEL GOOD) (Epic 74444)	Rozalla	3 9
11	FREE YOUR MIND (Atco EastWest 96128/Atlantic)	En Vogue	15 3
12	MY PEACE OF HEAVEN (Atco EastWest 96153)	Ten City	10 9
13	WORK TO DO (Wing 863 541/Mercury)	Vanessa Williams	13 5
14	MIC CHECKA (Atco 96159/EastWest)	Das EFX	11 11
15	ARE YOU READY TO FLY? (Epic 74729)	Rozalla	DEBUT
16	TRUE FUSCHNICK (Jive 42078)	Fu-Schnickens	23 5
17	HOT SEX (Jive 42094)	A Tribe Called Quest	18 5
18	SAMBA (Freeze 50019)	House Of Gypsies	24 3
19	FIRE/JERICO (Elektra 66370)	The Prodigy	DEBUT
20	TAKE ME BACK TO LOVE AGAIN (Epic 74212)	Kathy Sledge	17 26
21	RUNAWAY (Elektra 66424)	Dee Lite	14 19
22	REAL COOL WORLD (Warner Bros. 40575)	David Bowie	22 7
23	PEACE & LOVE, INC. (Tommy Boy 544/Warner Bros.)	Information Society	DEBUT
24	EVERYBODY IN THE PLACE (Elektra 66411)	The Prodigy	12 13
25	OBSESSION (Giant 40545)	Army Of Lovers	DEBUT
26	JAM (Epic 74334)	Michael Jackson	16 13
27	KEEP ON WALKIN (A&M 1598)	CeCe Peniston	20 20
28	YOU GOTTA BELIEVE (Interscope 98492)	Marky Mark & The Funky Bunch	DEBUT
29	RAIN FALLS (Virgin 96173)	Frankie Knuckles Featuring Lisa Michaelis	21 19
30	THEY REMINISCE OVER YOU (Elektra 64773)	Pete Rock & C.L. Smooth	25 20

TOP 30 RAP SINGLES

CASH BOX • OCTOBER 31, 1992

1	HERE IT COMES/BACK TO THE GRILL (Ral 74414/Chaos)	MC Serch	3 9
2	360 DEGREES (WHAT GOES AROUND) (Elektra 64708)	Grand Puba	1 10
3	EVER SO CLEAR (Rap-A-Lot 53807/Priority)	Bushwick Bill	5 8
4	LOST IN THE STORM (Select 64716/Elektra)	Chubb Rock	9 4
5	BLOW YOUR MIND (Ral 4755/Chaos)	Redman	8 5
6	EX GIRL TO THE NEXT GIRL (Chrysalis 50405/ERG)	Gang Starr	6 6
7	TOSS IT UP (Polydrom 865 861/PLG)	Zhiggye	7 7
8	MIC CHECKA (Atco 96159/EasWest)	Das EFX	2 11
9	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	4 9
10	RUMP SHAKER (MCA 54388)	Wreckx-N-Effects	11 3
11	AIN'T TOO MUCH WORRIED (Wrap 118/Ichiban)	MC Breed	13 6
12	CLEAN UP MAN (Rap-A-Lot 53806/Priority)	Willie D.	10 4
13	LATIN LINGO (Ruffhouse 74478/Columbia)	Cypress Hill	16 4
14	THE FINAL FRONTIER (Priority 53810)	MC Ren	15 5
15	PSYCHO (Pendulum 66383/Elektra)	Lords Of The Underground	21 3
16	HAZY SHADE OF CRIMINAL (Def Jam/Chaos 74487)	Public Enemy	19 2
17	I MISSED THE BUS (Ruffhouse 74498/Columbia)	Kris Kross	23 3
18	STRAIGHTEN IT OUT (Elektra 64711)	Pete Rock & C.L. Smooth	DEBUT
19	LONEY MONDAY MORNING (Atco EastWest 96151)	Snow	20 2
20	HOOD TOOK ME UNDER (Orpheus 74448/Epic)	Compton's Most Wanted	29 2
21	BLACK PEARL (Atco EastWest 98494)	Yo-Yo	24 2
22	TRUE FUSCHNICK (Jive 42079)	Fu-Schnickens	26 2
23	CROSSOVER (Ral 74173/Chaos)	EPMD	12 13
24	WELCOME TO THE GHETTO (Jive 42085)	Spice 1	14 15
25	GHETTO RED HOT (Columbia 38T7439)	Super Cat	17 18
26	JUS LYKE COMPTON (Profile 5372)	DJ Quik	18 13
27	NOT GONNA BE ABLE TO DO IT (Big Beat 10076)	Double XX Posse	DEBUT
28	JUMP AROUND (Tommy Boy 526)	House of Pain	22 19
29	BACK TO THE HOTEL (Profile 7367)	N2Deep	25 18
30	PASS DA MIC (Atco EastWest 96162)	Da Youngsters	28 7

THE RHYME

By M.R. Martinez

SOUND NIBBLES: "Freedom of Speech" will replace "Cop Killer," the controversial track on Body Count's gold certified debut album for Sire/Rhyme Syndicate Records. Body Count mastermind, Ice-T, recently announced that the track, which features a sample of Jimi Hendrix's "Foxy Lady," was originally recorded for T's 1989 album, *Iceberg/Freedom of Speech...Just Watch What You Say...Neva' Again* is the title of the upcoming 12-track debut album from Los Angeles-based rapper KAM, who in January will drop the second collection of lingo litany from Ice Cube's Street Knowledge Records, distributed through EastWest Records. The album contains tracks like "Stereo Type," "Drama" and "Watts Riot," which he performed with Ice Cube....Bust It Records is about to shoot out *Playin' 4 Keeps* by DBG's aka Detroit Band of Gangsters. People who've heard this collection of hard core street nightmare rhymes don't call it funky, but downright stinky.



R. Kelly and Public Announcement recently performed on NBC-TV's *The Tonight Show*. The group unveiled their hit "Slow Dance" from their *Born in the '90s* album. After the show, R. Kelly took time out to pose with the show's host, Jay Leno (left) and bandleader Branford Marsalis (right).



Chrysalis recording group Arrested Development, who has been mining platinum out of "Tennessee," the hit song from their debut album, *3 years 5 Months & 2 Days in The Life Of*, have been selected by filmmaker Spike Lee to compose the closing song to his upcoming film *Malcolm X*. The song, "Revolution," will be the first single and video (which Lee will direct) from a forthcoming Chrysalis/EMIRG soundtrack album slated for release November 2. Pictured in the back are (l-r): Ishe and Headliner. Pictured in the front are (l-r): Speech, Lee and Taree.

TOP 200 POP ALBUMS

CASH BOX • OCTOBER 31, 1992

The square bullet indicates strong upward chart movement



#1 ALBUM: Garth Brooks



HIGH DEBUT: Prince #5

TOP 200 POP ALBUMS CHART INDEX

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Alabama / 66	Firehouse / 88	Naughty By Nature / 178	Soup Dragons / 142
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Erasure / 139	Erasure / 139	Jackman, Michael / 117	ZZ Top / 115

102 DEAD SERIOUS (A&M EastWest 91827)(G)	OAS EFX	95	27
103 CAN'T RUN FROM YOURSELF (Liberty 98987)	TANYA TUCKER	DEBUT	
104 FOREVER MY LADY (MCA 10198)(P)	JOCELI	96	58
105 TAKIN' MY TIME (Virgin 86349)	AFTER 7	94	7
106 I'M GOIN' OUT LIKE A SOLDIER (Rap-A-Lot 57188)(Priority)	WILLIE D.	93	4
107 88.9 F (A&M 54005)	SUZANNE VEGA	98	5
108 THE COMMITMENTS (MCA 10286)(P)	SOUNDTRACK	108	62
109 WAY 2 FONKY (Profile 1430)	D.J. OUIK	99	12
110 WATCHA GONNA DO WITH A COWBOY (Liberty 98818)	CHRIS LEDOUX	102	10
111 FEMME FATALE (Giant 24452)(Reprise)	MIKI HOWARD	109	4
112 NO MORE TEARS (Epic 46795)(P)	OZZY OSBOURNE	127	57
113 HORMONALLY YOURS (London 28266)	SHAKESPEAR'S SISTER	104	12
114 BORN INTO THE 80'S (Jive 41469-2/4)(G)	R. KELLY ANOTHE PUBLIC ANNOUNCEMENT	107	39
115 GREATEST HITS (Warner Bros. 26846)(P)	ZZ TOP	105	26
116 PSALM 86... (Warner Bros. 26727)	MINISTRY	110	14
117 DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	113	47
118 KEEP IT GOIN' ON (Jive 41474)	HI-FIVE	111	9
119 HOME FOR CHRISTMAS (A&M 31454)	AMY GRANT	DEBUT	
120 HEART IN MOTION (A&M 15321)(P3)	AMY GRANT	114	84
121 TIME FOR LOVE (Capitol 96859)	FREDDIE JACKSON	119	9
122 BACK TO FRONT (Molown 6338)(G)	LIONEL RICHIE	116	23
123 MAD MAD WORLD (Capitol 97723)	TOM COCHRANE	117	21
124 IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2)	TRAVIS TRITT	141	72
125 THE EXTREMIST (Relativity 1053)	JOE SATRIANI	106	14
126 UPFRONT (Elektra 81272)	DAVID SANBORN	118	23
127 UNFORGETTABLE (Elektra 61049)(P4)	NATALIE COLE	120	71
128 LUCK OF THE DRAW (Capitol 96141)(P4)	BONNIE RAITT	122	69
129 C.M.B. (Grant 24429)(P2)	COLOR ME BADD	123	65
130 MO' MONEY (A&M 1004)	SOUNDTRACK	100	17
131 THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P3)	MADONNA	124	101
132 MCMXC A.D. (Charisma 91642)(P)	ENIGMA	132	88
133 WAYNE'S WORLD (Warner Bros. 26805)(P)	SOUNDTRACK	126	35
134 ANGEL DUST (Slash 26785)	FAITH NO MORE	115	18
135 TOURISM (EMI 99928)	ROXETTE	DEBUT	
136 I WAS WARNED (Mercury 314512)	ROBERT CRAY	121	6
137 PSYCHO CITY (Capitol 98835)	GREAT WHITE	125	4
138 TONGUES AND TAILS (Columbia 46797)	SOPHIE B. HAWKINS	128	24
139 ABBA-ESQUE (Mute 61386)	ERASURE	133	15
140 CHECK YOUR HEAD (Capitol 98938)(G)	BEASTIE BOYS	136	26
141 SHAKE YOUR MONEY MAKER (Def American 24278)(P3)	THE BLACK CROWES	138	135
142 HOTWIRED (Mercury 3145131782)	SOUP DRAGONS	139	25
143 THE WILD LIFE (Chrysalis 21911)	SLAUGHTER	143	26
144 PERFECTLY FRANK (Columbia 52965)	TONY BENNETT	144	4
145 PLEASE DON'T GO (Next Plateau/London 828368)	K.W.S.	151	2
146 YOUR ARSENAL (Sire 26994)(Reprise)	MORRISSEY	103	11
147 GREATEST HITS PLUS (Columbia 52753)	RICKY VAN SHELTON	74	9
148 BADDEST OF THE BAD (EMI 97718/ERG)	GEORGE THOROGOOD	129	11
149 BADMOTORFINGER (A&M 5374)(G)	SOUNDGARDEN	130	54
150 BEST OF... (Warner Bros./Sire)	SMITHS	64	3
151 RITES OF PASSAGE (Epic 48865)	INDIGO GIRLS	131	23
152 FROM THE HEART (Columbia 52436)	DOUG STONE	145	10
153 BEAUTY AND THE BEAST (Walt Disney 60618)(P)	SOUNDTRACK	147	46
154 GOOD STUFF (Reprise 26985)	THE B-52'S	146	16
155 DIRTY (DGC 24485)	SONIC YOUTH	150	13
156 SURE LOVE (Curb 77581)	HAL KETCHUM	154	3
157 THE COMFORT ZONE (Wing/Mercury 843522)(P)	VANESSA WILLIAMS	148	61
158 VERY BEST & BEYOND (Atlantic 89999)	FOREIGNER	157	3
159 MTV: PARTY TO GO, VOL. 2 (Tommy Boy 1053)	VARIOUS ARTISTS	156	14
160 WISH (Elektra 61309)(P)	THE CURE	152	26
161 OFF THE DEEF END (Scotti Bros. 75256)(G)	"WEIRO AL" YANKOVIC	153	26
162 REVENGE (Mercury 8480372)(G)	KISS	159	21
163 RUSH STREET (Capitol 95874)(P)	RICHARD MARX	158	50
164 INFINITY WITHIN (Elektra 61313)	DEE LITE	155	17
165 EMOTIONS (Columbia 47980)(P3)	MARIAH CAREY	160	57
166 TREY LORENZ (Epic 47840)	TREY LORENZ	DEBUT	
167 SPICE 1 (Jive 41481)	SPICE 1	161	13
168 FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594)(P2)	VAN HALEN	164	70
169 PSYCHOTIC SUPPER (Geffen 24424)(G)	TESLA	166	57
170 FINALLY (A&M 5381)	CECE PENISTON	163	38
171 OUT OF TIME (Warner Bros. 26496)(P3)	R.E.M.	183	58
172 NEVER ENOUGH (Island 512120)(G)	MELISSA ETHERIDGE	169	31
173 I GOTTA GET MINE YO (Select 61299)(Elektra)	CHUBB ROCK	162	6
174 JACKYL (Geffen 24489)	JACKYL	190	3
175 LITTLE EARTHQUAKES (Atlantic 82358)	TORIAMOS	134	28
176 BARCELONA GOLD (Warner Bros. 26974)	VARIOUS ARTISTS	165	13
177 DARE TO DREAM (Private Music 81096)(P)	YANNI	171	31
178 NAUGHTY BY NATURE (Tommy Boy 1044)(P)	NAUGHTY BY NATURE	172	59
179 SARAFINA! THE SOUND OF FREEDOM (Qwest 45060/WB)	SOUNDTRACK	DEBUT	
180 SISTER ACT (Hollywood 61334)	SOUNDTRACK	135	18
181 SECRET BTORY (Geffen 24458)	PAT METHENY	174	13
182 EMPIRE (EMI 92806)(P2)	QUEENSRYCHE	182	111
183 FREE-FOR-ALL (RCA 61113)	MICHAEL PENN	175	4
184 KIKO (Slash 26788/Warner Bros.)	LOS LOBOS	177	21
185 HOLDING MY OWN (MCA 10532)	GEORGE STRAIT	178	25
186 KISS MY BLACK AZZ (Ruthless 53802)(P)	MC REN	181	15
187 AS UGLY AS THEY WANT TO BE (Mercury 68823)(P)	UGLY KID JOE	167	38
188 RED HOT + DANCE (Columbia 52826)	VARIOUS ARTISTS	166	14
189 TOO LEGIT TO QUIT (Capitol 98151)(P3)	HAMMER	170	51
190 ALL I CAN BE (Epic 47468)	COLLIN RAYE	197	41
191 JOSHUA JUDGES RUTH (Curb/MCA 19475)	LYLE LOVETT	173	28
192 RETURN OF THE PRODUCT (Del Jam 52964)(Chaos)	MC SERCH	142	7
193 LITTLE LIGHT MUSIC (Chrysalis 21964)(ERG)	JETHRO TULL	176	3
194 HEAVY RHYME EXPERIENCE (Delicious Vinyl 92178)(Atlantic)	THE BRANO NEW HEAVIES	179	9
195 WEEKEND IN MONACO (GRP 9681)	THE RIPPINGTONS FEATURING RUSS FREEMAN	180	7
196 DON'T SWEAT THE TECHNIQUE (MCA 10594)	ERIC B. & RAKIM	149	16
197 THE SKY IS CRYING (Epic 47390)(P)	STEVIE RAY VAUGHAN	184	49
198 THE KINGS OF BASS (Joey Boy 3004)	BASS PATROL	185	5
199 BRIAN MCKNIGHT (Mercury 848605)	BRIAN MCKNIGHT	140	7
200 MECCA & THE SOUL BROTHER (Elektra 60948)	PETE ROCK & C.L. SMOOTH	187	18

1 THE CHASE (Liberty 98743)	GARTH BROOKS	31	4
2 AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138)	R.E.M.	2	2
3 SOME GAVE ALL (Mercury 610635)(P3)	BILLY RAY CYRUS	7	22
4 UNPLUGGED (Reprise 45024)	ERIC CLAPTON	4	8
5 (Paisley Park 45037)	PRINCE & THE N.P.G.	DEBUT	
6 TIMELESS (THE CLASSICS) (Columbia 52783)	MICHAEL BOLTON	6	2
7 US (Geffen 24473)	PETER GABRIEL	3	3
8 TEN (Epic 47857)(P2)	PEARL JAM	8	45
9 DIRT (Columbia 52475)	ALICE IN CHAINS	5	3
10 BEYOND THE SEASON (Liberty 98742)	GARTH BROOKS	9	7
11 BRAND NEW MAN (Arista 18658)	BROOKS & DUNN	35	26
12 I STILL BELIEVE IN YOU (MCA 10630)	VINCE GILL	12	6
13 WHAT'S THE 411? (Uptown 10681/MCA)	MARY J. BLIGE	14	11
14 ROVIN' THE WIND (Liberty 96330)(P7)	GARTH BROOKS	15	58
15 WYONNNA (Curb/MCA 10529)(P)	WYONNNA	23	28
16 BOBBY (MCA 10417)	BOBBY BROWN	11	8
17 WHAT HITS? (EMI 94782)	REO HOT CHILI PEPPERS	19	2
18 SINGLES (Epic 52476)	SOUNDTRACK	10	16
19 NO FENCES (Liberty 93866)(P6)	GARTH BROOKS	17	111
20 BOOMERANG (LaFace 26006)	SOUNDTRACK	21	15
21 TOTALLY KROSSED OUT (Ruffhouse/Columbia 48710)(P2)	KRIS KROSS	16	29
22 LITTLE BIG MAN (Rap-A-Lot 57189)(Priority)	BUSHWICK BILL	25	2
23 BROKEN (Interscope 92213)	NINE INCH NAILS	13	4
24 FUNKY DIVAS (A&M EastWest 92121-2)(P)	EN VOGUE	20	30
25 GREATEST HITS (Hollywood 61265)	QUEEN	18	4
26 9 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(G)	ARRESTED DEVELOPMENT	24	28
27 OUR TIME IN EDEN (Elektra 61385)	10,000 MANIACS	22	3
28 METALLICA (Elektra 61113)(P5)	METALLICA	30	62
29 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)(P2)	REO HOT CHILI PEPPERS	27	56
30 ADRENALIZE (Mercury 512185)(P3)	DEF LEPPARD	34	29
31 COME ON COME ON (Columbia 48881)	MARY-CHAPIN CARPENTER	37	15
32 III SIDES TO EVERY STORY (A&M 31454)	EXTREME	26	4
33 THE ONE (MCA 10614)	ELTON JOHN	28	17
34 GUERRILLAS IN THE MIST (Atlantic 92206)	OLLENCH MOB	33	4
35 GREATEST MISSES (Def Jam 53014/Chaos)	PUBLIC ENEMY	32	4
36 DIVA (Arista 18704)(G)	ANNIE LENNOX	40	22
37 TEMPLE OF THE DOG (A&M 5350)	TEMPLE OF THE DOG	29	16
38 SEMINOLE WIND (BNA 61029)	JOHN ANDERSON	42	34
39 MOODS & MOMENTS (Curb 77556)	WAYNE NEWTON	41	15
40 ACHTUNG BABY (Island 510347)(P3)	U2	44	47
41 HOUSE OF FAIN (Tommy Boy 1056)	HOUSE OF PAIN	36	11
42 USE YOUR ILLUSION I (Geffen 24415)(P3)	GUNS N' ROSES	38	57
43 OHH...ON THE TLC TIP (Arista 26003)(G)	TLC	39	34
44 FOCKET FULL OF KRYPTONITE (Epic 47309)	SPIN DOCTORS	50	12
45 T-R-O-U-B-L-E (Warner Bros. 45048)	TRAVIS TRITT	48	8
46 COUNTDOWN TO EXTINCTION (Capitol 98531)(P)	MEGAEETH	43	14
47 GARTH BROOKS (Liberty 90897)(P3)	GARTH BROOKS	49	129
48 AM I NOT YOUR GIRL (Chrysalis 21952)	SINEAD O'CONNOR	71	4
49 JON SECADA (SBK 98845)	JON SECADA	37	13
50 HERE COMES TROUBLE (Atlantic 91759)	BAD COMPANY	59	3
51 LIVE MTV UNPLUGGED (Columbia 52758)(P)	MARIAH CAREY	45	20
52 IN THE BEGINNING (Epic 53168)	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	DEBUT	
53 HEARTS IN ARMOR (MCA 10641)	TRISHA YEARWOOD	4	



FILM/VIDEO

TOP 30 VIDEO RENTALS

CASH BOX • OCTOBER 31, 1992

1	BASIC INSTINCT (Live Home Video)	1	2
2	BEETHOVEN (MCA/Universal)	2	2
3	MY COUSIN VINNY (Fox Video)	5	4
4	FINAL ANALYSIS (Warner Home Video)	3	8
5	FRIED GREEN TOMATOES (MCA/Universal)	4	7
6	WHITE MEN CAN'T JUMP (Fox Video)	6	7
7	LAWNMOWER MAN (Columbia/TriStar)	7	6
8	ONCE UPON A CRIME (MGM/UA Home Video)	20	3
9	WHITE SANDS (Warner)	9	7
10	STRAIGHT TALK (Hollywood Home Video)	11	3
11	THE BABE (MCA/Universal)		DEBUT
12	THUNDERHEART (Columbia TriStar)	10	2
13	MAMBO KINGS (Warner Bros.)	12	6
14	AMERICAN ME (MCA/Universal)	14	8
15	NEWSIES (Disney)	24	2
16	PRINCE OF TIDES (Columbia TriStar)	13	9
17	LADYBUGS (Paramount)	15	5
18	CRISS CROSS (MGM-UA)	19	4
19	MISSISSIPPI MASALA (Columbia TriStar)	16	7
20	ONE FALSE MOVE (Columbia TriStar)	26	2
21	ERNEST SCARED STUPID (Disney)	18	5
22	IRON EAGLE III: ACES (Columbia TriStar)	17	3
23	THE HAND THAT ROCKS THE CRADLE (Hollywood)	21	11
24	PARIS IS BURNING (Academy Entertainment)	29	2
25	MEMOIRS OF AN INVISIBLE MAN (Warner)	22	7
26	LEAVING NORMAL (MCA/Universal)	25	5
27	FERN GULLY (Fox Video)	27	7
28	THE RESCUERS (Walt Disney Home Video)	28	3
29	SPLIT SECOND (HBO)	23	5
30	RADIO FLYER (Columbia TriStar)	30	3

TOP 10 MUSIC VIDEOS

CASH BOX • OCTOBER 31, 1992

1	ERIC CLAPTON: UNPLUGGED (Warner Home Video \$19.98)	3	5
2	PRINCE AND THE N.P.G.: DIAMONDS AND PEARLS (Warner Home Video \$19.98)		DEBUT
3	BOB MARLEY: TIME WILL TELL (PolyGram \$19.98)	7	5
4	KISS: X-TREME CLOSE UP (PolyGram \$19.95)	2	11
5	ELTON JOHN: LIVE (A*Vision \$24.98)	5	7
6	THIS IS GARTH BROOKS (Liberty Home Video \$24.98)	8	11
7	BILLY RAY CYRUS (PolyGram Video \$12.95)	4	11
8	EN VOGUE: FUNKY DIVAS (A*VISION \$19.98)	6	5
9	THE CURE: PLAY OUT (Set To Run \$19.98)	9	3
10	FOR THOSE ABOUT TO ROCK (Warner Home Video \$19.98)		DEBUT

VID BIZ

By John Goff

A FRIEND OF MINE ONCE SAID, "Of all the female performers the one who sang with the most heart was Patsy Cline." Cline herself told Dottie West, "Hoss, if you don't do it with feeling...don't." Billy Walker says of Willie Nelson's artistry, "A lot of guys manufacture songs, he writes them... It's a God-given talent... You've got to have the Spirit..." to do what he does. *Heart, feeling, spirit*, whatever you want to call it, those performers with longevity—living or dead in any field—have it and it's what separates them from the manufacturers who come, make a bundle and go, largely forgotten, into that good night.

Hallway Entertainment is releasing a series of video biographies which, taken singularly, are pretty much standard tributes to *A* performer. Viewed en masse, one after another, a couple of interesting themes emerge through their consistent recurrence: the heart-feeling-spirit each performer is endowed with and the tremendous back-stopping of fan devotion to performer (as in the George Jones piece) as well as performer devotion to fan (Loretta Lynn).

The Real Patsy Cline, Willie, My Life, George Jones: Same Ole Me and *Loretta Lynn: Honky Tonk Girl*, viewed back-to-back shows rises from grinding poverty, dogged persistence, come-backs from near destruction, dedication to belief in themselves and others belief in them and, through spoken tributes and remembrances of fellow performers, producers, family members and friends, emerges that pervasive image of a person set apart from others with the indefinable and unseen *inner demon or angel* which makes them different. Others have been through all or similar circumstances and situations and never made it to that rarified level. Why these? It *has* to be inborn, why else would it be so elusive? It's tough even attempting to describe it. It's just there and that's all there is to it.

Jones' inner demons show more graphically than others. From early footage of his beginnings to today you can see a transformation of features—that face has been lived in but the eyes retain the fire. A young, smiling, crew-

cut Jones, hellraising footage of one of his arrests with him slashing at the camera and then present-day, at-peace-for-now Jones admitting to his problems makes for fascinating watching and comparison. Nelson's dance to a different beat saw him aided by friends. Ray Price recalls the early days: "We tried to figure out a means of keeping him alive." Patsy Cline had her share of near fatal accidents and emerges as a hard-living, no-nonsense type who cracked the door for all female performers in a good-of-boy world to follow and Loretta Lynn, strongly influenced and befriended by Cline picked up the torch and went on to become the first female "Entertainer Of The Year" in country music. Lynn, Jones and Nelson are also seen mixing with their fans today, becoming one of *them*, a facet which perhaps helps inspire such devotion in their followings. (And in these days of so-called Heroes selling autographs that's damned nice to see.) Jones, who's risen more times than Dracula, attributes his longevity to that fan devotion and says he just keeps trying to give something back.

Also, these four careers crossed at various times and respect for one another built through these meetings, workings is interesting to follow. Waylon Jennings (who's also an upcoming subject of Hallway along with Jessi Colter and Jerry Lee Lewis) is woven through with these others and recalls putting Jones up during a few of his classic benders. All of these people show respect for one another, for their fans and a tremendous love of what they do. They emerge as simplistic, complex people who have something inside them which not even themselves can identify but which multitudes identify with. And not only country music fans. Each of these artists have possessed the ability to crossover with success, Nelson moreso than others.

It's a good series of videos, entertaining with vintage footage of all the performers as well as insightful with interviews. Tunes largely give way to interviews so they're not just music vids. Give a shot to viewing a couple back-to-back and watch the paths cross and the similarities emerge and you'll have a fascinating journey.

VIDEO REVIEWS

By Milt Petty

■ *Achtung Baby: The Videos, The Cameos And A Whole Lot of Interference From Zoo TV U2* (PolyGram). Currently Available on videocassette at \$19.95

The best of the new U2 Zoo TV tape is worth the price of admission, but unless you are a committed fan, be prepared to endure some filler.

This hour-long video opens with a short history of the band, takes the viewer through the recording of *Achtung Baby*, the album, in Berlin, shows us the various promotional videos made for the album and follows that with peeks at what U2's life is like while on the road. The latter features Bono philosophizing in a more matter-of-fact, world-weary tone than he has previously taken.

The most compelling promotional videos are the experimental, hallucinogenic "Mysterious Ways," and the Kevin Godley-directed "Even Better than The Real Thing" which features a series of jumpy montages. The video for "Until The End Of The World" hasn't been seen before.

Achtung Baby: The Video is on the cutting edge of the genre. However, I would prefer to see a straightforward concert performance, minus the artiness and the Bono profundities.

FILM/VIDEO

Pay-Per-View Shows A Tough Sell

By Milt Petty



Sinead steals Dylan's thunder

THE BOB DYLAN TRIBUTE EVENT broadcast live from Madison Square Garden Friday, October 16, did only moderate business for cable franchisees.

The event (which garnered significant post-publicity when Sinead O'Connor was booed loudly as she prepared to sing a Dylan song, then opted instead to recite Bob Marley's "War") manifested the difficulty PPV promoters and cable companies are having in positioning this new in-home concert experience.

The Bob-fest, as standout participant Neil Young dubbed the event, promised much to the Baby Boomers most likely to have cable access to pay-per-view.

Though Dylan himself without hit product is not necessarily an A-list concert attraction, such popular performers as Eric Clapton, Tom Petty, Neil Young and John Mellencamp performed, as well as veterans George Harrison, Willie Nelson, Lou Reed, Chrissie Hynde, Ron Wood and Kris Kristofferson, in addition to relatively new acts O'Connor, Sophie B. Hawkins and Eddie Vedder of Pearl Jam.

Roger McGuinn (with Tom Petty's band), The Clancy Bros., The O'Jays, Johnny and June Carter Cash, Mary Chapin Carpenter, Rosanne Cash and Shawn Colvin (working as a trio) also appeared. And, as was suggested by promoters, surprise guests performed (Stevie Wonder).

Dylan sang three songs too, all in an almost incomprehensible nasal vocal style. It is a solo folk approach he returns to on his new album, *Good As I Been To You*, as was the tribute, in celebration of 30 years of performing for Columbia Records.

So how did the show do? Grace Slojkowski, pay-per-view manager at Cablevision Industries (CVI) in Chatsworth, CA, the cable franchise that serves much of the West San Fernando Valley area of Southern California, reports her company had a .25% buy rate, or one out of every 400 of CVI's 67,000 "Impulse" customers (those who have a cable selector box and can order PPV at the press of a button).

That buy rate compares unfavorably to CVI's best-selling concerts, *New Kids On The Block* at one percent, and *The Judds' Farewell Concert* and *The Moscow Festival* concerts

at one-half percent. Each of the concerts cost the viewer about \$20.00 per viewing (The concerts repeat one to four times).

"It's like pulling teeth to sell these big concerts in our market, which is mostly families," says Slojkowski. "Plus, the live concert experience is readily available here in metropolitan Los Angeles. These things do better in areas where people don't have the out-of-home entertainment opportunities that Angelenos are afforded."

Concerts run a poor second to championship boxing matches as a PPV attraction. CVI's all-time best was the second Leonard vs Duran match in December '89, which sold to nine percent of CVI's audience, while Slojkowski expects a four percent buy rate for the upcoming match pitting Riddick Bowe against Evander Holyfield.

One promoter tried to implement a weekly PPV concert series late last year, but pulled out after presenting Reggae Sunsplash, Genesis, Fishbone and Dwight Yoakam to the small PPV universe. The buy rate was very low, says Slojkowski, who has worked in Pay TV and cable for 12 years. "It takes a while for an attempt like that to shake out and pay off. People have to know that there is going to be a new concert every week, and just as this series was building, the promoter opted to pull out."

Promoters for such PPV shows buy rights to access a satellite service such as Viewers Choice or the Request Channel, then charge a licensing fee to cable franchisees. Slojkowski says that after paying that fee her franchise has experienced losses on some events and has yet to turn a significant profit on any single concert PPV show.

We all know it is just a matter of time, however, until the in-home experience overtakes the out-of-home concert experience. The current problem, as I see it, is the cost of PPV concerts—10 bucks seems more in line with their value than the normal \$20—and the fact that most of these events turn up on basic cable, in some cases on commercial TV and frequently on home video precludes anyone who doesn't have a near fanatic's interest in the PPV performing artist from laying out the zops. The Dylan show, for example, will surely end up on Columbia TriStar Home Video within three to six months.

TWENTIETH CENTURY-FOX'S *Night And The City*, starring Robert De Niro and Jessica Lange, a remake of Jules Dassin's film noir drama, a look at the gritty New York streets, is not as strong as I had hoped. In a film that keeps the viewer walking that fine line between laughing and crying De Niro plays a small-time, legal aid attorney with a good heart but a penchant for getting himself and his clients in trouble. Lange plays De Niro's lover, a

TOP 10 SOUNDTRACK ALBUMS

CASH BOX • OCTOBER 31, 1992

1	SINGLES (Epic 52476)	1	13
2	BOOMERANG (LaFace 26006)	2	13
3	HONEYMOON IN VEGAS (Epic Soundtrax 52845)	3	9
4	LAST OF THE MOHICANS (Morgan Creek 20015)	DEBUT	
5	THE COMMITMENTS (MCA 10286)	5	13
6	MO' MONEY (A&M 1004)	4	13
7	WAYNE'S WORLD (Warner Bros. 26805)(P)	6	13
8	BEAUTY AND THE BEAST (Walt Disney 60618)	8	13
9	SARAFINA! THE SOUND OF FREEDOM (Qwest 45060/WB)	DEBUT	
10	SISTER ACT (Hollywood 61334)	7	13

MTV TOP 20 VIDEOS

OCTOBER 31, 1992

1	HAVE YOU EVER NEEDED SOMEONE SO BAD (Mercury)	Def Leppard	2	10
2	FREE YOUR MIND (Alco)	En Vogue	3	10
3	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA)	Patty Smyth & Don Henley	5	8
4	END OF THE ROAD (Motown)	Boyz II Men	1	10
5	BREAKING THE GIRL (WB)	Red Hot Chili Peppers	6	8
6	I'D DIE WITHOUT YOU (LaFace/Arista)	P.M. Dawn	11	2
7	DIGGING IN THE DIRT (Geffen)	Peter Dinklage	7	8
8	PEOPLE EVERYDAY (EMV/Chrysalis)	Arrested Development	9	7
9	WHEN I LOOK INTO YOUR EYES (Epic)	Firehouse	10	4
10	JEREMY (Epic)	Pearl Jam	4	11
11	LAYLA (UNPLUGGED) (Reprise)	Eric Clapton	12	4
12	YESTERDAYS (Geffen)	Guns N' Roses	14	2
13	YOU GOTTA BELIEVE (Interscope/Antalantic)	Marky Mark & The Funky Bunch	13	8
14	REST IN PEACE (A&M)	Extreme	15	6
15	SAD BUT TRUE (Elektra)	Metallica	17	2
16	SHE'S PLAYING HARD TO GET (Jive)	Hi-Five	8	9
17	DRIVE (WB)	R.E.M.	19	2
18	WHAT ABOUT YOUR FRIENDS (LaFace/Arista)	TLC	DEBUT	
19	KEEP THE FAITH (Mercury)	Bon Jovi	20	2
20	WALKING ON BROKEN GLASS (Arista)	Annie Lennox	DEBUT	

barkeep/waitress who is under the thumb of bar owner and wife-beater Cliff Gorman. Lange yearns to get her own place, and for good reason. When De Niro decides to get into the boxing promotion business—going up against big-time promoter Alan King, who almost steals the picture—he borrows money from Lange in return for getting her a license to sell alcohol from the local beverage control authorities.

Well, De Niro has the license forged and ultimately his boxing promotion effort is sabotaged on fight day by King (great name for a boxing promoter), notwithstanding the efforts of ex-pug Jack Warden, who plays King's estranged brother. Still, the film wraps up with a positive ending. Love triumphs.

Night And The City comes in at two-and-one-half checks. It arrives with a soundtrack on Hollywood featuring music played at high volume in the film, including "Wooly Bully," "You Really Got A Hold On Me" and, most notably, "The Great Pretender," sung by both The Platters—during the

film—and Freddie Mercury—prior to its beginning. Additional music is professionally delivered by James Norton Howard.

Jerry Weintraub's *Pure Country*, featuring the debut of singer George Strait, is a pretty darn good family movie. People left the screening I saw feeling good. And though I don't see Strait becoming a movie star or the picture breaking down barriers for country music, it ought to play well to its core following, Strait fans, country music fans and folks in the South and Southwest.

Strait comes across as the down-to-earth, decent good guy that he is, while co-star Isabel Glasser is a find, a real charmer. Rory Calhoun is classic and Lesley Ann Warren is a believable Svengali tour manager. Steve Dorff, veteran of many Clint Eastwood and Snuff Garrett projects, makes the music in *Pure Country* sound even better than it is. Cinematography is gorgeous and, in sum, the movie reminds me of nothing so much as a contemporary Eastwood picture.

The *Pure Country* soundtrack is available on MCA records.

GOSPEL MUSIC

Handel's Messiah: A Soulful Collaboration

Gregory S. Cooper

WARNER BROS. HAS JUST EARNED THE RIGHT to boast of a new star-studded collaboration of artists comparable only to the "We Are The World" project. Titled *Handel's Messiah: A Soulful Celebration*, this project successfully spans centuries and transcends genres of African world music, as it brings the masterpieces of the Western world alive to a new and diverse audience that might not normally ever give it the respect it rightfully deserves.

Nearly 100 of the most talented and respected artists in popular music have gathered to record 16 contemporary interpretations of the classic 18th century oratorio, *Handel's Messiah*.

"It's a celebration of who we are as a people. It's a celebration of 250 years of Handel's work, and it just seems appropriate that we would involve...every genre of black music, from blues to jazz to gospel to ragtime to rap to hip-hop."—Gail Hamilton, co-executive producer



Quincy Jones

Besides the CD and cassette, Warner/Reprise will also be releasing a video of the "Hallelujah!" chorus, which is itself being featured in a segment of PBS' *Great Performances*. Conducted by 26-time Grammy-award winner Quincy Jones, the video will also be worked to mainstream video outlets and will reach 105 Contemporary Christian video outlets.

Furthermore, Warner/Reprise is conducting perhaps one of the most eclectic marketing plans ever undertaken. *Handel's Mes-*

siah: A Soulful Celebration will be highlighted in a print and media campaign that involves various magazines including *Ebony*, *Entertainment Weekly*, *Jet*, *People Weekly* and *Time*. In addition, black gospel marketing promotions have included pre-release cassettes and postcards to radio dj's at the Gospel Music Workshop of America. Time buy spots have been purchased on Black Entertainment Television programs including *Bobby Jones Gospel Television Show*, *Video Gospel* and radio programs, *Inspirations Across America* and *Radioscope*. A satellite press conference was held recently one week before the Congressional Black Caucus, an event that reaches more than 25 media markets. The entire star-studded chorus has been slated to perform on the November 5 Stellar Awards show, which will air in January, as well as *The Arsenio Hall Show* on November 6.

"When I was first approached about this project by Gail Hamilton, I wanted to feature, right along with the celebrated secular stars, celebrated gospel artists who, I thought, were just as accomplished, only not as visible as secular music has allowed others to become. What better way to say it than with SOUL!"—Mervyn Warren, co-executive producer



Tevin Campbell

Tevin Campbell, featured lead singer on "I Know My Redeemer Liveth," has been slated as one of

the guest artists to appear on The Winans Family Clan Christmas musical special. Campbell will be performing a remixed, condensed version of the six-minute cut from the *Messiah* project. The Winans Christmas musical has not yet been announced and will air on one of the major networks.



Patti Austin

Other performers include singers Vanessa Bell Armstrong, The Clark Sisters, Daryl Coley, Fred Hammond & Commissioned, Andrae and Sandra Crouch, Clifton Davis, Mike-E, Larnelle Harris, Edwin and Tramaine Hawkins, Howard Hewitt, Linda Hopkins, Paul Jackson, Jr., Chaka Khan, Gladys Knight, Al Jarreau, Lizz Lee, Babbie Mason, Johnny Mathis, Stephanie Mills, Jeffrey Osborne, Phil Perry, Dianne Reeves, Joe Sample, The Richard Smallwood Singers, The Sounds of Blackness, Take 6, The Harlem Boys Choir, Stevie Wonder, The Yellowjackets, and Chris Willis. Other selections were independently produced by George Duke, David Pack, Take 6, Gary Hines, Bob Sardin, Richard Smallwood, The Yellowjackets, and Fred Hammond.



Take 6



Al Jarreau

After the idea of "Soulful Messiah" was brought to co-executive producer Norman Miller, who manages a number of top gospel artists including his wife Sheila Walsh, Phil Keaggy and Michael English, he solicited the knowledge, enthusiasm, and commitment of Gail Hamilton, who would serve as co-executive producer. Hamilton then enlisted the support and producer services of Mervyn Warren, who would join them as co-executive producer.

Miller also produced "The Young Messiah Tour," the most successful tour in the history of Christian music. Hamilton is founder and president of the Nashville-based artist management company, Choice Management, which successfully launched the careers of the critically acclaimed sextet Take 6. Warren, also a co-executive producer, produced seven of the 16 cuts on "Soulful Messiah." Warren, now a celebrated composer, producer, and arranger, also holds a Masters of Music degree from Oakwood College and heads up his own company, Leapyear Productions.



Mervyn Warren

"Soulful Messiah" will also be re-created in documentary form, narrated by award-winning journalist Ed Bradley, television and Broadway actor Charles Dutton, and actress Phylicia Rashad.

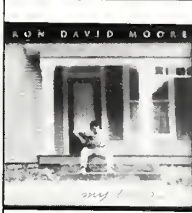
The project has been dedicated to the memory of Alex Haley (originally scheduled to narrate), who died before its completion and Minister Thomas Whitfield (who did appear briefly in the video), who also died before the project's release.

Portions of the proceeds of the "Soulful Messiah" project will benefit The Children's Defense Fund in Washington, D.C., Marian Wright-Edleman, presi-

GOSPEL MUSIC

Songs of Praise

■ **RON DAVID MOORE:** *My House* (Warner Alliance)
My House, the second release from Ron David Moore, is definitely AC, but from there the adjectives fly. Add a little jazz ("When We Pray"). Multiply that times plenty of acoustics ("Spiritual Storm") and a twist of electric with sax ("B.A.D."). Count on Moore at the songwriting helm. (He co-wrote eight of the 10 cuts.) Keep Neal Joseph as co-producer (he, along with Moore, produced the debut album, *The Vision's Clear*.) And that's the sum of *My House*.



■ **RON KENOLY:** *Lift Him Up* (Hosanna! Music)
 Kenoly has gained the reputation of being one of Christian music's top praise and worship leaders. This album bears that fact. Featured are smooth, tranquil, soul-touching ballads mixed with hard-driving material, showcasing the talents of Kenoly and his aggregation of talented singers and musicians. Of special note is a rousing cover of the popular Ricky Grundy-penned song, "Call Him Up."



■ **GARRISON KEILLOR & THE HOPEFUL GOSPEL QUARTET:** *Garrison Keillor & The Hopeful Gospel Quartet* (Epic)
 Garrison Keillor of the popular radio show, *A Prairie Home Companion*, leads this quartet through humor and song in a series of modest replicas of old-time, good-natured America, particularly the locale of Keillor himself, the Midwest. The foursome, who harmonize on such favorites as "There Is A Fountain," and "The Lord Will Make A Way," met while awaiting their time to perform on the *Prairie Home* show. Guitar legend Chet Atkins produced the album, as well as performing and arranging many of the songs.



Ron David Moore was recently awarded a plaque commemorating his number one hit "Weary By Now" from his debut album *The Vision's Clear*. Moore's second project released earlier this month and is entitled *My House*. Presenters of the award from Moore's record label Warner Alliance are (l-r): Barry Landis, director of marketing; Moore; Neal Joseph, vice president/general manager; and Chris Hauser, director of national promotions.

New Releases...

1. NOT ASHAMED (Star Song SSD 8251)—Newsboys
2. OUR WEAPONS ARE NOT CARNAL (Fixit SSD 8237)—Craig Crawford Players
3. CHILDREN IN THE SPIRIT (I AM 08300-74030-2)—Chicago's Children Singing Original Holiday Songs
4. NOISY LITTLE SUNBEAMS (Benson 84418-2985-2)—Noisy Little Sunbeams
5. LET MOUNT ZION REJOICE (I AM 08300-74032-2)—New Faith Baptist Church Adult Choir

TOP BLACK GOSPEL ALBUMS

CASH BOX • OCTOBER 31, 1992

- 1 MY MIND IS MADE UP (Word 48784)
 Rev. Milton Brunson & The Thompson Community Singers 1 30
- 2 LIVE IN DETROIT (Malaco 6009) Rev. James Moore 2 21
- 3 ALIVE & SATISFIED (Benson 2841) Thomas Whitfield 3 30
- 4 THANK YOU JESUS (Savoy/Malaco 14811) The New York Restoration Choir 4 19
- 5 FOCUS ON GLORY (Benson 8535) Hezekiah Walker 5 3
- 6 COME AS YOU ARE (Light/Sparrow 73055) Los Angeles Mass Choir 6 21
- 7 WHEN THE MUSIC STOPS (Sparrow 1324) Daryl Coley 9 14
- 8 GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 7 40
- 9 HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) ... Shirley Caesar 8 40
- 10 LIVE AND ANOINTED (Malaco 6012) The Jackson Southernaires 11 14
- 11 SAINTS IN PRAISE (Sparrow 1240) West Angeles C.O.G.I.C. 10 62
- 12 THE COUNTRY BOY GOES HOME (Malaco 6010) . Willie Neal Johnson 12 21
- 13 WASH ME (Tyscot 1401) New Life Community Choir/John P. Kee 13 72
- 14 DIFFERENT LIFESTYLES (Capitol 92078) BeBe & CeCe Winans 14 66
- 15 LIVE IN SALT LAKE CITY (Savoy 7105) G.M.W.A./Salt Lake City 17 4
- 16 HE LIVES (Savoy 14807) Shun Pace Rhodes 16 63
- 17 FAMILY AND FRIENDS VOLUME 3 (Selah/Sparrow 1507)
 Ron Winans/Family & Friends 15 36
- 18 LIVE (Malaco 4450) Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 18 64
- 19 USE ME (AIR 10181) James Bignon And Deliverance 21 7
- 20 CHILDREN OF THE KING (Malaco 4454) . Mississippi Children's Choir 23 3
- 21 HOPE OF THE WORLD (Tribute 790113) New Jersey Mass Choir 19 22
- 22 I'M GLAD ABOUT IT (Malaco/Savoy 14804)
 Rev. T. Wright/Chicago Mass Choir 20 34
- 23 NOW I CAN SEE (Malaco 6011) Florida Mass Choir 22 11
- 24 U KNOW (Savoy SC14812) Anointed Pace Sisters 25 7
- 25 CALL HIM UP (Word 48594) Chicago Mass Choir 24 26
- 26 STANDING IN THE SAFETY ZONE (Warner Bros. 26945) . . Fairfield Four 26 3
- 27 STAND STILL UNTIL HIS WILL IS CLEAR (AIR 10180)
 Rev. E. Davis/Wilmington Mass Choir 28 4
- 28 LOOK A LITTLE CLOSER (Word 9112) Helen Baylor 27 35
- 29 THIS IS GOSPEL (Light/Sparrow 73077) War On Sin 30 3
- 30 THE LEGEND LIVES ON (Malaco 4449) Willie Banks 29 17
- 31 THROUGH THE STORM (Tribute/Spectra 790113) Yolanda Adams 31 56
- 32 WE WALK BY FAITH (Tyscot 6826) John P. Kee & New Life Community Choir 35 2
- 33 LOVE (Light 75080) Beau Williams 33 4
- 34 KEYS TO LIFE (Tribute 790113) Ben Tankard 34 3
- 35 A TRIBUTE TO JAMES CLEVELAND (CGI/A&M 85304) . Various Artists 32 50
- 36 WITH ALL MY HEART (Sparrow 6826) Sandra Crouch 39 2
- 37 NEVER LET GO OF HIS HAND (New Haven 200142)
 Rev. Lawrence Thomison 36 9
- 38 SING IN THE SPIRIT (Light 75083) North Carolina Mass Choir 37 7
- 39 YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809)
 Camell Murrell & The Newark Community Choir 38 17
- 40 COMIN' HOME (Grace/Spectra 3001) Twinkie Clark-Terrell 40 17

THE GOSPEL BEAT

By Cory Cheshire, Steve Giuffrida & Tim A. Smith

CORRECTION!!—In the October 10 issue we announced the formation of a new video program entitled *Music Video Encouragement*. While Robert Streater of Robert E. Streater III Associates is the founder of the show, we incorrectly credited him as the show's creative consultant. His wife Malverna Streater serves as MVE's creative consultant and has most recently been appointed executive director of the Black National Religious Broadcasters Association, a subsidiary of the NRBA. We apologize for the oversight.

GOSPEL MUSIC TAKES THE COURT—The A.C. Green Foundation, headed by L.A. Lakers star forward, A.C. Green, has released an album targeted towards inner city youth, the same target group his organization works with. The album features a line-up consisting of Olympic "Dream Team" members, as well as David Robinson, center for the San Antonio Spurs; Barry Sanders, star running back for the Detroit Lions; and BAI Record's rappers, Idol King.

CUMBERLAND SAILS INTO NEW CONTRACT—The Benson Music Group recently signed an exclusive distribution contract with Nashville-based Cumberland Records. Formed four years ago by Ron Wall, Mark Howard and Alisa Jones, Cumberland Records is known for its instrumental renditions of "old-time mountain music," which includes the sounds of the mandolin, banjo, guitar, fiddle, autoharp, hammered dulcimer and string bass. The first releases distributed by Benson will be five Christmas projects entitled, *Cumberland Christmas, Old Time Country Christmas Volumes I & II, Smoky Mountain Sleigh Ride, and A Midnight Clear* and two hymn collections entitled, *Old Time Gospel Hymns, Volumes I & II*.

HEEERE'S YOLANDA...AGAIN—Tribute recording artist Yolanda Adams will be joining *Tonight Show* host Jay Leno on the popular late-night program for an encore performance. The special will be airing on November 3 on an NBC affiliate station. Check your local listing for the time slot.

EXECUTIVES ON THE MOVE—Donna Del Sesto was recently appointed by Word, Inc. to the position of national radio promotions manager for Pakaderm Records. Del Sesto's primary responsibilities will include Adult Contemporary/Inspirational and CHR radio, along with continuing to oversee rock radio promotions. Telisa Stinson recently joined the staff of CGI Records as national promotions director. Stinson's duties include tracking new releases and being the contact person for playlists. Also making a career jump is Jenny Lockwald, who has been promoted to director of national promotions for the Sparrow Communications Group. In this new position, Lockwald will oversee and direct all contemporary Christian radio promotion, video promotion, gospel radio promotion and retail tracking. Retiring after over 25 years of work in the business is co-founder and executive vice president of Integrity Music, Jerry Lindquist. However, Lindquist will continue in his role as board member and will be conducting special projects for the company geared to finding alternative distribution channels for Christian music.



Star Song recently welcomed new writers to the Star Song publishing family. Pictured are (l-r): (back row) Darrell Harris, president; Ty Lacy; Audra Bennett; Elaina Bennett; Jeff Moseley, senior vice president; Jennifer Holland; Randy Holland; (front) Jonathan Watkins, manager of music publishing; and Mark Nicholas, music publishing assistant.

TOP 30 BLACK GOSPEL SINGLES

CASH BOX • OCTOBER 31, 1992

- 1 MY MIND IS MADE UP (Word 48784)
..... Rev. Milton Brunson & The Thompson Community Singers 1 13
- 2 THROW OUT THE LIFELINE (Sparrow 1319) . . . West Angeles C.O.G.I.C. 2 13
- 3 IT SHALL BE DONE (Sparrow 1234) Daryl Coley 4 13
- 4 HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) . . . Shirley Caesar 3 13
- 5 IT'S GOOD TO KNOW JESUS (Malaco 6008) . . . Mississippi Mass Choir 5 13
- 6 I STOOD ON THE BANKS (Malaco 6009) Rev. James Moore 6 13
- 7 FOLLOW ME (Tribute 790113) New Jersey Mass Choir 8 9
- 8 THANK YOU JESUS (Savoy 14811) . . . The New York Restoration Choir 11 13
- 9 WHAT HE'S DONE FOR ME (Sparrow 1447) Richard Smallwood 12 2
- 10 MASTER CAN YOU USE ME (Savoy 14804)
..... Rev. Timothy Wright & The Chicago Interdenominational Mass Choir 9 13
- 11 JESUS IS ALL THE WORLD (Tribute 1160)
..... Donnie Harper/New Jersey Mass Choir 10 13
- 12 JESUS IS REAL (Tyscot 1401) . . . New Life Community Choir/John P. Kee 7 13
- 13 JESUS IS THE LIGHT (Benson 8535)
..... Hezekiah Walker & The Fellowship Crusade Choir 13 13
- 14 A TRIBUTE TO JAMES CLEVELAND VOL. 1 (CGI 8530) Various Artists 15 13
- 15 I KNOW I'VE BEEN CHANGED (Savoy 14807) Shun Pace Rhodes 14 13
- 16 MOVE MOUNTAIN (Faith 1800) . Rev. R.L. White/Mt. Ephraim Mass Choir 17 13
- 17 VICTORY IS MINE (Malaco 4450)
..... Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 16 13
- 18 ALL IS WELL (Savoy 5425) G.M.W.A./Salt Lake City 19 2
- 19 NEVER SHALL FORGET (Tyscot 40195)
..... V.I.P. Music & Arts Seminar Mass Choir 18 13
- 20 HEAVY LOAD (Malaco 6012) Jackson Southernaires 20 7
- 21 NOW I CAN SEE (Malaco 6011) Florida Mass Choir 22 6
- 22 HE'S PREPARING ME (AIR 10162) . Rev. E. Davis/Wilmington Mass Choir 21 13
- 23 PUT EVERYTHING IN GO (AIR 7412) James Bignon & Deliverance 27 2
- 24 IT'S IN JESUS (Tribute 5445) . Donnie Harper & The New Jersey Mass Choir 28 2
- 25 EVEN ME (Tribute 790113) Yolanda Adams 23 13
- 26 GOD IS MOVING (Sparrow 3213) Sandra Crouch 29 2
- 27 HALLELUJAH (Warner Alliance 6521) Handel's Messiah 30 2
- 28 I CAN GO TO THE ROCK (Light 75073) Chicago Mass Choir 24 13
- 29 PRAY FOR ME (Word 9202) Mighty Clouds Of Joy 25 13
- 30 WATCHTOWER (Benson 28151) Albertina Walker 26 13



Recording artist Cindy Morgan recently appeared at the Baptist Bookstore in Orlando, Florida, to sign autographs and greet fans. Morgan was in the area performing sold-out concerts in Orlando at Walt Disney World's Magic Kingdom Night Of Joy festival. Cindy is pictured at Baptist Bookstore with Night Of Joy headliners, Petra.

COUNTRY MUSIC

Country's Seal Of Approval

Country artists are hitting the Wheaties generation of professional athletes. With sponsorships ranging from **George Jones'** Country Gold dog food to **Brooks & Dunn's** Panhandle Slim Western Wear, crooners of country are crying more than music; they're selling products.

TOUR SPONSORSHIPS ARE NOTHING NEW. Both Alan Jackson and Clint Black are having their 1992 tours sponsored by Miller Lite beer company. **Tanya Tucker** is joining her male counterparts with the recent announcement made recently at an L.A. press conference/concert that **Black Velvet Canadian Whiskey** will begin an exclusive two-year sponsorship of the "Black Velvet Lady" Tour. The tour begins in October and includes a minimum of 250 dates over the next two years. In conjunction with the sponsorship of Tucker's tour, Black Velvet is hosting the "Smooth Steppin' Black Velvet Show-down," the first-ever national country dance competition beginning in January 1993 and continuing through August 1993.

"By being country's new 'Black Velvet Lady,'" said Tucker, "I hope to be able to bring country dancing into the spotlight for good and introduce my music in an entirely new way."

A single from Tucker's newly released album, *Can't Run From Yourself*, will be used as a key dance song for the contestants. During her "Black Velvet Lady" Tour, Tucker will be making award presentations in select regional competitions and the national final.

SMELLS LIKE SAMMY—This isn't guitar strings or cowboy boots, but is it cologne? Actually it's **Sammy Kershaw** in a bottle. No genie, just natural essence (a.k.a. sweat). Sammy Kershaw's Starclone is a new woman's fragrance which is being marketed through retail record stores, dance clubs, and concert halls. According to the fragrance founder, George Gordon, Kershaw wears special pads sewn into the waist, upper chest, and back of his shirt while performing. Afterwards, the pads are packed in dry ice and shipped to the Health and Sciences Center at the University of Colorado Medical school. Kershaw's body essences are distilled to create "pheroessence," a liquid around which a cologne is created using herbs, flowers, exotic oils.

COSMETIC "SURGE"-RY—Nashville-based Chanteuse International Corporation has merged with California's Pride America Corporation in order to market and distribute five lines of products through network marketing and the entertainment industry. The products, ranging from nutrition and health to pet supplies and household items, will be introduced in a series of nationwide concerts by country and gospel music artists. Pride America, with corporate offices on Music Row in Nashville, says they plan to spend \$1 million in talent bookings for concerts. Pride America's board of directors has elected **Bill Newell** president and chief operations officer. Former Minnesota Viking, Scott Anderson has signed on as one of Pride America's first distributors. Newell has also announced that the Charlie Chase of TNN's *Crook & Chase* will act as the corporation's celebrity spokesman. **Lee Greenwood** will kick off the 1993 tour dates with a private concert in Nashville for charter distributors and members of their organizations.

SRO Winners

The third annual SRO Awards, sponsored by the Country Music Association, ended this year's Country Music Week, with accolades for the most outstanding achievement in the touring industry. Brenda Lee, along with Riders in the Sky, Emmylou Harris, and George Jones, presented awards to **Billy Ray Cyrus**—New Touring Artist of the Year, **Garth Brooks**—Touring Artist of the Year, **Jack McFadden**—Manager of the Year, **Joe Harris**—Booking Agent of the Year, **Buddy Lee Attractions**—Agency of the Year, **Terry Elam**—Road Manager of the Year (Vince Gill), **Joe Gehl**—Talent Buyer/Promoter of the Year, and **Evelyn Shriver**—Publicist of the Year (Willie Nelson, Clint Black). The Chairman's Award, presented at the discretion of the SRO committee, was bestowed posthumously upon **Dave Douds**, formerly of the William Morris Agency for his dedication to the promotion of Country Music.

Two Views Of "Nashville"

By Brad Hogue

MANY TYPES OF MUSIC can be found on any given night in Music City: country, folk, jazz, rock, progressive, metal—the list goes



on. There are first-rate venues, top-notch publications, dozens of sympathetic clubs, sympathetic radio stations, writer's nights, showcases, state-of-the-art studios, and enough music industry personnel to populate a small town. Local record outlets even feature special sections which present mostly unsigned local talent. Still, anyone in the business will agree that it's highly

exclusive. Like L.A. and New York, Nashville is a music mecca, and if you're big in Music City, chances are you're doing something right.

Having access to so much music has made Nashville audiences and music industry personnel highly selective and unimpressed with mediocrity. Nashville audiences not only command respect; they require it. Songs which have immortalized the city's musical heritage are too numerous to mention, but a current one by the popular Indigo Girls called "Nashville," leaves questionable intention to say the least. As an admirer of good songwriting, I must applaud the success of the Indigo Girls, but as a Nashville journalist, I must question the purpose of a song which describes Nashville as "So far down I can't even see to stand." Further into the song we hear "Your town is made for people passing through/Last chance for a cause [Last chance for a cause?]/ Well I thought I knew Nashville." Well, obviously not.

While I attempted to contact the song's writer, Amy Ray, for further comment and explanation, she was on extended vacation and therefore unavailable. A current press kit provided a pre-written explanation which read: "This is a song from 1984 which never exactly fit with an album before. I wrote it when I was in college at Vanderbilt University, not exactly a hotbed of liberalism. In fact, there were some very racist and sexist things happening on that campus, and I found the city reflected those same qualities to an extent...As a songwriter trying to be heard, I found it extremely competitive and oppressive. As a Southerner, I feel free to criticize from within the family. I could say some of the same things about Atlanta that I'm saying here about Nashville."

So why didn't she? Perhaps Atlanta's blood is thicker than Nashville's. Why release a song which demeans and categorizes an entire city? Isn't the basis of liberalism opposed to this? While racism and sexism do exist in Nashville, they also exist everywhere else in the world, and copping out on idealism just doesn't cut it here. There's nothing wrong with a little satire. Satire's good. When Jonathan Swift satirically proposed that eating starving children would solve population problems, he elicited a response. What type of response was Amy Ray trying to solicit with her embracing little ballad about Nashville? Publicity maybe? Though I'm sure it has some artfully idealistic purpose which is beyond my capacity to understand (this is my last chance for a cause, remember?), it seems rather introspective and self-serving—forced onto an undeserving public which includes multitudes who routinely purchase musical product even when they're without the means to take extended vacations.



SRO '92—Mark Wagner, director of operations, *Cash Box* Nashville, recently presented Liberty recording artist Chris LeDoux with a number one plaque in celebration of LeDoux's first #1 single, "Whatcha Gonna Do With A Cowboy," a song he recorded with labelmate Garth Brooks.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

OCTOBER 31, 1992



#1 SINGLE: Confederate Railroad



TO WATCH: Tanya Tucker #24



HIGH DEBUT: Ricky Van Shelton #49



#1 INDIE: Melba Montgomery #50

			Total Weeks ▼			Total Weeks ▼
			Last Week ▼			Last Week ▼
1	JESUS AND MAMA (Atlantic 46562)(CD)	Confederate Railroad	2	14	52	CAN I COME HOME TO YOU (Bellamy/Intersound 9108)(CD)
2	NO ONE ELSE ON EARTH (Curb/MCA 54449)(CD)	Wynonna Judd	4	9		Bellamy Brothers DEBUT
3	CAFE ON THE CORNER (Curb 1023)(CD)	Sawyer Brown	3	12	53	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(CD)
4	THE GREATEST MAN I NEVER KNEW (MCA 54441)(CD)	Reba McEntire	6	11		Chris LeDoux & Garth Brooks 28 14
5	GOING OUT OF MY MIND (MCA 54413)(CD)	McBride & The Ride	5	15	54	I KNOW WHERE THERE'S ONE (Epic 74713)(CD)
6	LORD HAVE MERCY ON THE WORKING MAN (Warner Bros. 5660)(CD)	Travis Tritt	8	10		Dixiana DEBUT
7	WE SHALL BE FREE (Liberty 79457)(CD)	Garth Brooks	9	7	55	WILD TURKEY AND SEVEN-UP (Lion 626)(CD)
8	SEMINOLE WIND (BNA 2312)(CD)	John Anderson	12	10		Del Pritchett 56 9
9	LETTING GO (Liberty 79346)(CD)	Suzy Bogguss	14	12	56	SUSPICIOUS MINDS (From Honeymoon In Vegas Original Motion Picture Soundtrack) (Epic 74743)(CD)
10	HELP, I'M WHITE AND I CAN'T GET DOWN (Step One SOR-442)(CD)	Geezinslaw Brothers	10	10		Dwight Yoakam DEBUT
11	SHAKE THE SUGAR TREE (Arista 2454)(CD)	Pam Tillis	15	10	57	ELEVEN ROSES (Stargem 013)(CD)
12	NEXT THING SMOKIN' (Epic 74415)(CD)	Joe Diffie	13	11		Kevin Charles 58 7
13	IF I DIDN'T HAVE YOU (Warner Bros. 5630)(CD)	Randy Travis	1	11	58	THE LAMP (Playback)(CD)
14	WATCH ME (BNA 62333)(CD)	Lorrie Morgan	19	8		Ernie Ashworth 59 6
15	IF THERE HADN'T BEEN YOU (Liberty 79417)(CD)	Billy Dean	17	8	59	THE WAYWARD WIND (Stop Hunger 1102)(CD)
16	I'M IN A HURRY (AND DON'T KNOW WHY) (RCA 62336)(CD)	Alabama	20	5		Shelley Anne 62 8
17	WHO NEEDS IT (Step One SOR-444)(CD)	Clinton Gregory	23	6	60	I'D DO ANYTHING FOR YOU BABY (Killer 104)(CD)
18	HEY MISTER (I NEED THIS JOB) (RCA 62290-7)(CD)	Shenandoah	18	12		C.R. Davis 61 9
19	BUBBA SHOT THE JUKEBOX (MCA 54471)(CD)	Mark Chesnutt	21	6	61	IT'S BEEN ONE OF THOSE DAYS (Kottage 0096)(CD)
20	EVEN THE MAN IN THE MOON IS CRYIN' (MCA 54448)(CD)	Mark Collie	22	9		P.J. Hawk 64 7
21	JUST CALL ME LONESOME (Arista 2448)(CD)	Radney Foster	24	10	62	WHY DON'T WE GET IT OVER WITH (Star Cut)(CD)
22	WRONG SIDE OF MEMPHIS (MCA 54414)(CD)	Trisha Yearwood	7	13		Jamie Harper 63 7
23	NOW THAT'S COUNTRY (MCA 54477)(CD)	Marty Stuart	26	6	63	IF I WERE PRESIDENT (Playback 1366)(CD)
24	TWO SPARROWS IN A HURRICANE (Liberty 79458)(CD)	Tanya Tucker	33	5		Mark Pony 65 6
25	L.A. TO THE MOON (RCA 62332-7)(CD)	Ronnie Milsap	25	8	64	I'VE GOT EVERYTHING I EVER WANTED (D&T)(CD)
26	I CROSS MY HEART (MCA 54478)(CD)	George Strait	34	4		Mandy Kay 67 7
27	LONESOME STANDARD TIME (Mercury 750)(CD)	Kathy Mattea	30	5	65	I LIKE THE WAY YOU THINK (D&T 0096)(CD)
28	WHEN SHE CRIES (RCA 62334-7)(VL)	Restless Heart	29	7		Joey Clay 66 7
29	CRASH COURSE IN THE BLUES (Arista 2461)(CD)	Steve Wariner	31	6	66	YOU PUT THE SOUL IN THE SONG (Stargem)(CD)
30	NOT TOO MUCH TO ASK (Columbia 74485)(CD)	Mary-Chapin Carpenter & Joe Diffie	32	6		Jerry Raby 69 8
31	IN THIS LIFE (Epic 74421)(CD)	Collin Raye	11	13	67	HERE I GO AGAIN GIRL (L'Il Bill 117)(CD)
32	BURN ONE DOWN (RCA 62337-7)(VL)	Clint Black	35	4		Robert Lee 68 7
33	DON'T LET OUR LOVE START SLIPPIN' AWAY (MCA 54489)(CD)	Vince Gill	41	2	68	THE MEMORIES (THAT STILL HAUNT MY MIND) (Stargem)(CD)
34	LOST AND FOUND (Arista 2460)(CD)	Brooks & Dunn	36	5		Cousin Glen 70 8
35	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Arista 2463)(CD)	Alan Jackson	42	2	69	WHEN I NEED LOVE (Playback)(CD)
36	SOMEBODY PAINTS THE WALL (Atlantic)(CD)	Tracy Lawrence	37	3		Susan Smith 71 6
37	ANYWHERE BUT HERE (Mercury)(CD)	Sammy Kershaw	38	4	70	RAUNCHY (American Image)(CD)
38	SURE LOVE (Curb 1025)(CD)	Hal Ketchum	39	4		Eddie Bond 73 3
39	LOVE WITHOUT MERCY (Arista 2462)(CD)	Lee Roy Parnell	40	4	71	THIS OLE FEELING (Killer 104)(CD)
40	NOWHERE BOUND (Arista 2441)(CD)	Diamond Rio	16	16		Frank Cannon 72 5
41	LIFE'S A DANCE (Atlantic)(CD)	John Michael Montgomery	43	4	72	MEMORIES ARE LIKE MIRAGES (Pleasure 060692)(CD)
42	WHEN I'M GONNA LIVE (Mercury 779)(CD)	Billy Ray Cyrus	45	2		Ted's Boys 75 4
43	A STREET MAN NAMED DESIRE (Liberty 98781)(CD)	Pirates of the Mississippi	44	3	73	HOT LITTLE NUMBER (Playback)(CD)
44	WELCOME TO THE CLUB (Curb 1020)(CD)	Tim McGraw	46	3		Becky Egan 74 6
45	BABY DON'T YOU KNOW (Columbia 74491)(CD)	Stacy Dean Campbell	47	4	74	WISH I COULD HOLD YOU AGAIN (Fraternity 3597)(CD)
46	WHAT WERE YOU THINKIN' (Warner Bros.)(CD)	Little Texas	48	3		Chuck Tyler 76 4
47	I WAS BORN WITH A BROKEN HEART (RCA 62338-7)(VL)	Aaron Tippin	50	2	75	THE OTHER SIDE OF PARADISE (Killer 103)(CD)
48	I DON'T NEED YOUR ROCKIN' CHAIR (MCA 54470)(CD)	George Jones	49	2		Debbie Williams 77 3
49	WILD MAN (Columbia 74748)(CD)	Ricky Van Shelton	49	2	76	U.F.O. (Fraternity 3599)(CD)
50	YOUR HEART TURNED LEFT (AND I WAS ON THE RIGHT) (Playback)(CD)	Melba Montgomery	52	6		Billy Crain 81 2
51	THAT'S ME (RCA 62291-7)(VL)	Martina McBride	27	10	77	WAKE UP LITTLE SUSIE (MBS 1008)(CD)
						The Shadows 80 3
					78	THE LAST TRUE ROMANCE (615 1036)(CD)
						Jim Purdy 79 3
					79	NEW FOOL (Rounder 0285)(CD)
						Alison Krauss & Union Station 51 4
					80	WEAR MY RING AROUND YOUR NECK (Columbia 74418)(CD)
						Ricky Van Shelton 53 13
					81	I WANNA TAKE CARE OF YOU (Killer 157)(CD)
						Liz Lindsey 86 2
					82	I'M TAKING MY DREAMS (OUT OF YOUR HANDS) (Music City U.S.A. 134)(CD)
						Sharon Kay DEBUT
					83	NO SIR (Epic 74454)(CD)
						Darryl & Don Ellis 54 8
					84	WARNING LABELS (Epic 74399)(CD)
						Doug Stone 55 17
					85	LOVE ME (Door Knob 92283)(VL)
						Sammy Stone 85 3
					86	LOVE'S GOT A HOLD ON YOU (Arista 2447)(CD)
						Alan Jackson 57 13
					87	MEANWHILE BACK AT THE RANCH (Stop Hunger 1101)(CD)
						Frank James 60 8
					88	COULD'VE BEEN ME (Mercury 703)(CD)
						Billy Ray Cyrus 78 16
					89	KEEP ON WALKIN' (Columbia 74443)(CD)
						Mike Reid 82 7
					90	THE TROUBLE WITH DIAMONDS (MCA 54450)(CD)
						Mac McAnally 83 7
					91	GIVE OUR LOVE ANOTHER TRY (Door Knob 92-382)(CD)
						Bo Harrison 84 12
					92	I STILL BELIEVE IN YOU (MCA 54406)(CD)
						Vince Gill 87 17
					93	I WOULDN'T HAVE IT ANY OTHER WAY (RCA62241-7)(VL)
						Aaron Tippin 88 18
					94	MY SIDE OF TOWN (Giant 5644)(CD)
						Dennis Robbins 89 7
					95	THERE AINT' NOTHIN' I DON'T LIKE ABOUT YOU (Atlantic 82396)(CD)
						Neal McCoy 92 8
					96	WHAT KIND OF LOVE (Columbia 7436)(CD)
						Rodney Crowell 93 18
					97	MY FEETS IN TEXAS, BUT MY HEARTS IN TENNESSEE (Player)(CD)
						Don Simmons 90 9
					98	LONG GONE (Killer 104)(CD)
						Dawn O'Day 91 11
					99	I'LL GET BY (Sha-Flour)(CD)
						Brad LaFlour 95 9
					100	YOU AND FOREVER AND ME (Warner Bros. 5511)(CD)
						Little Texas 97 19



By Cory Cheshire and Brad Hogue

COUNTRY REVIEW

SINGLES

OUT OF THE BOX

■ CONFEDERATE RAILROAD

"Queen Of Memphis" (Atlantic)

Producer: Barry Beckett

Writers: Dave Gibson/Kathy Louvin

Album: *Confederate Railroad*

The latest in the Confederate Railroad tradition of blue-collar romance, the six-man band hails the fantasy life of a Memphis "get-away" weekend. Don't get it wrong, the Southern rock boys keep it rowdy.

FEATURE PICKS

■ LISA STEWART "Somebody's In Love" (BNA)

Producer: Richard Landis

Writers: Steve Bogard/Michael Clark

Album: *Lisa Stewart*

BNA currently has two female artists on their roster, Lorrie Morgan, who can definitely hold her own, and Mississippi native Lisa Stewart, who could easily follow in Lorrie's footsteps with songs like this. Stewart's vocal prowess projects a strength which justifies the bidding war that the major labels had over her. Stewart's in the ballgame and ready for a hit.

■ KAREN BROOKS & RANDY SHARP "That's Another Story" (Mercury)

Producers: David Malloy/Randy Sharp

Writers: Karen Brooks/Randy Sharp/David Malloy

Album: *That's Another Story*

The follow-up to their notable debut single, "Baby I'm The One," "That's Another Story" continues with a songwriting approach that points out some of the intricate details of adult relationships. Instead of pushing black and white images down our throats, Brooks & Sharp leave enough ambiguity for individual application.

ALBUMS

■ SUZY BOGGOSS *Voices In The Wind* (Liberty 98585)

Although *Aces* was the third album for Liberty artist, Suzy Bogguss, it was the first album which made fans and critics sit up and take notice. With *Voices In The Wind*, Suzy has promised and delivered even more confidence on her fourth project. Bogguss continues to show a lot of acumen for picking material for her albums, with cuts from John Hiatt, Cheryl Wheeler ("Aces"), and Richard Leigh. While the slower, introspective ballads receive overly favorable treatment from Bogguss' "crystalline" vocals, the upbeat ditties, such as "Eat At Joe's," a sly, jazz cut to "Other Side Of The Hill," that you could play spoons off of with background compliments of the Nitty Gritty Dirt Band, Bogguss' confidence is ripe and daring. Bogguss co-produced the album with Jimmy Bowen, as well as co-writing two songs, including "In The Day," with husband Doug Crider.

—Cory Cheshire

NEW ALBUM RELEASES

(October 27, 1992) *Close To The Edge*—Diamond Rio—(Arista)

(October 27, 1992) *The RCA Years—Box Set*—Chet Atkins—(RCA)

(October 27, 1992) *Walls Can Fall*—George Jones—(MCA)

CMT Top Ten Video Countdown

1. Wynonna	No One Else On Earth (MCA)
2. Sawyer Brown	Cafe On The Corner (Curb)
3. John Anderson	Seminole Wind (BNA)
4. Travis Tritt	Lord Have Mercy On The Working Man (Warner Bros.)
5. Trisha Yearwood	Wrong Side Of Memphis (MCA)
6. Suzy Bogguss	Letting Go (Liberty)
7. Pam Tillis	Shake The Sugar Tree (Arista)
8. McBride & The Ride	Going Out Of My Mind (MCA)
9. Lorrie Morgan	Watch Me (BNA)
10. Billy Dean	If There Hadn't Been You (Liberty)

CMT video countdown, week ending October 14, 1992

TOP 75 COUNTRY ALBUMS

CASH BOX • OCTOBER 31, 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:
George Strait
#10

1	THE CHASE (Liberty 98743)	Garth Brooks	1	5
2	BRAND NEW MAN (Arista 07822)(P)	Brooks & Dunn	3	60
3	BEYOND THE SEASON (Liberty 98742)	Garth Brooks	2	8
4	WYNONNA (Curb/MCA 10529)(P)	Wynonna Judd	4	29
5	I STILL BELIEVE IN YOU (MCA 10630)	Vince Gill	12	5
6	ROPIN' THE WIND (Liberty 96330)(P8)	Garth Brooks	5	55
7	THE HARD WAY (RCA 66003)(P)	Clint Black	6	14
8	SOMETHING IN RED (RCA 3021)(P)	Lorrie Morgan	7	78
9	AMERICAN PRIDE (RCA 66044-4)	Alabama	9	9
10	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)	George Strait	30	3
11	NO FENCES (Liberty 93866)(P9)	Garth Brooks	8	109
12	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2)	Travis Tritt	10	71
13	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	13	73
14	GARTH BROOKS (Liberty 90897)(P3)	Garth Brooks	14	163
15	HEARTS IN ARMOR (MCA 10641)	Trisha Yearwood	17	6
16	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	15	52
17	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	16	66
18	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	18	32
19	NOW AND THEN (Arista 18685)	Michelle Wright	19	20
20	SEMINOLE WIND (BNA 61029)	John Anderson	20	37
21	GREATEST HITS PLUS (Columbia 52753)	Ricky Van Shelton	22	9
22	LIFE IS MESSY (Columbia 47985)	Rodney Crowell	21	21
23	ACES (Liberty 95847)	Suzy Bogguss	23	52
24	GREATEST HITS VOL. I (Warner Bros. 5675)	Randy Travis	24	3
25	ALL I CAN BE (Epic 47468)(G)	Collin Raye	25	58
26	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	26	82
27	LONG TIME COMIN' (RCA 66001)	Shenandoah	27	20
28	HOLDING MY OWN (MCA 10532)	George Strait	28	25
29	COME ON COME ON (Columbia 48881)(G)	Mary-Chapin Carpenter	32	14
30	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	11	60
31	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	31	16
32	LONGNECKS AND SHORT STORIES (MCA 26630)(G)	Mark Chesnutt	29	25
33	PUT YOURSELF IN MY PLACE (Arista 8642)(G)	Pam Tillis	33	72
34	I THOUGHT IT WAS YOU (Epic 43457)	Doug Stone	34	60
35	FROM THE HEART (Epic 52436)	Doug Stone	38	9
36	SOME GAVE ALL (Mercury 3145)(P2)	Billy Ray Cyrus	36	22
37	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)	Chris LeDoux	37	11
38	THE DIRT ROAD (Curb/Capitol 94260)	Sawyer Brown	35	81
39	t-r-o-u-b-l-e (Warner Bros. 45048-2)	Travis Tritt	40	9
40	CAFE ON THE CORNER (Curb 77574)	Sawyer Brown	42	5
41	MAVERICK (Curb/Capitol 26806)	Hank Williams, Jr.	39	34
42	WHAT DO I DO WITH ME (Liberty 95562)(P)	Tanya Tucker	41	65
43	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)	Various Artists	44	5
44	IN THIS LIFE (Epic 48983)	Collin Raye	45	8
45	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	43	72
46	TEN STRAIT HITS (MCA 654654)(G)	George Strait	46	36
47	GREATEST HITS II (Curb/RCA 61018)(G)	The Judds	47	56
48	STICKS AND STONES (Atlantic 82326)(G)	Tracy Lawrence	48	45
49	DON'T GO NEAR THE WATER (Mercury 51061)(G)	Sammy Kershaw	49	45
50	TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A. (Epic 48982)	Waylon Jennings	50	9
51	GREATEST HITS VOL. II (Warner Bros. 5675)	Randy Travis	51	3
52	HOMEWARD LOOKING ANGEL (Arista 18649-2)	Pam Tillis	58	2
53	FIRST TIME FOR EVERYTHING (Warner Bros. 26820)	Little Texas	52	31
54	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	53	107
55	PUT YOURSELF IN MY SHOES (RCA 2372)(P2)	Clint Black	54	99
56	UP AGAINST MY HEART (MCA 10336)	Patty Loveless	55	56
57	FREEBORN MAN (Step One SOR-0070)	Clinton Gregory	56	25
58	GREATEST HITS II (RCA 61040)(G)	Alabama	57	51
59	DIAMOND RIO (Arista 8673)(G)	Diamond Rio	59	71
60	THE BEST OF RESTLESS HEART (RCA 610041)	Restless Heart	60	50
61	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	61	133
62	COUNTRY CLUB (Warner Bros. 36094)(P)	Travis Tritt	62	130
63	THIS ONE'S GONNA HURT YOU (MCA 10596)	Marty Stuart	63	14
64	SURE LOVE (Curb 77581)	Hal Ketchum	66	3
65	TIME PASSES BY (Mercury 846975)	Kathy Mattea	65	80
66	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnutt	64	102
67	REGULAR JOE (Epic 47477)	Joe Diffie	67	36
68	A LOT ABOUT LIVIN' AND A LITTLE 'BOUT LOVE (Arista 18711)	Alan Jackson	DEBUT	
69	WHEN I CALL YOUR NAME (MCA 4232)(P)	Vince Gill	69	125
70	HIGH LONESOME (Warner Bros. 26661)(G)	Randy Travis	70	58
71	CAN'T RUN FROM YOURSELF (Liberty 98987)	Tanya Tucker	DEBUT	
72	WATCH ME (BNA 66047)	Lorrie Morgan	DEBUT	
73	DEL RIO, TX 1959 (Arista 18713)	Radney Foster	DEBUT	
74	KILLIN' TIME (RCA 9668)(P2)	Clint Black	74	177
75	CHILL OF AN EARLY FALL (MCA 10204)(P)	George Strait	75	80

ARTIST SPOT

On The Road To Torreon

Bear Family To Release James Talley Set

By Brad Hogue



Who Is James Talley?

James Talley is an incredibly interpretive country/folk songwriter who many might have forgotten. Nonetheless, critics from all over have praised Talley's work for its sensitivity, authenticity, and conviction, and have compared him to Bob Dylan, Woody Guthrie, John Prine

and Kris Kristofferson.

Spending his formative years in Albuquerque, New Mexico, Talley moved to Nashville after graduating from the University of New Mexico with a fine arts degree and initially broke into the music business as a carpenter. This resulted from a meeting with a Nashville businessman who was building a recording studio. In exchange for his construction talents, Talley received studio time and recorded his critically acclaimed debut album, *Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love*.

(Continued on page 27)

COUNTRY RADIO

By Brad Hogue

HIGH DEBUTS

1. RICKY VAN SHELTON—"Wild Man"—(Columbia)—#49
2. BELLAMY BROTHERS—"Can I Come On Home To You"—(Bellamy Brothers Records)—#52
3. DIXIANA—"I Know Where There's One"—(Epic)—#54
4. DWIGHT YOAKAM—"Suspicious Minds"—(Epic)—#56

MOST ACTIVE

1. TANYA TUCKER—"Two Sparrows In A Hurricane"—(Liberty)—#24
2. GEORGE STRAIT—"I Cross My Heart"—(MCA)—#26
3. VINCE GILL—"Don't Let Our Love Start Slippin' Away"—(MCA)—#33
4. ALAN JACKSON—"She's Got The Rhythm (And I Got The Blues)"—(Arista)—35

POWERFUL ON THE PLAYLIST—"The Black Velvet Lady" Tanya Tucker flies up the chart this week with the sentimental ballad "Two Sparrows In A Hurricane," sailing up nine spots, just slightly past other movers to rest at #24.

George Strait & Vince Gill each follow closely with eight-notch moves this week. Strait's "I Cross My Heart" climbs to #26 and Gill's "Don't Let Our Love Start Slippin' Away" props easily at #33.

Another active single is Alan Jackson's latest, "She's Got The Rhythm (And I Got The Blues)" which moved seven spots up to #35 after only two weeks on the charts.

INSIDE RADIO—Ron Huntsman Entertainment Marketing recently finished taping the fifth edition of Huntsman's original multi-station super-remote, *Live From Nashville*. Linking a powerful coast-to-coast network of radio stations, the event took place at the Union Station Hotel on September 29, 30, and October 1, 1992, and featured interviews with artists such as Suzy Bogguss, Mary-Chapin Carpenter, Billy Ray Cyrus, Diamond Rio, Alan Jackson, Reba McEntire, Marty Stuart, and Trisha Yearwood, among others. A worldwide broadcast of the event will follow soon on The Voice Of America radio network. Stations interested in participating in next year's event should contact RHEM at (615)-443-7300.

KFDI Radio in Wichita, Kansas will hold its 2nd annual *KFDI County Fair* on November 6, 7, and 8 at the Kansas Coliseum Pavilion. The fair is a shopping and entertainment extravaganza showcasing over 300 exhibitors selling a variety of merchandise and services from fine arts and crafts to foods. Tickets will be \$4 at the door, but free tickets are available through hourly giveaways on KFDI Country.

LOOKING AHEAD

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

1. WE CAN HOLD OUR OWN—Ronna Reeves (Mercury)
2. SHE LIKES TO DANCE—Michael White (Reprise)
3. STANDING ON THE PROMISES—Lionel Cartwright (MCA)
4. THAT'S GOOD—Tim Mensy (Giant)
5. SOMEBODY'S IN LOVE—Lisa Stewart (BNA)

★ THANKS RADIO FOR PLAYING U.F.O. by BILLY CRAIN ★

On FRATERNITY RECORDS



National Promotions by CHUCK DIXON





ARTIST SPOT (Continued from page 26)

When no labels expressed interest, he pressed and promoted the album himself. As a result of his efforts, Capitol purchased the master and re-released it in 1975. Talley followed with three more critically lauded LPs on the Capitol label, generating publicity from some of the most respected music reviewers in the world.

Through the popularity of his early records in Europe, Talley met West German music entrepreneur Richard Weize, who convinced him to finish recording a project he had been working on for the past few years. Upon completion, Weize released the album in Europe on his Bear Family Records label through a licensing agreement with Talley's own Torreon Productions. The result was *American Originals*, the album that led to Talley's current release on the Bear Family label, *The Road To Torreon*.

A pleasure to review, *The Road To Torreon* is a boxed set which includes an 11-cut CD of Talley originals accompanied by an excellently reproduced book of original photography by noted photographer Cavalliere Ketchum. It is an incredibly strong musical and visual statement strengthened by the bonds of simplistic purity and poetic appeal. While the material was predominantly written in the late 1960s and early 1970s, it is a sign of the current times, focusing on the life, angst, and hardships of the Hispanic mountain families of New Mexico as they became class-conscious through exposure to the television media during the Vietnam Era.

The 11 songs are all

fashioned in country/folk style, mirroring the images of the photography. A closer look shows that while *The Road To Torreon* delves into some harsh truths which are confrontational to the traditional images of the American dream, it cannot be easily categorized as lamentation. Instead it reveals a more positive side, softening the harshness with measurable sincerity, sentimentality, and empathy. The most memorable moments are found in the songs which focus on individual persons. You'll come to know characters such as Maria in "Maria (The Road To Torreon)," which is the lead cut. Introductions to "Ramon Esteban," "H. John Tarragon," "Demona," and "La Rosa Montano," are also made. The set closes appropriately with "I Had A Love Way Out West," though we're left to decide whether it's the love of a woman, a girl, a child, a people, a heritage, a way of life, or a vision. It's likely a bit of each.

"It is a simple story," said Talley. "It is about life and the human condition, as seen by a photographer and a writer of verse and melody. Neither Cavalliere Ketchum nor I make any claims toward academia, scholarship, or objectivity. These are our thoughts, our feelings, and our visions of the people and times this work is about."

The set will be released in Germany on the Bear Family Records label, and in the United States with distribution provided by Rounder Records and other distributors. The set is currently available through Tower Records in Nashville.

THANKS RADIO FOR AIRPLAY ON OUR SINGLE, "Wake Up Little Swie".



DAVE KNAPP

JIM PECK

PHIL (CRUSH) DUMOND

TOMMY O

THE SHADOWS

MBS RECORDS
Producer: Kerry Tolley
(501)679-4641

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Nashville, TN
37222-0829

INDIE FEATURE PICKS

■ **JOHN GORKA** "I Don't Feel Like A Train" (High Street)
Producers: Dawn Atkinson/Steve Miller
Writer: John Gorka
Album: *Temporary Road*

This self-penned, highly self-reflective single, moves effortlessly through the mental trappings of folk artist John Gorka. It's simplistic metaphorical qualities elevate it above some of country's more hackneyed lyrics. Thus, you have folk.

■ **ROYCE RYAN** "Too Good Not To Be True" (Bookshop)
Producer: Gilles Godard
Writers: Royce Ryan/Lee Bach/Gilles Godard

Royce seems to be laying low on this single, when a full-throttle delivery would have been interesting to hear. Fortunately, Royce's vocals are strong enough to take the lead in "Too Good," while the instrumentals take a back seat. Keep it up, Royce!

LLOWELL McDOWELL



Thank You
Country
Radio
for the
#66 spot
for

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MISSOURI
LOVE"

Produced by JIM PIERCE

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COUNTRY MUSIC



A Princess In The Country—Her Royal Highness, The Princess Margaret, Countess of Snowdon, was the guest of honor at a reception hosted by BMI Nashville to mark her first visit to Music City. The evening was highlighted by performances by Chet Atkins, Jimmy Buffett, Billy Dean, Nanci Griffith, Emmylou Harris and Angela Kaset. The princess, a great follower of country music, was gifted with an autographed Gibson guitar as a remembrance of the occasion. Pictured (l-r) are: BMI director Joyce Rice; Kaset; Griffith; Atkins; Harris; BMI president & CEO Frances Preston; Buffett; and Dean. (Photo Credit: Don Putnam)



Securing The Country: Norman Van Dane was recently inducted into the Buford Pusser Walking Tall Law Enforcement Hall Of Fame for 41 years of outstanding service as an inside security guard for the original Ryman Auditorium, and the Grand Ole Opry. Pictured above (l-r) is board member Eddie Bond presenting Van Dane with his award. In a similar induction, Bond also presented Bobby Rose with an award for his 15 years of outstanding service as a ranger for Opryland Park (10 years), and Opryland Station Park (five years). Pictured below are Bond and Rose.



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COIN MACHINE

AROUND THE ROUTE

By Camille Compasio

RESUMING OUR COVERAGE OF AMOA EXPO '92

which began in last week's edition of *Cash Box* (10/24/92 issue). While it's too soon for an official attendance count, it's safe to assume the figure will be an impressive one. Based on reports from exhibitors, the operator community was well represented on the convention floor. Expo produced a lot of business for the firms who participated and that, after all, is the bottom line! The overall mood of showgoers was positive and, while there was some apprehension about the convention site in the weeks before Expo opened, once things got rolling the Opryland Hotel received full approval! As for Nashville itself—c'mon, this town and its inhabitants have enjoyed a longstanding romance with the jukebox, the operator and the coin-op industry as a whole! As evidence, wasn't it great to see mega-star **Garth Brooks** make a surprise appearance at the AMOA Awards banquet to personally accept his "Jukebox Country CD of the Year" award (for *Ropin' The Wind*)! **Bob Seger** also showed up to accept his "Jukebox Legends" award. Triple award winner **Billy Ray Cyrus** might have appeared, except for previous commitments; however, he did come in a few days before the show opened to shoot a video acceptance piece. The banquet show, by the way, was a complete sellout!...The dates of next year's show are October 21-23, 1993 and the site is the Anaheim Convention Center in Anaheim, California. Let us now tune in on a few more post-convention comments.

THE NSM-AMERICA EXHIBIT showcased the outstanding, new *Performer Classic* CD juke, in all its glory and the response was exceptional! Prexy **Rus Strahan**, along with company execs **George Haydocy** and **John Margold** couldn't have been more pleased with the results of this year's Expo, which proved to be NSM's best ever! As Haydocy pointed out, "Operators spent time at our booth...they asked questions...they expressed sincere interest in our product; and they talked with us." What's more, there was the added incentive of representatives from the factory's distrib network, alternately spending time in the booth to personally talk with and provide whatever assistance they could to op customers.

AMOA EXPO '92 PROVED to be a successful show for **American Laser Games**. Firm introduced the *Mad Dog McCree* in the 25" format. "The show itself was great," commented **Stan Jarocki**, "and I was especially enthused to observe operator attendance and the interest ops displayed as they viewed the equipment." Stan added that the ALG people were very pleased to see the activity at the **Betson** booth where *Mad Dog McCree*, *The Lost Gold* was featured!

ELSEWHERE IN THIS COLUMN you'll see a photo of the NSM *Performer Classic* which prexy **Rus Strahan** proudly demonstrated for CB's **Mark Wagner**!

LET'S STEP AWAY from the exhibit floor for a bit and report on the **Half Century Club** luncheon, which was held during Expo. As you know, this group is comprised of tradesters who have served 50 years or more in the industry. The ranks are growing, according to prexy **Steve Kordek**. Still active coin-op'ers, along with retirees always manage to come in for the two annual Half Century Club functions that are held during both the ACME and AMOA conventions. Between now and the next get-together at the Sands in Las Vegas, the Club hopes to get a sponsor to provide some financial assistance for this event. If you're interested, contact Steve Kordek at 312-267-2240.

HOW ABOUT THE HEAVY TRAFFIC at the Williams-Midway-Bally exhibit?! Midway's *Mortal Kombat*, a big seller before the show—even bigger afterwards, with oh so many re-orders!

Among the new pieces introed at Expo were Williams' *Fish Tales* pin; Bally's *Dr. Who*, which is based on the world-renowned, highly popular science fiction TV series (look for mid-November delivery); the *Hot Shot* novelty game from Williams (licensed from Milton Bradley) which presents five variations of basketball and can dispense basketball cards, or tickets, or can be installed as a straight amusement piece (also for mid-November delivery); and Williams' new *Strike Master* shuffle alley. As noted by marketing chief **Roger Sharpe**, this year's show was "fabulous"... "upbeat"... extremely successful for Williams-Midway-Bally! Factory also went home with the "Best Pin of the Year" award (*The Addams Family*) and "Best New Technology" award (auto flipper)!

ELSEWHERE IN THIS COLUMN you'll see a photo of the new **Data East** *Dragon Gun* 2-player, which was featured in the factory's Expo Exhibit. Company exec **Paul Jacobs** is demonstrating it for CB's **Mark Wagner**. Mark is in charge of operations at the *Cash Box* office in Nashville and, as a first time Expo attendee, was thoroughly impressed with the convention as well as the trade people he met and the many terrific machines he saw!

THE SHOWGOERS WE QUERIED were unanimous in their praise for AMOA Expo '92—the consensus being "a lot of good product was shown"—including some pretty expensive pieces! **ROWE'S JOEL FRIEDMAN GAVE US A CALL** just prior to his (and **Jerry Gordon's**) departure for Europe, where they will be covering some shows, visiting distribs, etc., etc. He reminded us that this year's AMOA "Most Played Jukebox" award, which was presented to Rowe, marked the third consecutive time the factory was so honored! "We had a larger booth this year," he said, "and even at that, visitor traffic overflowed! International representation was more evident this year," he added. People from South America, Asia, Europe, even the Caribbean, stopped by the Rowe Exhibit. Before we move on, we'd like to extend felicitations to **Jerry Gordon** who received a special AMOA award! Nice goin', Jer!

POST-EXPO DISTRIB SHOWINGS have been (and will continue to be) in progress throughout the country. The Chicago area saw two such events. **American Vending Sales** in Elk Grove Village did their thing, most successfully, on October 9. Likewise, **Atlas Distg.** played host on October 15 to a full turnout!



NSM *Performer Classic*. Rus Strahan, Mark Wagner.



Data East *Dragon Gun*. Paul Jacobs, Mark Wagner.

AMOA Expo '92: Is Bigger Better?

By Doc English

COUNTRY MET COIN MACHINE as AMOA Expo '92 went to Nashville. "BIG" was the buzz-word. The facilities were big, an end-to-end jaunt was like running a mini-marathon and the machines exhibited were big. Big names dominated the show. Whether bigger is better is open to dispute. Just ask the street operators. But bigness seems to correspond to the latest trend in lush, plush and large family amusement centers. Big games for big rooms.

The biggest of the big belonged to Sega. *Virtua Racing*; a high-powered driving game using some of the characteristics of the ballyhooed virtual reality technology, was considered the star of the show. It comes in two versions: jumbo and two-player. Sega also offered *Stadium Cross*, a two-player motorcycle game. Not to be outdone by Sega, Namco exhibited *Suzuka 8*, a two-player motorcycle road race, and *Final Lap 3*, son and heir to *Final Lap 2*. Atari entered the motorcycle derby with two versions of *Moto Frenzy*. The line forms at the right to apply for bank loans to pay for these monsters.

"BIG" was not confined to driving games. Atari unleashed *Space Lords*, a dual-cabinet space fighter like a super deluxe *Star Wars*. Pilot and co-pilot navigate through the universe blasting enemy star fighters while avoiding blasts themselves. Betson showed *Mad Dog McCree* (part 2). No one can question the success of its progenitor. Again, big! Namco revived the classic *Shoot-Away*, for the widescreen. Taito gives us a four-player, machine gun attack on terrorists—*Gun Busters*. Jaleco added the arm wrestling game *Arm Champs II* to the pot. The king-size arcades have to be smiling. Over the proverbial long haul, these games will handsomely pay back their investment. Of course, these rooms are not the be-all and end-all of the coin business.

Do not despair. There were excellent games, bigger than a breadbox, but smaller than a Chevy! Konami's *Lethal Enforcers* is a superior two-player gun game with impressive digitized graphics. Test collections are superb! You are a detective in a high stakes shootout, going from bank heists to high speed car chases to terrorist hijackings with guns blasting! Williams' *Mortal Kombat*; its reputation has preceded it; a strong offspring of the Champ Streetfighter tradition. And then there's SNK *NEO GEO*. World heroes and the art of fighting are system games strong enough to stand on their own. And they do not shrink from the higher priced spread. If you are not in the system, my guess is you don't like to make money! Namco *Final Lap 3* as an upright; a driving machine destined for the street, convenience store, bowling alley. Why aren't there more upright driving games released?

KITS. Remember when kits dominated the shows? Other than *NEO GEO*, the offerings were slim, their success uncertain. A must—the blockbuster Konami *X-Men*, now a kit. Pretenders and sleepers: Irem's *The Skins Game* and *Hook*, after the movie. **FABTEK's** *Heated Barrel*, capitalizing on the triumph of the western themes of *Blood Brothers* and *Sunset Riders*. *Turbo*, an update from Capcom for Champ Edition Street Fighter and the action/venture *Warriors Of Fate*. Other kits may rise to the top, but there was sadly a scarcity; perhaps, the first fatality in the bigger is better manufacturing strategy.

PINBALLS—still going strong. Data East will release *Star Wars* in December. Williams/Bally has a lineup of *Fish Tales*, *Black Rose* and *Dr. Who*. Premier gives us the time-tested pool theme: *Cue Ball Wizard*. Alvin G. is promoting its two-sided *Football* and *Soccer* pins.

REDEMPTIONS—difficult to judge in advance. Premier has a pinball redemption machine designed specifically for kids, shortened legs and more compact box-like playfield. The game is *Super Mario's Mushroom World* and the early reports are exceptional. Premier may have found a pot of gold with this one. Two roll-downs were applauded: Coastal *Bankroll* and Laser Tron *Spin To Win*. Both employ progressive bonuses and the game play is like *Wheel of Fortune*. Smashing moles has always been a favorite pastime of kids. Taito displayed a video version, *Monkey Mole Panic*. With redemption, don't forget the old favorites. Something new at every show is not a necessity because of the longevity and vast selection of redemption games. It takes longer to absorb them into the market than video which is chewed up and spit out at a faster rate.

THE ODD—a catch-all category for the new and unusual. Foosball takes a step into the future. Dynamo exhibited *Striker*, a fancy foosball with all the bells and whistles. Not ready yet, but worth the wait will be Capcom's *Polaroid Photo Booth*. A quarter grabber (remember when they used to be a penny grabber?) giant gumball machine by Great American. *Planet Earth*, a self-contained redemption unit; you play the game and then you choose your prize (all housed in a machine that looks like a glass front vendor.)

Last, but never least, the staples, the bread and butter of the street operation—music, pool and darts. They don't change much, but the market for all is still very strong so change is not necessary. Contrary to the other end of the pendulum where video lives, where there is always an insatiable thirst for the new.

AMOA Jukebox Top 30

FOR MONTH ENDING SEPTEMBER 1992

THIS CHART	LAST CHART	COMPILED FOR THE AMUSEMENT & MUSIC OPERATORS ASSOCIATION'S JUKEBOX PROMOTION COMMITTEE	
		TITLE SONGWRITER(S)	ARTIST LABEL/DISTRIBUTING LABEL
		★ ★ No. 1 ★ ★	
1	1	ACHY BREAKY HEART D VDN TRESS (BMI)	BILLY RAY CYRUS MERCURY B66522-7
2	2	FRIENDS IN LOW PLACES D BLACKWELL, E B LEE (BMI/ASCAP)	GARTH BROOKS CAPITOL 44647
3	3	SHAMELESS S JOEL (BMI)	GARTH BROOKS CAPITOL 44800
4	5	WHAT SHE'S DOING NOW P ALGER, G BRDDKS (ASCAP)	GARTH BROOKS LIBERTY 57733
5	5	BOHEMIAN RHAPSODY F MERCURY (ASCAP/PRS)	QUEEN HOLLYWOOD 7-64794
6	17	I'LL BE THERE H DAVIS, B GORDY, W HUTCH B WEST (ASCAP/BMI)	MARIAH CAREY COLUMBIA 3B-74330
7	6	JUMP J MAULDIN (ASCAP)	KRIS KROSS COLUMBIA 3B-74197
8	19	BABY GOT BACK SIR MIX-A-LOT (BMI)	SIR MIX-A-LOT DEF AMERICA 7-18947
9	7	RODEO L BASTAIN (BMI)	GARTH BROOKS CAPITOL 44771
10	—	NOVEMBER RAIN RDSE (ASCAP)	GUNS N' ROSES Geffen S7-19067
11	10	UNDER THE BRIDGE A KIEDIS, M BALZARY (BMI)	RED HOT CHILI PEPPERS WARNER 7-1897B
12	8	THE THUNDER ROLLS P ALGER, G BROOKS (ASCAP)	GARTH BROOKS CAPITOL 44727
13	15	PAPA LOVED MAMA K WILLIAMS, G BRDDKS (ASCAP)	GARTH BROOKS LIBERTY 57734
14	12	STRAIGHT TEQUILA NIGHT K ROBBINS, D HUPP (ASCAP)	JOHN ANDERSON BNA 62140
15	13	EVERYTHING ABOUT YOU K B EICHSTADT, W W CRANE IV (ASCAP)	UGLY KID JOE MERCURY B66632-7
16	14	LET'S GET ROCKED P COLLEN, J ELLIOT, R LANGE R SAVAGE (ASCAP)	DEF LEPPARD MERCURY B66568-7
17	22	BOOT SCOOTIN BOOGIE R DUNN (BMI)	BROOKS & DUNN ARISTA 12440-7
18	—	I FEEL LUCKY M C CARPENTER, D SCHLITZ (ASCAP)	MARY CHAPIN CARPENTER COLUMBIA 3B-74345
19	9	TWO OF A KIND B BDDY, W D HAYNES, D ROBBINS (ASCAP)	GARTH BROOKS CAPITOL 44701
20	18	NEON MOON R DUNN (BMI)	BROOKS & DUNN ARISTA 12388
21	11	I CAN'T DANCE T BANKS, P COLLINS, M RUTHERFORD (ASCAP)	GENESIS ATLANTIC 7-87532
22	—	LIFE IS A HIGHWAY T COCHRANE (ASCAP)	TOM COCHRANE CAPITOL 57780
23	25	MY NEXT BROKEN HEART D CDDK, R DUNN, K BRDDKS (ASCAP/BMI)	BROOKS & DUNN ARISTA 12337
24	16	OLD TIME ROCK & ROLL T E JONES, G H JACKSON (BMI)	BOB SEGER CAPITOL 57797
25	—	IF YOUR HEART AIN'T BUSY TONIGHT T SHAPIRO, C WATERS (ASCAP)	TANYA TUCKER LIBERTY 57768
26	30	DAMN, I WISH I WAS YOUR LOVER S B HAWKINS (ASCAP)	SOPHIE B. HAWKINS COLUMBIA 3B-74164
27	—	MIDNIGHT IN MONTGOMERY A JACKSON, D SAMPSON (ASCAP)	ALAN JACKSON ARISTA 12418-7
28	—	PLEASE DON'T GO N MORRIS (BMI)	BOYZ II MEN MOTOWN 2162
29	23	HOTEL CALIFORNIA D FELDER, D HENLEY, G FREY (ASCAP)	EAGLES CDL 45085
30	—	THE RIVER V SHAW, G T. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57765

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