

CASH BOX

THE COIN-OP TRADE MAGAZINE

August 27, 1992

Newspaper \$3.50

Jeannie C. Riley

CASH BOX

THE MUSIC TRADE MAGAZINE

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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas holidays) by Cash Box, 157 W. 57th Street, Suite 503, New York, NY 10019 for \$1.80 first class. Copyright 1992 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 503, New York, NY 10019

COVER STORY

Jeannie C. Riley



YOU MAY KNOW JEANNIE C. RILEY for "Harper Valley P.T.A." which, when released in 1968 to accompany the movie of the same name, scored the #1 slot on both the pop and country charts. While this may have been her signature single, Jeannie has been putting her name on some recent projects which should propel her into the spotlight once again.

In 1991 Jeannie signed to Playback Records, and under the direction of its president, Jack Gale, she has released the album entitled *Here's Jeannie C.* With a re-introduction to the country audience secured, Jeannie has served up two top indie songs, "Here's To The Cowboy," accompanied by her first video project, and her current single "Rockin' Pneumonia & The Boogie Woogie Flu."

With a constant road schedule, Jeannie has turned those dates away from home into a family affair. She travels with her husband/manager Mickey, daughter/background vocalist Kim Riley Coyle, her son-in-law/sound guy John, and her three-year-old grandson, Jeremy, does some dancing and harmonica playing.

Jeannie's second album for Playback, as well as a gospel album featuring her daughter Kim, are scheduled for this year. She will be headlining the Playback Parade in Great Britain August 28,29 and 30 at the Whitney Festival with fellow Playback artists Jimmy C. Newman and Sylvie.

NUMBER ONES
POP SINGLE Northern Rain Guns-N-Roses (Geffen)
R&B SINGLE Mr. Loverman Shabba Ranks (Epic)
COUNTRY SINGLE We Tell Ourselves Clint Black (RCA)
DANCE SINGLE Warm It Up Kris Kross (Ruffhouse/Columbia)

POP ALBUM Some Gave All Billy Ray Cyrus (Mercury)
R&B ALBUM Funky Divas En Vogue (Atco /East West)
COUNTRY ALBUM Ropin' The Wind Garth Brooks (Liberty)
GOSPEL ALBUM My Mind Is Made Up Rev. Milton Brunson & Singers (Word)
RAP ALBUM Don't Sweat The Technique Eric B & Rakim (MCA)

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LIGHTSTORM OF DAY: Sony Music and Lightstorm Entertainment have entered into a three-year worldwide music software deal, covering both recorded music and music publishing. Under the deal, Lightstorm Music, a record label, will be created to issue the film company's soundtracks and to sign acts. The albums will be marketed and distributed by Epic. In addition, Lightstorm Music Publishing, a joint venture with Sony, will own and administer the publishing rights to original music in Lightstorm films, as well as signing writers and composers. Lightstorm is headed by **James Cameron**, director and producer of *Terminator 2: Judgment Day*.

HELLO, L.A.: After several years in the Big Apple, the Grammys will be back in Los Angeles in 1993. We knew that, but what we now know is that the CBS telecast of the awards show will emanate live from the **Great Western Forum**, the largest venue ever used by NARAS for the event. The show will air on Wednesday, Feb. 24 and will be broadcast to two billion people in over 100 countries. One ironic note: If you live in L.A. and can't get to the Forum, you'll find out the winners three hours after everyone else in the world.

LIVIN' LARGE: Chicago's Museum of Science and Industry will executive produce and distribute a new IMAX/OMNIMAX film, *Why Is Music Music?* The film, developed with a \$175,000 grant from NAMM, is to be directed by Ben Shedd and is expected on those very, very large screens in 1995.

DOES THE STATUE HAVE A HOLE IN ITS NOSE, TOO? Guns 'N Roses, who when last heard from had inspired a bunch of riots in Montreal, will perform live, Axl's larynx permitting, on those Sept. 9 *MTV Video Music Awards*, where they'll also cop the coveted **Michael Jackson Video Vanguard Award**.

SOUTH OF THE BORDER: On Saturday, Sept. 19 the **Mariachi USA Symphony** and the **Los Angeles Philharmonic** will join for an evening of mariachi music and symphonic works by Mexican composers at the Hollywood Bowl. This first-ever event evolved from the popular Mariachi USA festival which has played to record-setting audiences at the Bowl for the past three years. The show is a production of the Rodri Entertainment Group.

GET TOGETHER: **Operation Unity**, a non-profit group founded by music journalist **Cookie Lommel**, held a meeting recently at Geffen Records in L.A. In attendance were key representatives of the music industry, political, religious and business leaders. The goal of the "Evening of Friendship," according to Lommel, was to help "renew the historic bonds between the African-American and Jewish communities." For more info, contact Lommel at (818) 501-8651.

REMEMBER SAM: It was announced last week by the brother and former manager of the late, great **Sam Kinison** that there will be a special benefit held for the insolvent estate of the comedian, his mother and widowed bride. The fund-raising event, will be held in Anaheim at the **Celebrity Theatre**, Saturday, August 29. Entertainers for the evening will include **Richard Belzer**, **Jim Carrey**, **Rodney Dangerfield**, **Judy Tenuta**, and other special comedy and musical guests. Negotiations are underway with Fox Television for future broadcast. Tickets are available through the **Celebrity Theatre** box office only, or you can charge by phone (714) 999-9536. Prices are \$300, \$100, \$50 and \$25. Good guy. Good cause.



Sam Kinison

ON THE MOVE



Milgrim



Costello



Anderson



Iorillo



Reed



Chenault



Smith



Van Vranken

■ **Hale Milgrim**, who assumed the post of president of **Capitol Records** in 1989, will now additionally serve as the label's chief executive officer. ■ **Def American Recordings** has appointed **Phil Costello** to the position of vice president of promotion. Most recently, he was senior director of promotion at **Virgin Records**. ■ **Stephen Prendergast** has been tapped as national director of artist development at **Zoo Entertainment**. He was previously an artist manager and talent agent. ■ **Savage Records** has named **Gordon Anderson** vice president, general manager. Anderson, most recently president of **Music Corps Inc.**, previously spent 13 years with **Columbia** and **Epic**. At the same time, **Savage** has announced the appointments of five regional promotion and marketing directors: **Bruce Brody** mans the East Coast, **Jim Davenport** heads the Southeast, **Bob Feineigle** runs the Mid Central and Midwest regions, **Tony Williams** fronts the Southwest, and **Walter Winnick** steers the West Coast. ■ **MCA Records** has named **Gina Iorillo** to the position of senior director, national promotion. Before joining the company, she was director of national promotion at **Impact Records**. ■ **Jon Leshay** has been appointed vice president, alternative/video promotion at **Elektra Entertainment**. He has spent the last two years at the label as director, national promotion. ■ **Geffen Records** has named **Kathie Reed** to handle national metal/alternative promotion. She joins the company after a short stint at **Metal Blade Records** as product manager. ■ **Columbia Records** has named **J.P. Bommel** vice president, international marketing. He comes to the label after five years at **Capitol** and **EMI**. ■ **Epic Records** has promoted **Heather Davis** to the slot of manager, media relations, West Coast. ■ **Sony Music** has appointed **Carmine Coppola** director, venture accounting, and **Michael Neal** associate controller, a promotion. ■ **Sony Music Distribution** has promoted **Denny Kennedy** to sales manager of its Mid Central branch. ■ **BMI** has promoted **Vinolla Chenault** to senior director, research/film-TV administration, Los Angeles; and **Alison Smith** to senior director, performing rights & writer/publisher relations, based in New York. ■ **GRP Records** has made a pair of appointments in its legal department: **Grace Goldblatt** becomes director, legal and business affairs, and **Ed Shapiro** is the new manager, business affairs administration. ■ **No Problem Productions**, an independent publicity firm based in Jersey City, NJ, has been started by **Andrew Seldenfeld**, a four-year promotions director at **Shanachie Records**. ■ **Elizabeth Freund** has been named vice president, music division at **Dera & Assoc. Inc.**, the public relations firm. ■ **Vanessa Adair** has been promoted to media coordinator for **Arista Records/Nashville**. She formerly served as media assistant. ■ **Angelia Van Vranken** has been named manager, artist development (video/TV) for **BNA Entertainment**. Prior to joining **BNA**, Van Vranken served as editor/publicist for the **CMA** and as a political campaign consultant for the **Republican National Committee**, **National Right to Work Committee**.

CASH BOX CHARTS

TOP 100 POP SINGLES



#1 SINGLE: Guns-N-Roses



HIGH DEBUT: Arrested Development #88



TO WATCH: Wilson Phillips #61

CASH BOX • AUGUST 22, 1992

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	NOVEMBER RAIN (Geffen 4387)	4	10	Guns-N-Roses	39	8
2	END OF THE ROAD (Motown 2178)	3	5	Boyz II Men	53	5
3	THIS USED TO BE MY PLAYGROUND (Sire/Warner 18822)	1	8	Madonna	51	3
4	BABY-BABY-BABY (LaFace/Arista 2-4028)	5	11	TLC	87	3
5	BABY GOT BACK (Def American 4-18943)	2	17	Sir Mix-A-Lot	52	2
6	GIVING HIM SOMETHING HE CAN FEEL (Atco/East 98560)	6	11	En Vogue	53	22
7	JUST ANOTHER DAY (SBK K219748)	7	21	John Secada	54	2
8	LIFE IS A HIGHWAY (Capitol 44815)	9	14	Tom Cochrane	55	24
9	COME & TALK TO ME (MCA 54175)	12	8	Jodeci	56	5
10	THE ONE (MCA 2263)	15	9	Elton John	57	2
11	STAY (London 869 730)	14	7	Shakespear's Sister	58	8
12	ACHY BREAKY HEART (Mercury 866522)	8	15	Billy Ray Cyrus	59	3
13	WARM IT UP (Ruffhouse/Columbia 74376)	13	11	Kris Kross	60	18
14	I'LL BE THERE (Columbia 74330)	16	12	Mariah Carey	61	2
15	IF YOU ASKED ME TO (Epic 34-74277)	17	17	Celine Dion	62	2
16	UNDER THE BRIDGE (Warner Bros. 18978)	18	16	Red Hot Chili Peppers	63	3
17	KEEP ON WALKIN' (A&M 75021)	19	10	CeCe Peniston	64	6
18	YOU REMIND ME (FROM "STRICTLY BUSINESS") (Uptown/MCA 54327)	23	9	Mary J. Blige	65	6
19	TOO FUNKY (Columbia 74353)	10	10	George Michael	66	3
20	HUMPIN' AROUND (MCA 54342)	51	3	Bobby Brown	67	2
21	WISHING ON A STAR (Epic 74343)	11	12	The Cover Girls	68	11
22	THE BEST THINGS IN LIFE ARE FREE (Perspective/A&M 0010)	20	12	Luther Vandross And Janet Jackson	69	6
23	DO I HAVE TO SAY THE WORDS (A&M 1611)	33	4	Bryan Adams	70	3
24	EVEN BETTER THAN THE REAL THING (Island 866977)	28	8	U2	71	13
25	I WANNA LOVE YOU (Giant 18950)	30	6	Jade	72	29
26	TAKE THIS HEART (Capitol 44782)	21	11	Richard Marx	73	4
27	JESUS HE KNOWS ME (Atlantic 87454)	46	4	Genesis	74	4
28	ALL I WANT (Columbia 4359)	32	11	Toad The Wet Sprocket	75	14
29	JAM (Epic 4583)	24	7	Michael Jackson	76	5
30	FRIDAY I'M IN LOVE (Elektra 64742)	27	11	The Cure	77	21
31	GOOD STUFF (Reprise 18895)	22	10	B-52'S	78	6
32	CROSSOVER (RAL/Chaos 74173)	36	4	EPMD	79	3
33	TENNESSEE (Chrysalis 23829)	25	14	Arrested Development	80	16
34	MY LOVIN' (Atco/EastWest 98586)	26	22	En-Vogue	81	3
35	TWILIGHT ZONE (Radikal/Critique 15486)	38	4	2 Unlimited	82	16
36	SLOWLY (RCA 62271)	34	11	Stacy Earl	83	6
37	DAMN, I WISH I WAS YOUR LOVER (Columbia 38-744164)	31	18	Sophie B. Hawkins	84	9
38	MAKE LOVE LIKE A MAN (Mercury 864038)	37	11	Def Leppard	85	15
39	GIVE U MY HEART (LaFace 4026)	42	8	Babyface	86	6
40	REMEDY (Def American/Reprise 18877)	41	10	The Black Crowes	87	23
41	HOLD ON MY HEART (Atlantic 87481)	43	14	Genesis	88	2
42	JUST FOR TONIGHT (Wing/Mercury 865-888)	29	13	Vanessa Williams	89	2
43	YOU WON'T SEE ME CRY (SBK 07385)	45	16	Wilson Phillips	90	2
44	WE WILL ROCK YOU/WE ARE THE CHAMPIONS (Hollywood 64725)	50	3	Queen	91	2
45	SLOW MOTION (Giant 24429)	44	16	Color Me Badd	92	29
46	JUMP (Columbia 74197)	35	20	Kris Kross	93	6
47	I WILL REMEMBER YOU (A&M 1600)	40	17	Amy Grant	94	2
48	EVERYBODY'S FREE (Epic 4708)	56	4	Rozalla	95	2
49	HONEY LOVE (Jive 42031)	39	8	R. Kelly & Public Announcement	96	15
50	MONEY CAN'T BUY YOU LOVE (Perspective/A&M 0011)	53	5	Ralph Tresvant	97	2
51	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54403)	87	3	Patty Smyth/Don Henley	98	2
52	LITHIUM (DGC 19134)	58	2	Nirvana	99	17
53	BOHEMIAN RHAPSODY (Hollywood 64794)	47	22	Queen	100	2
54	JUMP! (Sunshine Arista 1-2456)	90	2	The Movement		
55	EVERYTHING ABOUT YOU (Stardog Mercury 868823)	48	24	Ugly Kid Joe		
56	THE LETTER (Curb 1008)	62	5	Wayne Newton		
57	SYMPHONY OF DESTRUCTION (Capitol)	60	2	Megadeth		
58	CRUCIFY (Atlantic 82399)	61	8	Tori Amos		
59	NOTHING BROKEN BUT MY HEART (Epic 74336)	63	3	Celine Dion		
60	JUST TAKE MY HEART (Atlantic 4-87509)	49	18	Mr. Big		
61	GIVE IT UP (SBK 53098)	83	2	Wilson Phillips		
62	WHERE DOES THAT LEAVE LOVE (Columbia 74425)	64	2	George Lamond		
63	DEVINE THING (Big Life/Mercury 865-764)	76	3	Soup Dragons		
64	WHEREVER I MAY ROAM (Elektra 64741)	68	6	Metallica		
65	YOU'VE GOT A WAY (Geffen)	66	6	Kathy Troccoli		
66	WHEN I LOOK INTO YOUR EYES (Epic)	79	3	Firehouse		
67	NOBODY WINS IN THIS WAR (RCA 62270)	77	2	Mitch Malloy		
68	STRAWBERRY LETTER 23 (Qwest/Warner Bros 18919)	55	11	Tevin Campbell		
69	MIDLIFE CRISIS (Slash/Reprise 5498)	72	6	Faith No More		
70	ALWAYS THE LAST TO KNOW (A&M)	75	3	Del Amitri		
71	WHY (Arista 1-2419)	52	13	Annie Lennox		
72	SAVE THE BEST FOR LAST (Wing/Mercury 865136)	54	29	Vanessa Williams		
73	JUS LYKE COMPTON (Profile 5372)	59	4	D.J. Quik		
74	CLOSER TO ME (MCA 54378)	57	14	The Outfield		
75	ANOTHER MINUTE (SRC/Zoo 14036)	70	5	Cause & Effect		
76	LET'S GET ROCKED (Mercury 314512185-2)	67	21	Def Leppard		
77	STAY (Epic 74324)	80	6	Giant		
78	THE HITMAN (Interscope 98506)	88	3	AB Logic		
79	CONSTANT CRAVING (Sire/Warner Bros. 18942)	85	3	k.d. Lang		
80	STEEL BARS (Columbia 74294)	69	16	Michael Bolton		
81	CALIFORNIA HERE I COME (Columbia 74594)	84	3	Sophie B. Hawkins		
82	SEXY MF (Paisley Park/Warner Bros. 18817)	65	4	Prince And The N.P.G.		
83	ANYTHING AT ALL (RCA 62196)	71	18	Mitch Malloy		
84	REACH FOR THE SKY (Epic 74335)	74	9	Firehouse		
85	T.L.C. (Atlantic 87484)	73	15	Linear		
86	I'VE GOT MINE (MCA 54429)	82	6	Glen Frey		
87	LIVE AND LEARN (Columbia 74012)	86	23	Joe Public		
88	PEOPLE EVERYDAY (Chrysalis 50397)	DEBUT		Arrested Development		
89	KEEP IT COMIN' (Columbia 74432)	DEBUT		C + C Music Factory		
90	MOTHER TONE (Voodoo Music/Night Sounds 127077)	93	2	The Truce		
91	RHYTHM IS A DANCER (Arista 1-2437)	DEBUT		Snap		
92	TEARS IN HEAVEN (Reprise 19038)	78	29	Eric Clapton		
93	FULL TERM LOVE (From "Class Act") (Giant 18954)	96	2	Monie Love		
94	GET WITH U (Mercury 864 080)	DEBUT		Lidell Townsell & M.T.F.		
95	KICKIN' IT (Virgin 12594)	DEBUT		After 7		
96	DO IT TO ME (Motown 2160)	89	15	Lionel Richie		
97	GALILEO (Epic 74326)	81	2	Indigo Girls		
98	ONE (Island PRCD 6706)	91	24	U2		
99	SMELLS LIKE NIRVANA (Scotti Bros. 75314)	97	17	"Weird Al" Yankovic		
100	WILL YOU MARRY ME (Virgin 4-98584)	92	20	Paula Abdul		

SINGLES

■ **ANNIE LENNOX:** "Walking On Broken Glass" (Arista ASCD-2452)

It's hard to get the impression Annie is having any problems since splitting up with former Eurythmics partner, Dave Stewart, although she seems to want to sing about it. This follow-up to "Why" off her new *Diva* lp is pretty much straight up, but mature pop, and contains more shattered relationship lyrics (I wonder "why") backed by light percussion, piano, strings and an elaborate background vocal arrangement. The track is produced by Stephen Lipson.



■ **THE COVER GIRLS:** "Thank You" (Epic ESK 74438)

This new tame R&B trio's new single is a richly produced, well-performed ballad. That aside, the song itself is lacking in any kind of memorable melody, and contains some trite, bubblegum, romance-ballad lyrics. You would expect this song to come from a more teenage vocal group, like TLC maybe. Still, this could get urban rotation on the strength of the performance alone. The track is from the Girls' *Here It Is* lp, and produced by Tony Moran.



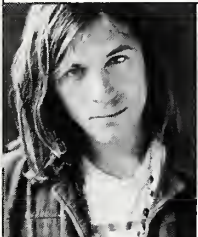
■ **MICHAEL PENN:** "Strange Season" (BMG RDJ 62340-2)

Here is a pre-release single from Penn's upcoming sophomore *Free-For-All* lp. Michael is exploring a more introspective, folksy-alternative sound with a few unexpected mellotron-ish musical effects giving this song a mid-sixties, almost Lennon-esque experimental flair. College and Alternative stations here. The song is of Michael's own Penn-manship, and he co-produces along with his debut album, *March*'s producer, Tony Berg.



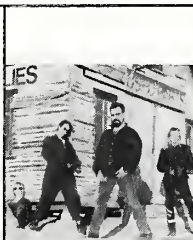
■ **LEMONHEADS:** "It's A Shame About Ray" (Atlantic PRCD 4587-2)

Sole surviving Lemonhead, and singer/songwriter, Even Dando's single is the title cut from the new lp. The Boston-bred alternative/folk/rock band has had many incarnations over the years, but Dando remains with his acoustic guitar and his off-beat, tongue-in-cheek perspective. This cut has all the post modern "eclectics" one would expect, with a dose of pop-jangle on the chorus. Recorded and produced in Hollywood by the Robb Brothers along with Evan.



■ **THE MEN:** "Church Of Logic, Sin, & Love" (Polydor CDP 662)

Rather interesting, wouldn't you say, that a group called the MEN has two women players. This first single from the self-titled lp has a poetry-reading sound to the spoken verses, then breaks into a rowdy chorus with butt-kickin' drums then a ripping guitar solo. The lyrics speak of a strange story of self-discovery, written by singer/songwriter/guitarist and band founder, Jef Scott. Producer is David (Mellencamp, Prince, Neville Bros.) Leonard.



■ **LISA VALE:** "Love Plus Love" (EastWest PRCD 4746)

Lisa's debut single has been remixed a few different times and taken in an entirely different direction from where it started on the original version. Vale's voice is strong, clear and natural for CHR. The new club/dance mixes by Mark (M.K.) Kinchen, take away the lush pop production and substitute it with computerized beats and synthesized key bass. Fine for someone with less of a voice, although she could use them if she ends up teaching aerobics again.



ALBUMS

■ **LIFE SEX & DEATH:** *The Silent Majority* (Reprise 9 26996-2)

This irreverent, Chicago-based quartet's 14-track debut lp is a scream... literally. Lead screamer, Stanley, and the band are responsible for writing the provocative and explicit music which has roots in just about everything. Mostly, these guys are offering up no-bullsh*t messages and serving them up with a chainsaw. Some of the tracks are actually very funny in a hip way, and the boys are probably a gas to watch live. Producers are Duane Baron and John Purdell.



■ **CATHERINE WHEEL:** *Ferment* (Fontana 314 512 510-2)

This is one of those English groups that is rarely understood in the States. A sort of retro-sounding psychedelic music, laced with a repetitious, underground poetry and an ethereal, non-rhythmic beat. Cult stuff at best here. The 12-cut lp follows two EPs released in England last year on an indie label. Featured track is an eight-minute "Black Metallic," that might put you to sleep if you're not careful. Produced by Tim Friese-Greene.



■ **PETER KINGSBERY:** *A Different Man* (Polydor 314 511 835-2)

Here is a traveling man. Phoenix-born, Texas-raised, Nashville-, Los Angeles- and Paris-trained, this is the former Cock Robin's solo and Polydor debut. The 12-cut CD consists of self-penned, storylike poetry ala Leonard Cohen and almost seems like listening to a cabaret act. There are disjointed sounds, strange musical breaks, and timing changes that make this a little difficult to groove to, but don't let that stop ya'. Produced by Pete 'N' Pat, whoever they are.



■ **ROBIN CROW:** *Electric Cinema* (Rendezvous/BMG 66027-2)

Crow's instrumental album is mostly self-written, guitar-oriented, mood music... almost new age but with a punch. He describes it himself as "Pink Floyd goes instrumental." Standout track is a 20-minute trio of songs strung together consisting of wordless versions of Yes' "Roundabout," U2's "Still Haven't Found What I'm Looking For," and Pink Floyd's "Another Brick In The Wall." The double-neck guitar wizard produces himself.



■ **FREDDIE JACKSON:** *Time For Love* (Capitol CDP 7 96859-2)

Continuing to prove he's one of R&B's most acclaimed balladeers, Freddie releases his latest 11-track album of soulful love songs. First single, "I Could Use A Little Love (Right Now)," is quite the horny plea. Included is a cover of Billy Paul's "Me & Mrs. Jones," and two duets, "All I'll Ever Ask," with Najee, produced by Arif Mardin, and "Live My Life Without You," with labelmate D'Ara Hicks and produced by Richard Marx.



■ **DAVID CASSIDY:** *"didn't you used to be..."* (Scotti Bros. 72392 75264-2)

Well, he's at it again, boys and girls. This 10-track follow-up to his comeback, self-titled lp two years ago, contains nine new songs co-written with wife, Sue Shifrin, and a cover of a '50s hit, Dee Clark's "Raindrops." First single is a thinly-written, slightly-haunted ballad, "For All The Lonely." For all the years and as hard as he tries, there is no more soul here than on 1970's "I Think I Love You." Produced by Eric "E.T." Thorgren.



POP SINGLES LOOKING AHEAD

CASH BOX • AUGUST 22, 1992

1. **NOTHING BROKEN BUT MY HEART**(Epic) Celine Dion
2. **PEOPLE EVERYDAY**(Chrysalis) Arrested Development
3. **THANK YOU**(Epic) The Cover Girls
4. **ALL SHOOK UP** (Epic Soundtrax)
5. **WALKING ON BROKEN GLASS**(Arista) Annie Lennox
6. **BRAND NEW AMERIKA**(Hollywood) The Poorboys
7. **DREAM IN BLUE**(Slash) Los Lobos
8. **ALMOST GOLD**(Def American) The Jesus And Mary Chain
9. **SHOW ME**(Continuum) Ron Wood
10. **JOKING**(Epic) Indigo Girls
11. **KICKIN' IT**(Virgin) After 7
12. **JUST CALL ME**(Motown) The Good Girls
13. **HEY MISTER(I NEED THIS JOB)**(RCA) Shenandoah
14. **DEEPER THAN A RIVER**(Geffen) Olivia Newton-John
15. **THORN IN MY PRIDE**(Def American) The Black Crowes

PICK OF THE WEEK:

■ **SKEW SISKIN:** *Skew Siskin* (Giant 9 24459-2)

This hard-drivin' quartet is one of the first bands from what used to be East Germany. Hailing from Berlin and fronted by lead singer, Nina C. Alice, Skew Siskin's debut lp is 12 tracks of metal-esque rock. Nina's got the edge and chops to put most American male rockers to shame. The rhythm section, consisting of drummer Nik Terry and bassist Jogy Rautenberg, keeps the songs pumping in respectable mosh-pit fashion, while guitarist Jim Voxx lays into his axe like a Porsche lays into a curve on the Autobahn. Listen to him let loose on the nearly 13-minute, "In Another World." Voxx also drives the console on this album.



MUSIC PUB

By Fred L. Goodman

THE WONDER OF IT ALL:

Songwriter/performer legend Stevie Wonder has been selected to be honored by the National Academy of Songwriters (NAS) with their 1992 Lifetime Achievement Award at the seventh annual "Salute To The American Songwriter" concert. The gala, which benefits the educational programs of NAS, will be held at the Wilshire Ebell Theatre in Los Angeles on December 3. According to the Academy, the award is given to writers "whose body of work has made significant contributions to the world of popular music." Wonder's repertoire certainly qualifies.

The "Salute" show keeps getting better every year, and this one looks like it will be "Wonder"-ful. For more info, talk to our pal, Steve Schalchlin, managing director of NAS, at (213) 463-7178.

THIRSTING FOR FAME: Famous Music recently took a major step into the alternative music arena via its joint venture with Thirsty Ear Communications, the alternative music marketing company. The announcement was made jointly by Irwin Z. Robinson, chairman and CEO of Famous and Peter Gordon, president and founder of Thirsty Ear.

The partnership will utilize the strengths of both companies in their respective fields, combining Famous' publishing expertise with the specialized a&r and marketing skills of Thirsty Ear. Under the agreement, the New York-based Thirsty Ear will sign alternative music acts which the company will develop for either its own newly-formed Thirsty Ear Records or other labels. Famous, of course, will publish the tunes of the various artists.

DOTTED LINES: Sony Music Publishing has signed Academy Award nominee and two-time Grammy Award-winning composer, Michael Kamen, to a long-term, worldwide publishing deal. The pact will encompass all of Kamen's interests in future film scores as well as all non-film related musical compositions. Kamen, whose most recent high-scoring score for *Robin Hood: Prince Of Thieves* got nosed out by *Beauty And The Beast* at Oscar time, is, according to Marvin Cohn, president of Sony Music, "a rare musical talent." Kamen chose Sony over several other companies because of the company's enthusiasm, and "the synergy of Sony's various divisions and their creative abilities"...Songwriter Danny Kortchmar's catalog has been acquired by Warner/Chappell Music. The "Kootch"-man's repertoire includes Don Henley's "All She Wants To Do Is Dance," "Dirty Laundry" and "Sunset Grill," among others. Kortchmar also penned Jackson Browne's smash, "Somebody's Baby." In addition to his back catalog, Warner/Chappell has entered into a worldwide co-publishing deal for Kortchmar's future songs.



Co-chairpersons Linda Blum-Huntington (left) and Marla McNally (second from left) of Emerald Forest Entertainment expose their teeth as they congratulate their artist Sophie B. Hawkins (exposing her knees) and her manager Peter Rudge of Rudge/Kauff Entertainment on her Top Five single, "Damn I Wish I Was Your Lover." Damn, I was I was their dentist!

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EAST COAST

By Lee Jeske

BETTER DAYS: On opening night of the Bruce Springsteen tour—a couple of weeks back at the Meadowlands—he closed the show with acoustic versions of “Thunder Road,” “Hungry Heart,” “Born to Run” and, from the new book, “My Beautiful Reward.”

On Monday night—the final show of the sold out 11-night stand—he began the encores with the same Dylanesque “Thunder Road” and followed it with the same gospelish “Hungry Heart,” but signaled a change when the whole band stomped back on for “Born to Run.”

“It’s closing night,” said Springsteen—who has been careful so far to position himself as a new man without losing his big drum rock and roll heart—after the storming version of the song that lifted him to superstardom. “We’ve got a few surprises.”

“Sandy.” “Rosalita.” “Jersey Girl.” “Working on the Highway.”

The Brendan Byrne Arena, right there in New Friggin’ Jersey, exploded, and Bruce Springsteen finally wove the thread from the end of the *Born in the U.S.A.* tour—a gargantuan triumph—to the current tour. Springsteen’s initial approach on this spin—a smaller tour, with a new band, fewer anthems, and more emotional maturity—was, he must have realized sometime during the past two weeks, already done; he did it on the *Tunnel of Love* spin. The fans he alienated then were coming to the Meadowlands night after night after night, enjoying the show, but looking at their old Bruce with a new eye, thinking perhaps that maybe the old Bruce was gone forever, and maybe what was left of their own yearning youth was gone with him.

Between Night One and Night Eleven, Bruce Springsteen tinkered with the concert’s pacing—moving “Brilliant Disguise” and “Human Touch,” with their cameo appearances by wife Patti Scialfa, to the second half—and weeded out some of his pre-fab stage schtick, cognizant of the return customers. (“How many people have been here before?” produced an enormous roar.) “Badlands” was in, “The River” was out. “Spirit in the Night” was in, “Dancing in the Dark” was out. Rock and roll was in, and in big (in the first show, only “Light of Day” provided that big, sweaty rock release).

Springsteen, admitting to jitters on opening night, thanked the fans for 20 years of support, and thanked the band for playing three-hour shows followed by afternoon-long rehearsals inspired by the need to teach them the old songs for all those night-after-night old fans (“It’s been a big gig for all of us,” he said with a relieved giggle). The bandmembers, said their Boss, were now “honorary New Jerseyans.”

In fact, New Jersey came up again and again—the new string of encores was introduced as a “Jersey Medley,” a take on the old encore “Detroit Medley,” although the songs were each performed full and whole—as if Springsteen was willing to admit that, yeah, he was home.

In general, it was a career-spanning night, a night with Vini “Mad Dog” Lopez in the audience and, for “Glory Days” and “Darlington County,” Miami Steve van Zandt on guitar. A night when Bruce Springsteen—who, since the ’84 launch of *Born in the U.S.A.* has been a husband, ex-husband, dad, and husband again—seemed to make peace with himself, his image, his band, and his fans. Sure the E Street Band was still missed, but the new band has, in the classic rock and roll oxymoron, both tightened up and loosened up. And the new songs are sounding better and better, providing a sturdy framework for the show.

Four-and-a-quarter hours and 11 nights after he took the Byrne Arena stage—19 years after he first sent us *Greetings from Asbury Park, N.J.*—Bruce Springsteen marched into the night triumphant, his legendary rock and roll engines finetuned and purring like a kitten.

WEST COAST

By Randy Clark



k.d. lang: We don’t question her sexual orientation, or her stance on the meat industry, our biggest concern as a publication is: Why does she choose to spell her name in lower-case letters?

SHE PACKED MORE WOMEN into the Universal Amphitheatre over the two gigs she played last weekend than the Dinah Shore Golf and Virginia Slims tennis tournaments combined. Or so it seemed. But what the hell, it didn’t matter to me if I looked like a bicycle salesman in a fish tank, I wanted to hear for myself if k.d. lang was as good live as she is on record. And the answer is a definite yes.

Talk about a loyal following. So what if the CMA hasn’t embraced k.d. with the same warmth as mainstreamers Garth Brooks or Wynonna Judd? As great as lang’s voice is, I think she can stand on her own quite well, thank you very much. So if country music fans have predominantly been meat-eating heterosexuals, who cares? Let all the *straight* women (or gay men) ogle over Alan Jackson and Clint Black. k.d. out-sings ’em all. And singing was what she showed up to do.

There were thankfully no mentions made of her abstinence from animal flesh, and only slight “insider gags” on her companionship preference (prompted mostly by female fans adorning her with countless flowers). Nearly everything about her show was as professional as you could expect: Tight, smokin’ band, top-notch background vocals, and damn clean sound (although I thought the lighting was either slightly weak or intentionally strange).

k.d. had no problem delivering on her promise to serve up “...a veritable smorgasbord of musical tastes to titillate the palates...” (or was that “palitate the t--” oh, never mind, bad joke) and explore the boundaries of country.” A heapin’ helpin’ of both her previous release, *Absolute Torch And Twang* and her current *Ingenue* albums were sung with plenty of heart and soul poured into one and then an equal amount of campiness was piled onto the next, backed up with incredibly versatile musicians that doubled and tripled on practically everything.

Sure, she’s a little quirky and perhaps even a bit strange. We all know she’s definitely not out to set fashion trends; her outfit Friday night looked like what might be a Harpo Marx prison issue, and no, she’s not necessarily a role model for the kids. But k.d. doesn’t have to answer to anyone but herself. None of the former has anything to do with her amazing gift of voice and interpretation of a song, anyway. And that, regardless of how you feel about her personally, is unquestionable and should have no bearing on what demographic her fan base is.

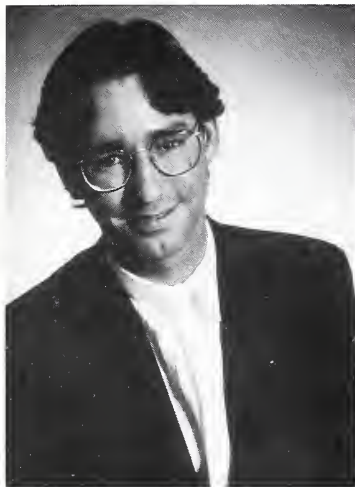
The fact that her audience begged on its feet for more each time she left the stage, (she returned twice, stretching the show to nearly two hours: once for a respectful version of Roy Orbison’s “Crying,” and a little comical relief with “Johnny Get Angry,” then brought the band out again for a few instrumental solos during “Stop, Look, And Listen”) and left feeling happy, is enough indication you’re doing something right, you would think. *Whatever* else k.d. lang may be, she puts on a damn good show, and that’s what really matters. And isn’t that all entertainers are supposed to do? ...Next week...

PRODUCER PROFILE

M.R. Martinez



Michael Powell



David Eaton

PRODUCERS HAVE BECOME STARS in their own right. They've transcended the studio and have become important players in the public's eyes and power brokers in the executive suites of record companies. From Quincy Jones and Bruce Fairburn to Bob Rock and L.A. and Babyface, in varying degrees producers can be the difference in an act's career success. Still, some of them remain anonymous, unsung heroes despite formidable credentials and accomplishments.

Michael Powell and David Eaton have traveled vastly different paths to their current careers as producers. They work with divergent acts and also have different approaches and strengths in the studio. But each told *Cash Box* they believe that serving the artist's well-being and creative needs—not their own egos—is the most important element in a successful creative relationship.

"I have conversations with the artists and ask them where they want to go, what kind of identity they want to create," says Powell. "From that response I get a good idea of what kind of songs, arrangements and direction we'll be working on in the studio." The Detroit-based songwriter/producer, whose production and songwriter credits include stellar talent like Patti LaBelle, Anita Baker, Gladys Knight, Karyn White, The Winans, Grover Washington, Jr. and many others, adds, "By the time the artist and I get in the studio, we've

sifted through a huge list of songs and have chosen those tunes that will complement the singer's strength. The right arrangements and key can make the difference in the way a song is delivered, how it will work for the singer and how it works for people listening to it."

Although Eaton's star is still rising, he managed to convince rap label Priority Records to sign its first rock act—Slammin' Gladys—and produced tracks on albums by acts such as Human Drama and Broken Glass. "When a band or their manager asks me to produce a demo," the L.A.-based Eaton remarks, "the first thing I do is ask them what they are trying to accomplish; if they're trying to get a deal or if they want help defining who they are creatively. I want to go hear that band live, get right down on the dance floor among the crowd and actually hear what they do live that the people like. The elements of their sound and how they present themselves is what I suggest they try to accomplish in the studio. I come in as a blank piece of paper, unknowing. And I tell the band, 'You guys teach me.'"

While Eaton's approach to producing was honed during his stint as an engineer who worked on a variety of rock, jazz and pop albums, Powell's invention as a producer was born from that mother called *necessity*. A member of the R&B/pop group Chapter 8 before becoming a full-time producer, Powell says that, "When Chapter 8 got its first record deal, the record company had trouble finding the right producer. We wanted Maurice White (of Earth, Wind and Fire fame), Michael Henderson or even Quincy Jones. Needless to say, the record company said no. So the other members of the group encouraged me to produce the record."

As a musician and songwriter, Powell says he tries to bring excitement to each project by envisioning the musicality of each song. Eaton, on the other hand, lets the band concentrate on the music, while he helps shape their sonic identity. "I'll make suggestions about the way they're playing," Eaton informs, "but only to let them know that the way they're doing it might not be the only way to achieve the ultimate success."

Powell claims that he frames each artist's work with the appropriate chords and other flourishes, "to add images to the sound." in each case, these producers work in behalf of the artist to satisfy their *own* need for accomplishment. Powell told *Cash Box* that he was close to a deal for his own record company and that he is negotiating to do various soundtracks. Eaton said, "I'm still keepin' my ear open for the next monster act."

Colorfully Overwhelmed

By John Carmen

COULD CENTRAL CALIFORNIA become the next Seattle? After all, today's big indie dream-band, Pavement, hails from scenic Stockton. And closing in on the grail are their neighbors to the west, **Overwhelming Colorfest**.

Signed, sealed and delivered to **Relativity** after a mere six-month existence on the strength of their debut demo, O.C. are one of the indie scene's brightest hopes. Combining the surefire melodicism of the Beatles (whom they cover admirably with "She Said, She Said") with the rave-up power of Husker Du and the twin guitar fury of the MC5, Colorfest sends the kind of tingling of the spine not often heard in these post-Amerindie dog days.

Of course, listening to the quartet's howl and strum has made more than one crit draw the Husker Du parallel, and O.C. leader **Bob Reed** is used to it. "I don't really mind the comparison," he says. "I mean, better the Huskers than Styx, for instance. But we're really a lot heavier, a lot more Zep- or Sabbath-influenced than that. When people see us more than once, they always change their initial impression."

Reed hopes that the band will, naturally, sell a zillion records without losing its ideals, the typical dream of all young bands. "I would prefer to get as much college play as possible and not really crossover to the metal thing if it could be avoided," he explains. "But on Relativity, people may see us as that. They've been really behind us over there, from the receptionists on up." As the label's first foray into melody in some time (Relativity is home to the Earache crew like Napalm Death, Godflesh and Carcass, as well as speedsters too numerous to list), that's really no surprise.

Overwhelming Colorfest has toured the U.S a few times with the typical indie horror stories already. "We played Salt Lake City to two paying customers," Reed recalls, "and said the hell with it, and did the usual thing—bad covers. We also did the New Music Seminar, and frankly, I'm mystified by the whole deal. The public is really hard to gauge, so we've got to do what we do, and hope it sticks."

If not, Reed can always return to his day job at Antioch's Rock Bottom Records ("85% rap and hip-hop"), or his side project, **Color Me Plaid**, a totally horrible '70s cover band. But if there's any justice in the world at all (a moot point I know, but this IS my column), Overwhelming Colorfest will be overwhelming the charts above and beyond the tiny college cult.

INDIE
MUSIC

By Lee Jeske



Little Jimmy Scott, the legendary singer with the beautiful new album, *All the Way* (Sire), recently visited Michael Bourne (right) at WBGO studios in Newark to talk turkey. Gobble gobble.

TOOTS SUITE: Some years ago, I was at a panel discussion of jazz critics when somebody in the audience asked whether any of the panelists would fess up to not really liking any specific, highly-regarded musician, hoping that somebody on the panel would admit to thinking that John Coltrane or Duke Ellington really sucked. Nobody did—it was all a bunch of Dave Brubecks and Oscar Petersons and others who are lowly-regarded by the critical establishment in the first place. It was a good question, but nobody had the *cojones* to honestly air their deaf spots.

Me, I have a deaf spot, although it doesn't involve any one musician (although, I guess it really does). That is: I hate the harmonica. Oh, I can take some well-placed blues playing in limited doses, and I think both Stevie Wonder and Bob Dylan have nicely personalized approaches to the instrument that favorably complement their music, but, in general, I'd be happy to never hear a harmonica again, especially a wheezy, whiny chromatic harmonica. I just don't like the sound, it instantly makes me want to be either asleep or someplace else. It's the way I used to feel about the accordion, until I discovered tango and zydeco and forro and township jive and all the other musics that make the ol' squeezebox sound okay.

So, of course, that brings us to Toots Thielemans, a brilliant musician and an incredibly nice man. In the jazz harmonica business, he's it, the whole ball of wax (please don't call me to point out other jazz harmonicaists, like the rather inactive Larry Adler, Toots is the only one really making a decent career out of this).

Toots is 70 years old, also plays guitar and whistles (there

are probably more active jazz whistlers than harmonicaists), was born in Belgium, lives on Long Island, wrote the standard "Bluesette," and is one of Quincy Jones' favorite living musicians. If only he didn't play the harmonica, I'd probably be his second biggest fan. Thing is, he plays the goddamn harmonica.

So, if I had my way, I'd like his new album, *The Brasil Project* (Private Music), as it is, but without Toots. But even that squeaky, creaky instrument of his can't keep me away from this charming, low-key set of Brazilian music. Sure, this is hardly an original idea, but Toots has been hanging around Brazil and Brazilian musicians forever, and the cast of characters he and producers Miles Goodman and Oscar Castro-Neves have rounded up is, to say the least, impressive: Caetano Veloso, Milton Nascimento, Chico Buarque, Joao Bosco, Djavan, Ivan Lins, Edu Lobo, Gilberto Gil, Dori Caymmi and Luiz Bonfá are each on one song, and then every last one of them gets together for a 10-minute "Bluesette." Some songs will be familiar to fans of the respective Brazilian artists, some should be familiar to everyone (Lins' "Começar de Novo," better known as "The Island" and Bonfá's standard, "Manha de Carnaval"), all of them are beautifully, gracefully performed, in a bossa nova-ish style.

The Brasil Project is a perfect introduction to some wonderful Brazilian artists who, by now, should be familiar to most astute music fans. Would that Toots had played guitar, I probably would have liked it even more. I was wondering a couple of things—where are the female singers? where's Jobim?—but then I caught the "To be continued..." note at the end of the credits. Good.

Maybe this album is the thing to buy for those friends of yours who are heartbroken that Joao Bosco cancelled his Blue Note engagement last week (his wife is ailing). Or maybe you can assuage them by letting them know that the great Caetano Veloso will be at Town Hall on Sept. 5 and 6 and then at the Ballroom Sept. 8-13. Or that some extravaganza called Sambacumba is going to be at Alice Tully Hall on Sept. 19 (this is a 40-member, Carnaval-type troupe, with singers, dancers, costumes, the works). Or that the historic Carnegie Hall bossa

ON
JAZZ

TOP 40 JAZZ ALBUMS

CASH BOX • AUGUST 22, 1992

1	HERE'S TO LIFE (Verve 511879)	SHIRLEY HORN	1 12
2	UPFRONT (Elektra 61272)	DAVID SANBORN	14 12
3	GRP ALL-STAR BIG BAND (GRP 9672)	GRP ALL-STAR BIG BAND	5 3
4	HEAVEN AND EARTH (Reprise 26849)	AL JARREAU	2 3
5	IN TRIBUTE (GRP GRD2006)	DIANNE SHUUR	6 34
6	BLUE INTERLUDE (Columbia 48729)	WYNTON MARSALIS SEPTET	4 9
7	DOO BOP (Warner Bros. 26938)	MILES DAVIS	10 3
8	THE VIBE (Novus/RCA 63132)	ROY HARGROVE	7 14
9	TESTIFYIN' I (Blue Note/Capitol 98171)	THE BENNY GREEN TRIO	11 3
10	BORN AGAIN (GRP 9675)	TOM SCOTT	13 7
11	DO I EVER CROSS YOUR MIND (GRP 9669)	GEORGE HOWARD	8 16
12	NEXT EXIT (Columbia 48530)	GROVER WASHINGTON Jr.	3 11
13	TURNING POINT (Blue Note/Capitol 98170)	KEVIN EUBANKS	12 3
14	GOIN' BACK TO NEW ORLEANS (Warner Bros. 26940)	DR. JOHN	15 3
15	RE-BIRTH OF THE COOL (GRP 9679)	GERRY MULLIGAN	18 7
16	THREE WISHES (GRP 9674)	SPYRO GYRA	9 11
17	ALL THE WAY (Sire/Warner 26955)	JIMMY SCOTT	19 3
18	SIMPLY STATED (Columbia 48903)	TERENCE BLANCHARD	16 11
19	REFLECTIONS (Atlantic 82345)	BOB BALDWIN	17 14
20	KISS MY AXE (Mesa Blue Moon 79751)	AL DIMEOLA PROJECT	23 22
21	3 DAY WEEKEND (GRP 9663)	KIM PENSYL	24 25
22	QUE ALEGRIA (Verve 837 280)	JOHN MCLAUGHLIN	25 14
23	HEADS UP (GRP 9673)	DAVE WECKL	27 3
24	KEEP IT RIGHT THERE (Novus/RCA 63131)	MARION MEADOWS	26 16
25	THROUGH THE EYES OF LOVE (Warner Bros.)	RANDY CRAWFORD	28 16
26	FOURPLAY (Warner Bros. 26656)	FOURPLAY	29 45
27	BENNY RIDES AGAIN (GRP 9665)	EDDIE DANIELS & GARY BURTON	21 16
28	HEART OF GOLD (Columbia 47509)	ELLIS MARSALIS	30 22
29	INDIAN BLUES (Candid 79514)	DONALD HARRISON	31 9
30	ANADOLU (Columbia 48811)	AYDIN ESEN	32 7
31	TO DIZ, WITH LOVE (Telarc 83307)	DIZZY GILLESPIE WITH VARIOUS ARTISTS	20 7
32	EARLY ALCHEMY (GRP 9666)	ACOUSTIC ALCHEMY	22 21
33	I REMEMBER CLIFFORD (GRP 9668)	ARTURO SANDOVAL	34 16
34	LIVE WIRES (GRP GRD9667)	YELLOW JACKETS	35 20
35	OASIS (GRP 9655)	ERIC MARIEMTHAL	36 21
36	RUMOR HAS IT (Heads Up 3014)	KENNY BLAKE	37 9
37	BACK ROADS (Denon/A&M 9042)	BOB BERG	33 35
38	STOLEN MOMENTS (Blue Note 97159)	STANLEY JORDAN	38 35
39	GLOBAL VILLAGE (GRP GRD9670)	SPECIAL EFX	40 20
40	EXCUSEZ MOI (Sin-Drome 1802)	PETER WHITE	39 16

nova show of 30 years ago will be celebrated on Nov. 10 at Carnegie Hall.

I can't be sure, but I don't think any of those upcoming shows will include harmonica players. One day I'll tell you what I think about the flute.

AVANT TO BE ALONE: Columbia Records is about to release the second set of albums in its deal with Japan's DIW, a label that does for some of the survivors of the '60s and '70s avant-garde scene what Columbia does for the young traditionalists (with a sideline in piano trios). Andrew Cyrille, one of jazz's great drummers, leads Oliver Lake, Hannibal Marvin Peterson

and others in *My Friend Louis* (dedicated to the late South African bassist Louis Moholo); the *Art Ensemble of Chicago* offers its second volume with the Amabutho Male Chorus, *America-South Africa*; David Murray's *Special Quartet* lives up to its title (the prolific tenorist is joined by McCoy Tyner, Elvin Jones and Fred Hopkins), young pianist Geoff Keezer sends along a trio album called, for some reason, *World Music*; and underrecognized outside saxist David S. Ware launches *The Flight of i*. A well-balanced slate.

TALENT REVIEW

Eric Andersen

By Robert Adels

McCABE'S, SANTA MONICA, CA—When a legendary East Coast songwriter of 30 years standing begins a rare L.A. appearance with cover material, you know you're not at any ego showcase.

Songwriter Eric Andersen's choice of opener—the late Ewan McColl's pre-CB homage to truckers ("Champion At Keepin' 'Em Rollin'")—showcases the selfless tradition that performer Eric Andersen epitomizes. An Andersen concert is a tribute to troubadours past and present, not just to the one who so effortlessly commands the stage.

Throughout the evening, Eric touted future Townes Van Zandt and Tom Paxton appearances with a true fan's ardor. He easily brought Doc Watson into his living room-styled patter and generally restored the good name of name-dropping itself.

Approaching 50 but looking almost exactly like the back cover photo on his newly-reissued first Vanguard album *Today Is The Highway* (taken as he turned 21), Eric still puts the music first. The artful sensuality of his own songwriting continues to run even deeper than the Nordic sex appeal he was born with.

The years have been as kind to Andersen's classic songs as they have been to his stage appearance. "Thirsty Boots" sounds as fresh and honest as any current Garth Brooks ballad. "Hey Babe, You've Been Cheatin'" offers the eternal rock energy of Creedence Clearwater's recorded best, even in a solo acoustic guitar and harmonica setting.

Andersen's '70s and '80s output is no less amazing. "Is It Really Love At All" (from his Sony/Columbia *Blue River* album) transcends the common love song by questioning the emotion itself. "Woman She Was Gentle" (from his long-lost Columbia/Legacy *Stages* album released for the first time last year) sports a Middle Eastern melody hook giving it instant global impact.

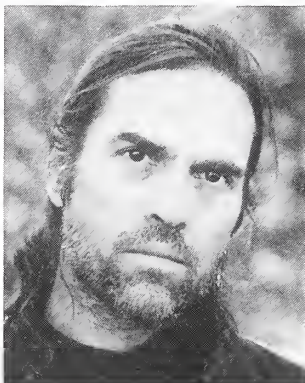
While Eric revealed he's currently in the recording studio with members of Tom Petty's Heartbreakers, he chose to bring material from a different collaboration to McCabe's. Four tunes from *Trio*, uniting Andersen with The Band's Rick Danko and Norway's Jonas Fjeld, brought his McCabe's set confidently into the '90s.

From the sampling presented, Danko-Fjeld-Andersen pick up where The Band left off. Eric's solo performance of the new Andersen-Danko song "Driftin' Away" perfectly captured *Trio*'s earthy magic. His piano-accompanied revised version of "Blue River" sounds strong enough for Elton John to cover. And Eric's own spirited *Trio* covers of mentor Tom Paxton's "Last Thing On My Mind" and the Kenny Rogers hit "Blaze Of Glory" cement Andersen's standing as an interpreter.

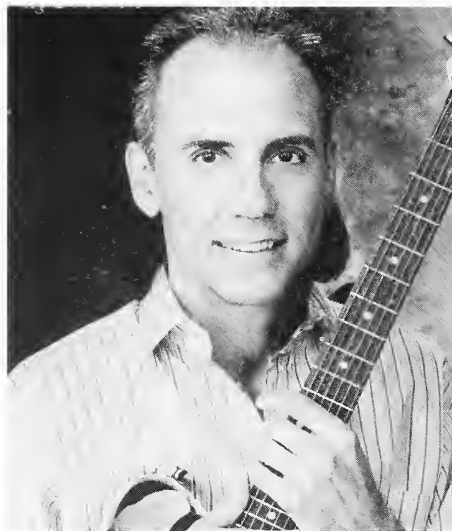
Trio, currently available only as a Norwegian Mercury/PolyGram import, deserves wider availability and recognition. Upon U.S. release, it should do for Eric's sales what an earlier live Mercury import did for Van Morrison's.

Dressed in basic black, Andersen encoored with one of the most profusely colorful tunes ever written, his own "Violets Of Dawn." This launching pad for The Blues Project and the entire psychedelic song era shows how Andersen's best work consistently turns the spirit of the times into the spirit of the timeless.

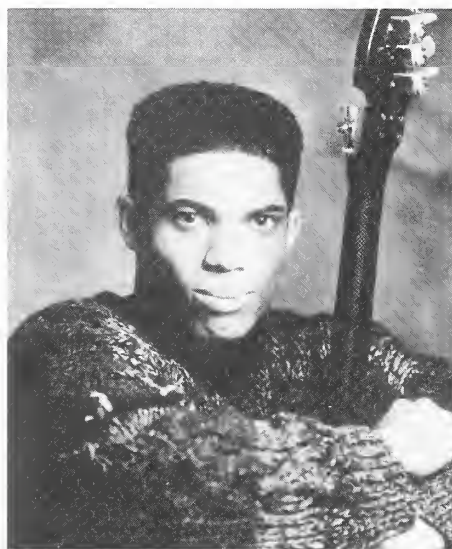
Eric Andersen has tenaciously outlived retail's "folk" bin cards that once set him apart from other rock artists. Now he stacks up favorably against the tough young competition in every way.



Howard also provided a crooning, Smokey Robinson-style vocal on "Do I Ever Cross Your Mind," which complimented the legato strains of his instrumental solo.



Larry Carlton



Stanley Jordan



George Howard

Appearing on stage alone with his guitar, Stanley Jordan (Arista) provided all of the flourish which was missing from Howard's set. Both of his hands moved seamlessly around the fingerboard to provide not only graceful solos in styles ranging from blues and light jazz to Spanish-inflected, but also solid bass lines, harmonies and chording. This tapping technique (which rock fans will recall has also been used by Eddie Van Halen) kept the audience breathless, until Jordan announced that the sound crew was having technical problems, and stopped the show for 10 minutes while adjustments were made.

Luckily, the perfectionist Jordan (who continued to yell offstage to the frantic techs) was able to regain his momentum, building to a rousing, showy performance of "Stairway To Heaven" which made use of two guitars (one on a stand, one strapped on) played simultaneously for a full feel which made use of many effects and dynamics. Jordan's take on the song moved from elegant, skeletal chording with a hollow, haunting solo line to a bristling distortion ending, inciting roars and the evening's first ovation from the crowd.

Headliner Larry Carlton (GRP) capped the evening with ego-free soul and style. His band romped through Carlton favorites like the tropical-sounding "Bubble Shuffle" with a contagious sense of fun, and added depth and bite to ballads like the passionate "On Solid Ground." Stellar players like keyboardist Matt Rawlings (lately seen in Lyle Lovett's band) and bassist Michael Rhodes indulged in some exhilarating improvisational solos as well.

The nicest surprise in Carlton's set was material from his forthcoming release, which added a hard-edged rock feel to his repertoire ("You won't hear this on The Wave," Carlton joked, referring to L.A.'s light jazz/new age radio station). The evening's undisputed highlight was a smoldering blues number dedicated to the late Jeff Porcaro, which featured Terry McMullen on a harmonica solo which purred, squealed and screamed with emotion. The band's impeccable jazz timing and feel for dynamics left no ragged

edges on the bruising piece. Larry Carlton, the rocker, is clearly someone from whom we look forward to hearing more.

TALENT REVIEW

Carlton/Jordan/Howard

By Hilarie Grey

THE GREEK THEATRE, LOS ANGELES, CA—It was a mini-outdoor jazz festival as fans at the Greek Theatre were treated to a triple dose of contemporary improvisation by a trio of musicians with vastly different approaches. Although the triple-bill's intriguing suggestion that saxman George Howard and guitarists Stanley Jordan and Larry Carlton might jam together never happened (that would have been something to see!), each artist's set offered enough individual character and musical variety to satisfy the quiet, but appreciative jazz fans in the house.

George Howard (GRP) was first in the line-up, demonstrating his skill on the soprano sax supported by mellow, no-nonsense grooves laid down by a five-piece backing band. His low-key, quiet stage persona (Howard appeared in black sweats and a baseball cap, and looked studiously at his tennis shoes while soloing) made a nice contrast to his frenetic arpeggios—he let the instrument do the work, building up to well-timed breaks on songs like Miles Davis' "Jojo."

TALENT REVIEW

T-Ride

By Ray Ballard

THE ROXY, HOLLYWOOD, CA—

The words "unique" and "original" are among the most abused in the entertainment industry. Northern California's latest prodigy, T-Ride (Hollywood Records), gives credibility back to these battered adjectives. T-Ride's unorthodox song structure and huge backing vocals place these guys in a musical genre that is yet to be labeled.



The Roxy was wall-to-wall people as the ride began. They opened the set with "Zombies From Hell," the first song on their debut self-titled lp. A somewhat stunned crowd watched in awe as they were introduced to more than they bargained for. Jeff Tyson, who happens to be one of Joe Satriani's favorite students, showed amazing guitar versatility with both finger picking and two-handed fretboard tapping techniques that rival anything the Sunset Strip has seen in years. They extended the instrumental song "Bone Down" so Tyson could have the spotlight for more than four measures. (Their songs are very short with little space for a guitar solo). Not only were his solos outstanding, his rhythms were extremely tight and innovative as well.

Eric Valentine, drummer and producer of their album, kept everything in time and managed to pull off some lightning-quick fills with finesse. Dan Arlie, bass and lead vocals, was busier than a one-legged man in an ass-kickin' contest playing his instrument and trying to keep up with the fast-paced lyrics that are a major part of their trademark.

T-Ride played several cuts off their album including "Fire It Up," "Hit Squad," "Bad Girls And Angels," "Luxury Cruiser," and the first single "Backdoor Romeo."

T-Ride has crossed the ever-elusive borders of new music. A sound exists here that is impossible to describe. No band comes to mind to compare with this style of rock-n-funk-n-rap-n-alternative???? Put it on, try to keep up with the lyric sheet and take a little T-RIDE!!

TALENT REVIEW

Ringo Starr & His All-Starr Band

By Fred L. Goodman

THE GREEK THEATRE, HOLLYWOOD, CA—Even though the Beatles broke up over 20 years ago, they have remained the "Kings of Pop" (sorry, Michael Jackson) since they burst upon the scene in 1964. One of those "Kings"

held court at the Greek Theatre last week when former Fab Four drummer Ringo Starr took the stage with his All-Starr Band and regaled the crowd with a pop music funfest. Though Ringo was the headliner, the concert was basically a "Greatest Hits" show, featuring not only his "oldies but goodies" (with a few "newies" from his current Private Music lp, *Time Takes Time* thrown in), but also his "back-up" men performing the songs that made them famous as well.

These "Pop Princes" included Burton Cummings, Todd Rundgren, Nils Lofgren, Dave Edmunds, Joe Walsh and Timothy B. Schmitt. When Ringo sang his tunes, including "Yellow Submarine," "Boys," "Weight Of The World," "Photograph" and "Don't Go Where The Road Don't



Go," the "Princes" provided tight support on guitars and keyboards plus terrific six-part harmonies. "Prince-by-Birth," Zak Starkey, went skin-to-skin with dad on the drums, and Tim Cappello added percussion and sax.

Nearly stealing the show was Cummings, ex-Guess Who-er, whose rollicking readings of that group's smashes "American Woman," "Undun" and "No Time" were clearly some of the audience's favorites. Other standout moments were Rundgren's frenetic "Bang On The Drum," Edmunds' rockin' "I Hear You Knocking," and Walsh's pulsating "Rocky Mountain Way." The fitting finale, "With A Little Help From My Friends," featured a chorus augmented by the likes of Bonnie Raitt, Hoyt Axton and Graham Nash.

To everyone's benefit, Ringo's got some great friends.

UK

By Chrissy Iley

GRANDPA'S SPELLS: We knew who to expect, but not quite what to expect. Mick Jagger appeared unannounced, braving the heat in a heavy leather jacket. There was a seismic rush of energy as he jerked his body and dug deep within himself to find the recalcitrant youth the nation once feared.

Jagger was at "A Celebration of the Blues" at the Hammersmith Odeon, making his only concert appearance for the UK's National Music Day, which he helped instigate.

Here was the cocky upstart from Dartford, Kent, who took the Chicago and Delta blues and formed an industry. His face was creased, but the rest of him—from the '60s mop-top to the taut, fat-free torso—belied his 48 years.

That famous mouth wailed through "I'm Going Down," proving he could still sing and chew gum at the same time. The showman is too ingrained for him to consider doing anything so simple as standing at the microphone—he was off all over the place on "Checking On My Baby," pleading and moaning with the sort of passion missing from the contemporary Rolling Stones.

His jacket came off, exposing his bright blue shirt, as he growled through "Everybody Knows About My Good Thing." Then he summoned the spirit of the early Stones with Bo Diddley's "Who Do You Love," as his limbs thrust out on automatic pilot.

Jagger was backed by polished and grimacing guitarist Gary Moore, the carrier of the contemporary British blues flame, and his Midnight Blues Band. They were joined by Charlie Watts and Ronnie Wood for "I Just Wanna Make Love To You." Now it was resembling a stage party of lads having some fun.

The finale had all hands on deck for a not surprisingly chaotic "The Blues Is Alright." Jagger, now down to his white T-shirt, tried to dart through the crowded stage to make his point.

In a too-brief half-hour set, Mick Jagger paid homage to the roots that were literally standing around him. It was a unique history lesson in how he cleverly adapted the style of another culture and made it universally popular.

NEWS FROM JAPAN

SUMMER SALES IN JAPAN, according to a survey conducted by *Cash Box's* Tokyo office is 10 to 30 percent up over the comparable term of 1991. Releases after the end of June, with some million sellers, have caused strong sales throughout the country. Outlets report that strong sellers are Komekome Club, Takayuki Makihara, Keisuke Kuwata, Toshinobu Kubota, Hound Dog, Tube, Anri and Takako Okamura.

June saw "Kimiga Irudakede/Aishite Iru" by Komekome Club on Sony go quintuple platinum, according to Record Industries Association of Japan (RIAJ), followed by "Blowin'" by B'z on BMG Victor, double platinum. Four titles, including "Mou Koinante Shinai" by Takayuki Makihara on WEA Music went platinum while seven titles, including "Jibuno Mitsumetakute/1992 Summer" by Kyoko Koizumi on Victor and "Hanashitakuwa Nai" by T-Bolan on Rock It Records went gold.

NEW WAVE ENTERTAINMENT, a new record manufacturing company has been established here as of July 1. Yuzo Shimada has been named president. Shimada is ex-chief producer of domestic repertoires of Warner Music, Japan. New Wave will cover planning, producing and publicity of both sound and video software.

ACCORDING TO A JAPAN VIDEO ASSOCIATION (JVA) survey, the total sales of video-software here in May, 1992 were \$147 million, down 9 percent from the comparable month of '91. Shown in detail, cassette sales were \$87 million, up 5.4 percent while discs were \$60 million, down 24.8 percent for the same period.

LOCAL 45s TOP 10

TW	LW	Artist	Title
1	1	IF (Pony Canyon)...	Chage & Aska
2	2	KIMIGA IRUDAKEDE (Sony)...	Komekome Club
3	3	MOU KOINANTE SHINAI (WEA Music)...	Takayuki Makihara
4	4	BLOWIN' (BMG Victor)...	B'z
5	5	GLASS NO MEMORIES (Sony)...	Tube
6	6	HAGAYUI KUCHIBIRU (Victor)...	Mariko Takahashi
7	9	ITSUMADEMO KAWARANU AIO (BMG Victor)...	Tetsuro Oda
8	8	NATSUDANE (Sony)...	Tube
9	10	MOU NAMIDAWA IRANAI (Epic Sony)...	Masayuki Suzuki
10	7	HEYA TO Y-SHIRT TO WATAKUSHI (Pony Canyon)...	Airi Hiramatsu

LOCAL CDs TOP 10

1	-	HELLO LOVERS (Epic Sony)...	Misato Watanabe
2	1	OCTAVE (Sony)...	Komekome Club
3	2	KIMIWA BOKUNO TAKARAMONO (WEA Music)...	Takayuki Makihara
4	3	FROM YESTERDAY (Victor)...	Keisuke Kuwata
5	4	NEPTUNE (Sony)...	Toshinobu Kubota
6	8	MOANA LANI (For Life)...	Anri
7	6	ARUGA MAMANI (BMG Victor)...	Toshio Kadomatsu
8	5	FAVOURITE THINGS (MMG)...	Hound Dog
9	-	DHAMETSU ENO COUNT DOWN (Toshiba EMI)...	Megades
10	9	NOURYOU (Sony)...	Tube

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 American Pride(J.E. Windham Publ-BMI)65
 As Long As You Belong To Me(Careers-BMG Music Pub/South Heart Music/Great Cumberland Music/Diamond Struck Music-BMI)56
 Billy The Kid(EMI Blackwood Music, Inc./Great Cumberland Music-BMI)15
 Bootie Bumpin' Dancin' Fool(Almarie Music/Cupit Music-BMI/Cupit Memories-ASCAP)52
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 Honey Love (Willesden, BMI/R. Kelly, BMI)41
 How About Tonight (Dujuan, BMI)55
 I Could Use A Little Love (Right Now)(WB/Heritage Hill/Zomba/Jo Skin, ASCAP)26
 I Miss You (Harrindur, BMI/Jo Public, BMI)51
 I Wanna Love You (WB, ASCAP/Warner-Tamer-lane, ASCAP/MCA, ASCAP/Gradington, AS CAP/Music Corp. of America, BMI)62
 I'll Be There (Jobete, ASCAP/Stone Diamond, BMI)20
 I'm Still Waiting (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)75
 I've Been Searchin' (Nobody Like You) (Luella, ASCAP/Warner Chap-pell, ASCAP/Mom & Dad, ASCAP)14
 I've Gotta Have It (Kharatroy, ASCAP/Chrysalis, ASCAP) 78
 If You Feel The Need (Elm City, ASCAP/Pri, ASCAP)44
 In The Closet (Mijac, BMI/Warner-Tamer-lane, BMI/Donril, ASCAP/Zomba, ASCAP)23
 It All Begins With You (Music Corp. of America, BMI/O'-Hara, BMI/IDG, ASCAP/By George You've Got It, ASCAP)42
 It's Not Hard To Love You (Gratitude Sky, ASCAP)58
 Jam (Mijac, BMI/Warner Tamer-lane, BMI/RENE Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP)17
 Joy (Virgin, ASCAP/Jazzie B, ASCAP, Soul II Soul Mad, ASCAP)89

Jump (So So Def, ASCAP)97
 Jump Around (T-Boy, ASCAP/Soul As-sasins, ASCAP)47
 Just For Tonight (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)38
 Just Make Me The One (Vir-gin, BMI/Eight House, BMI/Boneless, BMI/Cool Banana, ASCAP)73
 Just My Luck (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arondale, BMI)16
 Keep On Walkin' (Last Song, ASCAP/Third Coast, ASCAP)5
 Love Like This (Jobete, ASCAP/Golden Touch, ASCAP)99
 Love Me (Modern Science, ASCAP)76
 Love You All My Lifetime (Arabe-la, BMI/BMG, ASCAP)85
 Money Can't Buy You Love (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP)27
 Money Don't Matter 2 Night (Conver-sy, ASCAP/WB, ASCAP)68
 Move Me No Mountain (Dandy Ditty's, ASCAP)64
 Mr. Loverman (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)1
 My Kinda Girl (Trycep, BMI/Willes-den, BMI)56
 My Lovin' (You're Never Gonna Get It) (Two Tuff-Enuff, BMI/Irving, ASCAP)92
 Nearer To You (Skyyzoo, ASCAP) 74
 Never Satisfied (4 Tammy, ASCAP.S.A. Brown, ASCAP)10
 No Place Like Love (Degroat & Degroat, BMI/Warner-Tamerlane, BMI)40
 Nobody But You (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)94
 One Man Woman (Gratitude Sky, ASCAP/Penzafire, ASCAP)88
 Real Love (Peljo, BMI/Scot-tsville, BMI/Walter Simmons, BMI)70
 Rock The House (Frankly, BMI/Music Of The World, BMI)90
 Scenario (Zomba, ASCAP/ Jazz Merchant, ASCAP/New School, ASCAP)53
 School Me (Trycep, BMI/Ramal, BMI/Willesden, BMI)54
 She's Playing Hard To Get (Zomba, ASCAP/RHO, ASCAP)37
 Silent Prayer (Gratitude Sky, ASCAP/Vir-gin, ASCAP/Penzafire, ASCAP)2
 Slow Dance (Willesden, BMI/R. Kelly, BMI/Zomba, ASCAP/310 Jammmin', ASCAP)34
 Somebody's Been Sleepin' In My Bed (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/Stick Funk, ASCAP)18
 Sometimes I Rhyme Slow (EMI April, ASCAP/Purple Rabbit, ASCAP)52
 Sprung On Me (We Fly, BMI)72
 Still In Love With You (Irving, BMI/AI Green, BMI)100
 Still In Love With You (Gratitude Sky, ASCAP)83
 Strawberry Letter (Kidada, BMI/Off The Wall, BMI)35
 Sympin' (Divva One, ASCAP/MCA, ASCAP/Biv Ten, ASCAP)57
 Tennessee (Arrested Development, BMI/EMI Blackwood, BMI)32
 That's The Way I Like It (Doc Pub, BMI/Brawl Pub, BMI/Slim Tim Pub, BMI)86
 The Best Things In Life Are Free (Flyte Tyme, ASCAP/Biv 10, ASCAP/Feledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP)21
 The Saga Continues (Buff Man, BMI)43
 The Way Love Goes (Pri, ASCP/Let's Have Lunch, ASCAP/Rejoice, BMI)24
 They Reminisce Over You (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)6
 They Want EFFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI)29
 Through The Tears (Captain Z, ASCAP/MCA, ASCAP/Joymel-EMI, ASCAP)80
 Unconditional Love (Jodaway, ASCAP/Warner Bros, ASCAP)93
 Uptown Anthem (T-Boy, ASCAP/Naughty, ASCAP)33
 Use Me (Trycep, BMI/Willesden, BMI)11
 Warm It Up (EMI April, ASCAP/So So Def, ASCAP)8
 We Didn't Know (Stevland Mor-ris, ASCAP)14
 Whatever It Takes (Piggy Rat, ASCAP)9

TOP 75 R&B ALBUMS

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1	FUNKY DIVAS (EastWest/Atco 7912-2)	En Vogue	1 19
2	TOTALLY KROSSED OUT (Ruff House/Columbia 48710)	Kris Kross	2 17
3	BACK TO FRONT (Motown 37463633)	Lionel Richie	3 12
4	DEAD SERIOUS (Atco/EastWest 91827)	Das EFX	4 16
5	BORN IN THE 90'S (Jive 41469)	R. Kelly & Public Announcement	5 28
6	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	10 8
7	FOREVER MY LADY (Uptown/MCA 10198)	Jodeci	6 61
8	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21929)	Arrested Development	7 16
9	COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	8 22
10	DANGEROUS (Epic 45400)	Michael Jackson	9 36
11	F.U.- DON'T TAKE IT PERSONAL (Jive 41470)	Fu Schnickens	11 19
12	THE WOMAN I AM (Warner Bros. 26296)	Chaka Kahn	12 15
13	XODUS (Polydor 13225)	XClan	15 7
14	OOOOH ON THE TLC TIP (LaFace/Arista 26003)	TLC	13 19
15	REAL LOVE (Arista 18679)	Lisa Stansfield	14 38
16	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	16 45
17	MEANT TO BE MINT (Perspective/A&M 10014)	Mint Condition	17 29
18	INNER CHILD (Motown 363192)	Shanice	18 38
19	SPICE I (Jive 41481)	Spice 1	21 14
20	PRIVATE LINE (EastWest 91777)	Gerald Levert	19 42
21	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	20 37
22	2 LEGIT 2 QUIT (Capitol 98151)	Hammer	22 39
23	HERE I GO AGAIN (Atlantic 82352)	Glenn Jones	23 24
24	COOLEYHIGHARMONY (Motown 6320)	Boyz II Men	24 64
25	MACK DADDY (Def American 26765)	Sir Mix-A-Lot	25 25
26	BROTHERHOOD CREED (Gasoline 46823)	Brotherhood Creed	27 13
27	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	26 35
28	DON'T SWEAT THE TECHNIQUE (MCA 10594)	Eric B. & Rakim	29 6
29	BURNIN' (MCA 10439)	Patti LaBelle	28 43
30	RADIO FUSION (Virgin 91658)	College Boyz	30 16
31	DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379)	Prince	31 41
32	EMOTIONS (Columbia 47980)	Mariah Carey	32 46
33	ALYSON WILLIAMS (OBR/Columbia 45417)	Alyson Williams	33 16
34	LOVERS LANE (Motown 6342)	M.C. Brains	34 18
35	DAILY OPERATION (Chrysalis 21910)	Gang Starr	35 12
36	MO' MONEY (Original Motion Picture Soundtrack) (Perspective/A&M 1004)	Various Artists	39 4
37	2ND II NONE (Profile 1416)	2nd II None	36 41
38	JOE PUBLIC (Columbia 48628)	Joe Public	37 19
39	SEX AND VIOLENCE (Jive 41470)	Boogie Down Productions	38 19
40	BOOMERANG (Original Motion Picture Soundtrack) (LaFace/Arista 26006)	Various Artists	41 4
41	THE POWER OF LOVE (Epic 46789)(P)	Luther Vandross	40 66
42	LOW END THEORY (Jive 1418)	A Tribe Called Quest	42 45
43	2 PACALYPSENOW (Interscope/Atlantic 91767)	2 Pac	43 25
44	GOT S**T ON MY MIND (Luke Records 91830)	Luke	44 25
45	DEEPA (Atlantic 82393)	Troop	47 6
46	CHECK YOUR HEAD (Capitol 98938)	Beastie Boys	45 14
47	STILL IN LOVE WITH YOU (Pendulum/Elektra 612371)	Melissa Morgan	46 14
48	MR. SCARFACE IS BACK (Priority 57167)	Scarface	48 42
49	A WOLF IN SHEEP'S CLOTHING (Mercury 848368)	Black Sheep	49 41
50	DEEP COVER (Original Motion Picture Soundtrack) (Epic ZK 75330)	Soundtrack I	50 17
51	FINALLY (A&M 5381)	CeCe Peniston	54 6
52	MECCA AND THE SOUL B (Elektra 60948)	Pete Rock & C.L. Smooth	51 7
53	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	52 57
54	AFFAIRS OF THE HEART (MCA 10355)	Jody Watley	53 19
55	VOLUME III JUST RIGHT (Virgin 91771)	Soul II Soul	56 7
56	ACT LIKE YOU KNOW (First Priority/Atlantic 7101)	MC Lyte	57 46
57	AIN'T A DAMN THING CHANGED (Ral/Columbia 47373)	Nice & Smooth	55 44
58	WHITE MEN CAN'T JUMP (Original Motion Picture Soundtrack) (EM/ERG 98414)	Soundtrack I	50 17
59	CHIC-ISM (Warner Bros. 26354)	Chic	59 19
60	THROUGH EYES OF LOVE (Warner Bros. 26730)	Through Eyes Of Love	60 13
61	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	62 7
62	UNFORGETTABLE (Elektra 61049)	Natalie Cole	61 60
63	HEAVEN AND EARTH (Reprise 26849)	Al Jarreau	64 5
64	PAID THE COST (Ruthless/Priority 57181)	Penthouse Players Clique	63 13
65	AS RAW AS EVER (Epic 47310)	Shabba Ranks	65 32
66	APOCALYPSE 91...THE ENEMY STRIKES BACK (Def Jam/Columbia 47374)	Public Enemy	66 44
67	KIZZ MY BLACK AZZ (Priority 53802)	MC Ren	67 4
68	RAZZ (Ultrax 0502)	Don Diego	68 13
69	WE'RE GOIN' OFF (Handisc 8815)	Clay D. & The New Get Funky Crew	69 16
70	NEARER TO YOU (Atlantic 82328)	SKYY	70 18
71	360 DEGREES OF POWER (Epic 48713)	Sister Souljah	71 13
72	POISONOUS MENTALITY (Effect/Luke 3006)	Poison Clan	72 15
73	THE KINGS OF BASS (Joey Boy 3004)	Bass Patrol	73 13
74	PORTRAIT OF THE BLUES (Malaco 7458)	Bobby "Blue" Bland	74 15
75	COLOR ME BAD (Giant 24429)	Color Me Bad	75 54

THE RHYTHM

By M.R. Martinez

FRESH MUSIC: Music reviews have been absent from this column the last week or so only because there has been a lot to write about and too little space in which to do it. We'll do a little catching up in this column and will not fail to include at least a couple of reviews each week. But first, a little about what we'll be reviewing. Since this is *The Rhythm* column, and because that broad umbrella term covers so much ground, *The Rhythm* column will cover more than just R&B, but reggae, African music and alternative soul music as well. This week, however, *The Rhythm* section will deal with more traditional R&B, funk and mainstream beats. But first...

SAMPLES: Aretha Franklin's career is reviewed in a 38-song collection titled *Jazz and Soul* which covers her five years of recording with Columbia Records, which is releasing the anthology. The package includes previously unreleased tracks and unreleased "alternative versions" of tunes like "Skylark" and "Impossible." The music covers her 10 Columbia recordings from 1960-65, just before she signed with Atlantic Records and served up some "Respect"...Chuck D of Public Enemy fame is bowing the group *Total Look & The Style*, a five-female vocal group with a hip-hop attitude, for his Pro Division/RAL label. The first single from the group is "Room 252."...LaFace Records keeps its blistering pace with the release of *Dallas Austin* and the *Highland Place Mobsters*, who serve up some infectious funky pop. The album, titled *1746DCA30035*, is almost totally produced by the 22-year-old Austin, who has produced hits for Boys II Men, Another Bad Creation and most recently, labelmates TLC. The group strides between rap and funky hip hop-influenced soul throughout the album. But the whole record's got a tight, well-produced feel.

REVIEWS



■ **HI-FIVE:** *Keep It Goin' On* (Jive 01241-41474-2). Producers: Various.

People really liked the way this youthful quintet styled their contemporary R&B dancers and ballads, and this sophomore album serves up more of the same. Mixing their increasingly mature vocals with varied arrangements and grooves, Hi-Five shows up big on tunes like "She's Playing Hard To Get" (which will remind you of last year's Hi-Five hit "I Like The Way (The Kissing Game)"), "Fly Away," "Video Girl" and "Whenever You Say." R&B, hip-hop and pop radio should jump on this disc with both feet.



■ **RARE ESSENCE:** *Work The Walls* (Sound of the Capitol RC 622). Producers: Various.

Go-Go is still on the run, hardly dead, and played with vigor by Chocolate City group Rare Essence. This mixture of rollicking R&B music, incorporates elements of house music and hip-hop, but the multi-textural rhythms and live party atmosphere takes no prisoners. The title track, "Lock-It," "I Got That Feeling" and "Make 'Em Move Mick" throw down some stinky beats and most definitely do justice to the go-go music genre. This is an R&B record that radio programmers should spin to attract rave listeners tired of the techno-dance thang.

■ **RUDE BOYS:** *Rude House* (Atlantic 7 82401-2). Producers: Various.

Young R&B chops are a marvel to imbibe as they mature and grow without sacrificing that *fresh* vibe. Rude Boys is one such group of new jackers. Smooth harmonies mingle with urgent lead vocal interplay, especially on the uptempo "My Kinda Girl" and the slow-burning ballad "Go Ahead And Cry." While the group makes the most of the uptempo and dance-oriented material, the standout track on this disc is "Miss You So Much," which is written and co-produced by Rude Boy Larry "Bingo" Marcus.



CASH BOX CHARTS

TOP 100 R&B SINGLES



#1 SINGLE: Shabba Ranks



TO WATCH: Hi Five #37



HIGH DEBUT: Bobby Brown #50

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		Total Weeks ▼	Last Week ▼	Total Weeks ▼
1	MR. LOVERMAN (From <i>Deep Cover</i>) (Epic 74257)	Shabba Ranks	4	12
2	SILENT PRAYER (Motown 2165)	Shanice	3	14
3	BABY BABY BABY (Arista/La Face 1-4928)	TLC	1	11
4	WHEN YOU'VE BEEN BLESSED (MCA 54376)	Patti LaBelle	2	13
5	KEEP ON WALKIN' (A&M 1598)	CeCe Peniston	9	11
6	THEY REMINISCE OVER YOU (T.R.O.Y.) (Elektra 64773)	Pete Rock & C.L. Smooth	10	11
7	GIVING HIM SOMETHING HE CAN FEEL (Atco/EastWest 98560)	En Vogue	5	9
8	WARM IT UP (Ruffhouse 74346)	Kris Kross	12	7
9	WHATEVER IT TAKES (Atlantic 4589)	Troop	7	12
10	NEVER SATISFIED (Giant/Reprise 18981)	Good 2 Go	8	15
11	USE ME (Atco/EastWest 64258)	Men At Large	11	13
12	YOU REMIND ME (From <i>Strictly Business</i>) (Uptown/MCA 54327)	Mary J. Blige	6	15
13	YOU KNOW WHAT I LIKE (Warner Bros. 1890)	El DeBarge	16	12
14	I'VE BEEN SEARCHING (NOBODY LIKE YOU) (Atlantic 8754)	Glenn Jones	17	14
15	GIVE U MY HEART (From <i>Boomerang</i>) (LaFace 2-4026)	Babyface feat. Toni Braxton	19	6
16	JUST MY LUCK (Columbia 74171)	Alyson Williams	20	9
17	JAM (Epic 74333)	Michael Jackson	21	5
18	SOMEBODY'S BEEN SLEEPIN' IN MY BED (Capitol 44825)	Gary Brown	22	7
19	DEPEND ON YOU (Capitol 44824)	BeBe & CeCe Winans	23	12
20	I'LL BE THERE (Columbia 74330)	Marlah Carey	13	9
21	THE BEST THINGS IN LIFE ARE FREE (A&M 28968100)	Luther Vandross & Janet Jackson feat. BBD & Ralph Tresvant	14	12
22	WE DIDN'T KNOW (Arista 1-2420)	Whitney Houston & Stevie Wonder	15	11
23	IN THE CLOSET (Epic 4537)	Michael Jackson	18	17
24	THE WAY LOVE GOES (Mercury 866782)	Brian McKnight	29	9
25	BRAINSTORMING (Motown 2170)	M.C. Brains	30	7
26	I COULD USE A LITTLE LOVE (RIGHT NOW) (Capitol 44855)	Freddy Jackson	31	4
27	MONEY CAN'T BUY YOU LOVE (Perspective/A&M 0011)	Ralph Tresvant	32	5
28	DO IT TO ME (Motown 2160)	Lionel Richie	24	15
29	THEY WANT EFX (Atco/EastWest 4-96206)	Das EFX	25	16
30	FOREVER IN YOUR EYES (Perspective/A&M 0009)	Mint Condition	26	15
31	DO UNTO ME (Warner Bros. 10037)	Karyn White	27	9
32	TENNESSEE (Chrysalis 23829)	Arrested Development	28	18
33	UPTOWN ANTHEM (TommyBoy 519)	Naughty By Nature	35	7
34	SLOW DANCE (Jive 42093)	R. Kelly/Public Announcement	40	3
35	STRAWBERRY LETTER 23 (Warner Bros. 18919)	Tevin Campbell	33	7
36	YOU CAN MAKE THE STORY RIGHT (Warner Bros. 18873)	Chaka Kahn	41	5
37	SHE'S PLAYING HARD TO GET (Jive 42067)	Hi-Five	44	2
38	JUST FOR TONIGHT (Mercury 865888)	Vanessa Williams	37	12
39	COME AND TALK TO ME (Uptown/MCA 54175)	Jodeci	38	20
40	NO PLACE LIKE LOVE (Pendulum/Elektra 64756)	Chris Walker	39	13
41	HONEY LOVE (Jive 42031)	R. Kelly/Public Announcement	36	15
42	IT ALL BEGINS (MCA 54396)	Jody Watley	34	4
43	THE SAGA CONTINUES (Motown 37463-21)	The Boys	42	12
44	IF YOU FEEL THE NEED (Mercury 866784)	Shomari	43	13
45	DON'T SWEAT THE TECHNIQUE (MCA 54418)	Eric B. & Rakim	51	7
46	ALL ABOUT HER (Atco/EastWest 98555)	Smooove	52	8
47	JUMP AROUND (Tommy Boy 526)	House Of Pain	53	7
48	YOU CAN'T SEE WHAT I CAN SEE (MCA 54427)	Heavy D. & The Boyz	54	7
49	END OF THE ROAD (Motown 374631)	Boyz II Men	66	4
50	HUMPIN' AROUND (MCA 34342)	Bobby Brown	DEBUT	
51	I MISS YOU (Columbia 74313)	Joe Public	47	12
52	SOMETIMES I RHYME SLOW (RAL/Columbia 38-74167)	Nice & Smooth	48	12
53	SCENARIO (Jive 42056)	A Tribe Called Quest	49	14
54	SCHOOL ME (Atco/EastWest 98577)	Gerald Levert	50	15
55	HOW ABOUT TONIGHT (MCA/Arista 2420)	Eugene Wilde	55	14
56	MY KINDA GIRL (Atlantic 87466)	The Rude Boys	60	4
57	SYMPIN' AIN'T EASY (Motown 348823)	Boyz II Men	57	6
58	IT'S NOT HARD TO LOVE YOU (Reprise 18872)	Al Jarreau	56	9
59	COMMITTED (Jive 864)	Third World	DEBUT	
60	WHY ME BABY (Elektra 64777)	Kelth Sweat	59	25
61	DREAM COME TRUE (Delicious 89546)	Brand New Heavie	63	3
62	I WANNA LOVE YOU (Giant 18950)	Jade	DEBUT	
63	REAL LOVE (Alpha Int'l 787000)	Lorenzo	64	4
64	MOVE ME NO MOUNTAIN (Virgin 12585)	Soul II Soul	65	4
65	WISHING ON A STAR (Epic 74343)	Cover Girls	45	8
66	7 DAYS 7 NIGHTS (MCA 54093)	Sue Ann Carwell	61	9
67	ALL THE WAY LOVE (Tabu/A&M 0180)	Larry Springfield	67	6
68	MONEY DON'T MATTER 2 NIGHT (Paisley Park/Warner Bros. 190200)	Prince & The N.P.G.	46	21
69	CROSSOVER (RAL 74173)	EPMD	75	2
70	REAL LOVE (Uptown/MCA 93621)	Mary J. Blige	77	3
71	A LITTLE MORE LOVE (Arista 2449)	Lisa Stansfield	78	4
72	SPRUNG ON ME (MCA/BonAmi 54393)	Charlie Wilson	69	7
73	JUST MAKE ME THE ONE (RCA 62204)	Tyler Collins	70	9
74	NEARER TO YOU (Atlantic 87477)	Skyy	71	9
75	I'M STILL WAITING (Uptown 54451)	Jodeci	80	2
76	LOVE ME (Capitol 44820)	Tracie Spencer	72	19
77	CAN I GET WITH YOU TONIGHT (Atlantic/Interscope 98628)	Truth Inc.	73	11
78	I'VE GOTTA HAVE IT (Solar/Epic 74548)	3rd Avenue	74	9
79	BABY GOT BACK (Def American 18947)	Sir Mix-A-Lot	76	4
80	THROUGH THE TEARS (Pendulum 64728)	Mell'sa Morgan	82	2
81	ALONE WITH YOU (Warner Bros. 19008)	Tevin Campbell	DEBUT	
82	ALL OF MY LOVE (Epic 74322)	Kathy Sledge	83	5
83	STILL IN LOVE WITH YOU (Taboo 0106)	Cherrelle	86	2
84	WHO WILL I CHOOSE (Atco/EastWest 623591)	Chris Bender	88	4
85	LOVE YOU ALL MY LIFETIME (Warner Bros. 40377)	Chaka Kahn	62	19
86	THAT'S THE WAY I LIKE IT (Mega Int'l 1001)	King B. & The New Jack Crew	87	4
87	HELLUVA (MCA 54350)	Brotherhood Creed	84	8
88	ONE MAN WOMAN (Motown 2156)	Milira	79	9
89	JOY (Virgin 91771)	Soul II Soul	58	15
90	ROCK THE HOUSE (Pump 19113)	The Chill Deal B	92	2
91	DID YOU PRAY TODAY (Giant/Reprise 18871)	Lisa Taylor	93	3
92	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Atco/EastWest 498585)	En Vogue	89	20
93	UNCONDITIONAL LOVE (Reprise 19081)	Atlantic Starr	90	9
94	NOBODY BUT YOU (Bust It 44282)	David Black	91	11
95	ALL 'N' ALL (Virgin 98500)	KCM	94	7
96	AIN'T 2 PROUD 2 BEG (Arista 1-4009)	TLC	95	10
97	JUMP (Ruff House/Columbia 38-74197)	Kris Kross	97	19
98	BREAKING MY HEART (Perspective/A&M 0004-032)	Mint Condition	81	13
99	LOVE LIKE THIS (Columbia 74313)	Grover Washington, Jr. feat. Lalah Hathaway	68	14
100	STILL IN LOVE WITH YOU (Pendulum/Elektra 64767)	Mell'sa Morgan	85	17

THE RHYME

By M.R. Martinez

DEATH TO THOSE WHO DON'T TAKE P.E.:

Public Enemy shows there's more than one way to get the point across. When Def Jam/Columbia Records drops the digital bomb called *PE's Greatest Misses* next month, it will contain the provocative first single "Hazy Shade Of Criminal," a rap which is supposed to demonstrate that notions of criminal behavior can be politically convenient. The accompanying video to this single is set in a federal courthouse, where crime lords, drug barons and weapons czars (all who closely resemble government officials) are set free while young African-American men who've committed petty crimes are put on an assembly line headed toward death by electrocution. The video was directed by veteran New York-based music video director Eric Meza and co-written by Meza with PE producer Hank Shocklee. The album is a collection of six new tracks and "radical" remixes of some previous hits by Public Enemy, including "How To Kill A Radio Consultant (The DJ Chuck Chillout Mega Murder Boom)." Additionally, Public Enemy's new home video *The Enemy Strikes Live*, is due from Sony Music Video at the end of September. The title features performances of the group's latter day hits at the Apollo Theater in Harlem. The group will also be on tour later this year with Irish hitmakers U2.



A.L.T.

ALT—AN ALTERNATIVE ATTITUDE: No question that rap music has been popular among Latino communities nationwide for some time. With the pop crossover of Gerardo, Lighter Shade of Brown, and Kid Frost, the path to props for A.L.T. and the *Lost Civilization* is a little easier. But, this crew from the east end of Los Angeles County covers varied stylistic territory on their debut for EastWest Records, *Another Latin Timebomb*. From house party grooves to hard hip-hop, Al Trivette, who is A.L.T., has shaped a multi-vibed album that stretches beyond the work he's done with his homey Kid Frost or while touring the U.S., Europe and Japan with the Latin Alliance. From the smoothed-out, beach-party mood of the album's first single, "Tequila," to the message tip of "One Little Indian," and on to the raunch of "Freaky," A.L.T. told *Cash Box* that, "I was trying to take stereotypes about Latinos and make people laugh at them the same way that we do." He said that he has heard grumblings that he's "a commercial sell-out," but counters that, "No one can tell me that I'm not really hip-hop. I did a variety because I wanted people to hear this music on the radio and want them to listen to it while cruisin'. I focused on Latin people, but there's a little bit for everybody on this record." He points to songs like "What Cha Gonna Do?" and "Between The Sheets" that chronicle questions faced by a banger that gets out of jail, and the trials faced by anyone who's been harassed by the KKK. While A.L.T. defends fellow rapper Ice-T's right to record a song like "Cop Killer," he said, "I'd never do a song called 'Cop Killer.' I believe we should do more down-to-earth things like vote and organize non-violent demonstrations."

TOP 30 DANCE SINGLES

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1	WARM IT UP (Ruffhouse/Columbia 74377)	Kris Kross	2 7
2	RUNAWAY (Elektra 66424)	Deee Lite	1 9
3	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (Uptown 54428/MCA)	Heavy D. & The Boyz	3 9
4	TAKE ME BACK TO LOVE AGAIN (Epic 74212)	Kathy Sledge	4 16
5	KEEP ON WALKIN' (A&M 1598)	CeCe Peniston	6 10
6	RAIN FALLS (Virgin 96173)	Frankie Knuckles Featuring Lisa Michaelis	12 9
7	RHYTHM IS A DANCER (Arista 1-2445)	Snap	10 5
8	JAM (Epic 74334)	Michael Jackson	14 3
9	THEY WANT EFX (Atco EastWest 0-96206)	Das EFX	5 15
10	JUMP! (Sunshine 1-2456/Arista)	The Movement	DEBUT
11	THEY REMINISCE OVER YOU (Elektra 64773)	Pete Rock & C.L. Smooth	8 10
12	EVERYBODY IN THE PEACE (Elektra 66411)	The Prodigy	20 3
13	BABY GOT BACK (Def American/Reprise 0-40233)	Sir Mix-A-Lot	9 16
14	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Atco EastWest 0-96194)	En Vogue	7 15
15	NEVER BE ANOTHER ONE (Acid Jazz 5322)	Colonel Abrams	18 5
16	SWEAT DANCE (Warner Bros. 40248)	K-YZE	11 9
17	JUMP AROUND (Tommy Boy 526)	House of Pain	15 9
18	TOO FUNKY (Columbia 74352)	George Michael	17 7
19	KILLER (Sire/Warner Bros. 0-40230)	Seal	13 15
20	KEEP IT IN THE CLOSET (Epic ESK 4537)	Michael Jackson	16 15
21	DON'T STOP...PLANET ROCK (Tommy Boy 1052)	Afrika Bambaataa & The Soul Sonic Force	19 7
22	ANOTHER MINUTE (SRC 14035/Zoo)	Cause & Effect	DEBUT
23	LOVE YOU ALL MY LIFETIME (Warner Bros. 40377)	Chaka Khan	21 9
24	TENNESSEE (Chrysalis/ERG 23829)	Arrested Development	23 15
25	MOIRA JANE'S CAFE (Cardiac 3-4023)	Definition of Sound	25 16
26	NU NU (Mercury 866 445)	Lidell Townsell	22 13
27	STILL IN LOVE WITH YOU (Pendulum/Elektra 66438)	Melissa Morgan	24 13
28	MIC CHECKA (Atco 96159/EasWest)	Das EFX	DEBUT
29	TESTIFY (Perspective 28968 1710-VA&M)	Sounds of Blackness	28 18
30	NOW THAT YOU'RE GONE (Cutting 259)	Corina	29 13

TOP 30 RAP SINGLES

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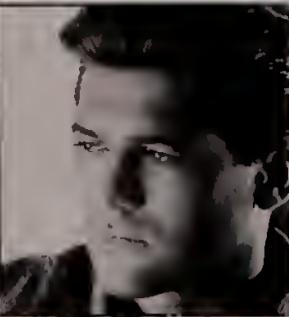
1	DON'T SWEAT THE TECHNIQUE (MCA 2192)	Eric B. & Rakim	3 10
2	WARM IT UP (Ruffhouse/Columbia 74376)	Kris Kross	1 8
3	HOME GIRL DON'T PLAY DAT (Atco/EastWest 4-96171)	Yo Yo	2 10
4	I WANT TO BE FREE (Jive 42068-2)	Too Short	5 9
5	JUMP AROUND (Tommy Boy 526)	House of Pain	7 9
6	CROSSOVER (Ral 74173/Chaos)	EPMD	8 3
7	TAKE IT PERSONAL (Chrysalis 23848/ERG)	Gang Starr	4 11
8	JUS LYKE COMPTON (Profile 5372)	DJ Quik	15 3
9	XODUS (Polydor/PLG 863033-1)	X-Clan	9 10
10	THEY REMINISCE OVER YOU (Elektra 64473)	Pete Rock & C.L. Smooth	6 13
11	THIN LINE (Virgin 98544)	Kid Frost	10 5
12	WELCOME TO THE GHETTO (Jive 42085)	Splice 1	25 5
13	BACK TO THE HOTEL (Profile 7367)	N2Deep	11 8
14	ROADRUNNER (Violator/Relativity 1123)	Chi Ali	19 10
15	STROBELITE HONEY (Mercury 866 869)	Blacksheep	12 9
16	MIC CHECKA (Atco 96159/EasWest)	Das EFX	DEBUT
17	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (Uptown 54428/MCA)	Heavy D. & The Boyz	13 9
18	GHETTO RED HOT (Columbia 3817439)	Super Cat	14 8
19	EXPLANATION OF A PLAYA (Ruthless 7011/Priority)	Penthouse Players Clique	16 11
20	PARTY OVER HERE (Giant 0-40406)	Lord Finesse	17 8
21	THE DOO-BOP SONG (Warner Bros. 18930)	Miles Davis	26 3
22	SO WHAT'CHA WANT (Capitol 15847)	Beastie Boys	18 4
23	BRAINSTORMING (Motown 2170)	M.C. Brains	DEBUT
24	LET IT ALL HANG OUT (Atlantic 87470)	A.D.O.R.	21 2
25	UPTOWN ANTHEM (Tommy Boy 519)	Naughty By Nature	20 9
26	POPPA LARGE (Mercury 866-733)	Ultra Magnetic M.C.'s	22 10
27	BIG MAMA (Livin Large LLC-102)	Shante	23 11
28	DEEP COVER (Solar/Epic 7454)	Dr. Dre Introducing Snoop Doggy Dogg	24 14
29	THE BIG MAN (Select/Elektra 64750)	Chubb Rock	28 2
30	I AINT TO BE FLEXED WITH (Wrap/lchban MCS-105-40)	M.C. Breed	29 10

TOP 200 POP ALBUMS

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The square bullet indicates strong upward chart movement.

- 1 **SOME GAVE ALL** (Mercury 510635) BILLY RAY CYRUS 1 12
- 2 **LIVE MTV UNPLUGGED** (Columbia 52758) MARIAH CAREY 2 10
- 3 **TOTALLY KROSSED OUT** (Ruffhouse/Columbia 48710)(P) KRIS KROSS 5 19
- 4 **TEN** (Epic 47857)(P) PEARL JAM 6 35
- 5 **BOOMERANG** (LaFace 26006) SOUNDTRACK 4 5
- 6 **COUNTDOWN TO EXTINCTION** (Capitol 98531) MEGADETH 3 4
- 7 **MO' MONEY** (A&M 1004) SOUNDTRACK 13 7
- 8 **WELCOME TO WHEREVER YOU ARE** (Atlantic 82394) INXS DEBUT
- 9 **BLOOD SUGAR SEX MAJIK** (Warner Bros. 26861)(P) RED HOT CHILI PEPPERS 10 46



#1 ALBUM: Billy Ray Cyrus



HIGH DEBUT: INXS #8

- 10 **ROPIN' THE WIND** (Liberty 96330)(P7) GARTH BROOKS 8 48
- 11 **THE HARD WAY** (RCA 86003) CLINT BLACK 9 3
- 12 **TEMPLE OF THE DOG** (A&M 5350) TEMPLE OF THE DOG 14 6
- 13 **METALLICA** (Elektra 81113)(P5) METALLICA 16 52
- 14 **SHORTY THE PIMP** (Jive 41487) TOO SHORT 7 3
- 15 **WAY 2 FONKY** (Profile 1430) D.J. QUIK 11 2
- 16 **THE ONE** (MCA 10614) ELTON JOHN 12 7
- 17 **BUSINESS NEVER PERSONAL** (Real 52848/Chaos) EPMD DEBUT
- 18 **ADRENALIZE** (Mercury 512185)(P3) DEF LEPPARO 15 19
- 19 **USE YOUR ILLUSION I** (Geffen 24415)(P3) GUNS N' ROSES 17 47
- 20 **KIZZ MY BLACK AZZ** (Ruthless 53802) MC REN 19 5
- 21 **OH!H...ON THE TLC TIP** (Arista 26003) TLC 20 24
- 22 **NO FENCES** (Liberty 83866)(P7) GARTH BROOKS 18 101
- 23 **BODY COUNT** (Sire/Warner 26878) BODY COUNT 51 19
- 24 **FUNKY DIVAS** (A&M East/West 7 92121-2)(G) EN VOGUE 21 20
- 25 **ANGEL DU9T** (Slash 26785) FAITH NO MORE 22 8
- 26 **MACK DADDY** (Def American 26765)(G) SIR MIX-A-LOT 24 27
- 27 **DIVA** (Arista 18704) ANNIE LENNOX 25 12
- 28 **3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE...** (Chrysalis 21929) ARRESTED DEVELOPMENT 26 18
- 29 **THE EXTREMIST** (Relativity 1053) JOE SATRIANI 23 4
- 30 **YOUR ARSENAL** (Sire 26994/Reprise) MORRISSEY DEBUT
- 31 **THE SOUTHERN HARMONY AND MUSICAL COMPANION** (Def American 26918) THE BLACK CROWES 27 13
- 32 **ACHTUNG BABY** (Island 510347)(P3) U2 29 37
- 33 **CHECK YOUR HEAD** (Capitol 98938) BEASTIE BOYS 30 16
- 34 **SHADOWS AND LIGHT** (SBK 98924) WILSON PHILLIPS 28 9
- 35 **WYNNONA** (Curb/MCA 10526) WYNNONA 34 18
- 36 **WE CAN'T DANCE** (Atlantic 82344)(P2) GENESIS 33 39
- 37 **USE YOUR ILLUSION II** (Geffen 24420)(P3) GUNS N' ROSES 36 48
- 38 **COME ON COME ON** (Columbia 48881) MARY-CHAPIN CARPENTER 31 5
- 39 **HOUSE OF PAIN** (Tommy Boy 1056) HOUSE OF PAIN DEBUT
- 40 **BARCELONA GOLD** (Warner Bros. 26974) VARIOUS ARTISTS 94 3
- 41 **JON SECADA** (SBK 98845) JON SECADA 38 3
- 42 **DEAD SERIOUS** (A&M East/West 91827) DAS EFX 32 17
- 43 **GARTH BROOKS** (Liberty 90897)(P3) GARTH BROOKS 37 119
- 44 **GOOD STUFF** (Reprise 26995) THE B-52'S 39 6
- 45 **DON'T SWEAT THE TECHNIQUE** (MCA 10594) ERIO B. & RAKIM 36 8
- 46 **SINGLES** (Epic 52476) SOUNDTRACK 40 6
- 47 **CELINE DION** (Epic 52473) CELINE DION 41 19
- 48 **HUMAN TOUCH** (Columbia 53000)(P) BRUCE SPRINGSTEEN 45 19
- 49 **LUCK OF THE DRAW** (Capitol 96141)(P3) BONNIE RAITT 42 59
- 50 **RED HOT + DANCE** (Columbia 52826) VARIOUS ARTISTS 43 4
- 51 **WAKING UP THE NEIGHBOURS** (A&M 5367)(P2) BRYAN ADAMS 54 46

- 52 **MAD MAD WORLD** (Capitol 97723) TOM COCHRANE 58 11
- 53 **CLASSIC QUEEN** (Hollywood 61311)(P) QUEEN 44 22
- 54 **PSALM 99...** (Warner Bros. 26727) MINISTRY 47 4
- 55 **DANGEROUS** (Epic 45400)(P4) MICHAEL JACKSON 49 37
- 56 **BACK TO FRONT** (Motown 6338) LIONEL RICHIE 48 13
- 57 **FOREVER MY LADY** (MCA 10198)(P) JODECI 46 46
- 58 **HOLD YOUR FIRE** (Epic 48615) FIREHOUSE 50 6
- 59 **RISES OF PASSAGE** (Epic 48865) INDIGO GIRLS 52 13
- 60 **TIME, LOVE & TENDERNESS** (Columbia 48771)(P5) MICHAEL BOLTON 53 68
- 61 **NEVERMIND** (DGC 24425)(P3) NIRVANA 55 46
- 62 **HEART IN MOTION** (A&M 15321)(P3) AMY GRANT 57 74
- 63 **WAYNE'S WORLD** (Warner Bros. 26805)(P) SOUNDTRACK 59 25
- 64 **THE COMFORT ZONE** (Wing/Mercury 843522)(P) VANESSA WILLIAMS 56 51
- 65 **MOODS & MOMENTS** (Curb 77556) WAYNE NEWTON 89 5
- 66 **INGENUET** (Sire 26840) K.D. LANG 81 21
- 67 **C.M.B.** (Giant 24429)(P2) COLOR ME BADD 62 55
- 68 **WHAT'S THE 411?** (Uptown 10661/MCA) MARY J. BLIGE DEBUT
- 69 **COOLEY HIGH HARMONY** (Motown 6320)(P4) BOYZ II MEN 68 65
- 70 **LUCKY TOWN** (Columbia 53001) BRUCE SPRINGSTEEN 60 19
- 71 **BORN INTO THE 90'S** (Jive 41489-2/4) R. KELLY AND THE PUBLIC ANNOUNCEMENT 63 29
- 72 **ROUGH & READY-VOL. 1** (Epic 52443) SHABBA RANKS 64 3
- 73 **MTV: PARTY TO GO, VOL. 2** (Tommy Boy 1053) VARIOUS ARTISTS 65 4
- 74 **FOR MY BROKEN HEART** (MCA 10400)(P) REBA MCKENTIRE 80 44
- 75 **WISH** (Elektra 61309) THE CURE 66 16
- 76 **SHEPHERD MOONS** (Reprise 26774)(P) ENYA 83 39
- 77 **LONGNECKS AND SHORT STORIES** (MCA 10530) MARK CHESNUTT 84 17
- 78 **BADMOTORFINGER** (A&M 5374)(G) SOUNDGARDEN 67 44
- 79 **DON'T ROCK THE JUKEBOX** (Arista 8681)(P) ALAN JACKSON 71 65
- 80 **SEMINOLE WIND** (BNA 61029) JOHN ANDERSON 88 24
- 81 **GREATEST HITS** (Warner Bros. 26846) ZZ TOP 72 16
- 82 **MECCA & THE SOUL BROTHER** (Elektra 60948) PETE DINKlage & C.L. SMOOTH 73 8
- 83 **NO MORE TEARS** (Epic 46785)(P) OZZY OSBOURNE 75 47
- 84 **INFINITY WITHIN** (Elektra 61313) DEE LITE 74 7
- 85 **FEAR** (Columbia 47309) TOAD THE WET SPROCKET 98 2
- 86 **OFF THE DEEP END** (Scotti Bros. 75256) "WEIRO AL" YANKOVIC 77 16
- 87 **RUSH STREET** (Capitol 95874)(G) RICHARD MARX 81 40
- 88 **AB UGLY AS THEY WANT TO BE** (Mercury 68823)(P) UGLY KID JOE 82 28
- 89 **FINALLY** (A&M 5381) CE CE PENITON 79 28
- 90 **ABBA-ESQUE** (Mute 61388) ERASURE 85 5
- 91 **EMOTIONS** (Columbia 47980)(P3) MARIAH CAREY 87 47
- 92 **UNFORGETTABLE** (Elektra 81049)(P4) NATALIE COLE 89 61
- 93 **THE WILD LIFE** (Chrysalis 21911) SLAUGHTER 78 16
- 94 **TOO LEGIT TO QUIT** (Capitol 98151)(P3) HAMMER 90 41
- 95 **NAUGHTY BY NATURE** (Tommy Boy 1044)(P) NAUGHTY BY NATURE 91 49
- 96 **DARE TO DREAM** (Private Music 81098)(P) YANNI 86 21
- 97 **POCKET FULL OF KRYPTONITE** (Epic 47309) SPIN DOCTORS 116 2
- 98 **ART OF REBELLION** (Epic 48884) SUICIDAL TENDENCIES 78 6
- 99 **SISTER ACT** (Hollywood 81334) SOUNDTRACK 70 8
- 100 **HORMONALLY YOURS** (London 28266) SHAKESPEAR'S SISTER 128 2
- 101 **JOSHUA JUDGES RUTH** (Curb/MCA 19475) LYLE LOVETT 145 18
- 102 **TONGUES AND TAILS** (Columbia 48797) SOPHIE B. HAWKINS 92 14
- 103 **SPICE 1** (Jive 41481) SPICE 1 103 3

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- 104 **OUT OF THE CRADLE** (Reprise 26182) LINDSEY BUCKINGHAM 93
- 105 **BADDEST OF THE BAD** (EMI 97718/ERG) GEORGE THOROGOOD DEBUT
- 106 **NEVER ENOUGH** (Island 512120)(G) MELISSA ETHERIDGE 95 2
- 107 **PSYCHOTIC SUPPER** (Geffen 24424)(G) TESLA 97 4
- 108 **IT'S ALL ABOUT TO CHANGE** (Warner Bros. 26589)(P) TRAVIS TRITT 99 6
- 109 **STAR9** (East West 91773) SIMPLY RED 102 4
- 110 **BEAUTY AND THE BEAST** (Walt Disney 60618)(P) SOUNDTRACK 104 3
- 111 **DIRTY** (DGC 24485) SONIC YOUTH 120
- 112 **MCMXC A.D.** (Charisma 91642)(P) ENIGMA 105 7
- 113 **XODUS** (Polydor 13225) X-CLAN 106 1
- 114 **NONSUCH** (Geffen 24474) XTC 108 1
- 115 **LITTLE EARTHQUAKES** (Atlantic 82358) TORIAMOS 110 1
- 116 **SHAKE YOUR MONEY MAKER** (Def American 24278)(P3) THE BLACK CROWES 112 12
- 117 **SONGS FROM "COOL WORLD"** (Warner Bros. 45006) SOUNDTRACK 96
- 118 **HEAVEN AND EARTH** (Reprise 26849) AL JARREAU 107
- 119 **LIVE AT WEMBLEY '86** (Hollywood 61104) QUEEN 111
- 120 **THE 9KY 19 CRYING** (Epic 47390)(P) STEVIE RAY VAUGHAN 109 3
- 121 **T.E.V.L.N.** (Qwest/Warner Bros. 26291)(G) TEVIN CAMPBELL 125 3
- 122 **SECRET STORY** (Geffen 24468) PAT METHENY 113
- 123 **FEAR OF THE DARK** (Epic 49993) IRON MAIDEN 114 1
- 124 **LEAN INTO IT** (Atlantic 82209)(P) MR. BIG 115 3
- 125 **REVENGE** (Mercury 8480372)(G) KISS 117 1
- 126 **READ BETWEEN THE LINES** (RCA 81129) AARON TIPPIN 121 2
- 127 **DIAMONDS AND PEARLS** (Paisley Park/Warner Bros. 25379)(P2) PRINCE AND THE N.P.G. 124 4
- 128 **BLACK PEARL** (A&M East/West 44216) YO-YO 123
- 129 **KIKO** (Slash 26788/Warner Bros.) LOS LOBOS 122
- 130 **HOW THE GODS KILL** (Def American 26914) OANZIG 127
- 131 **REAL LOVE** (Arista 18676)(G) LISA STANSFIELD 118 3
- 132 **DEEPA** (Atlantic 82393) TROOP 126
- 133 **VULGAR DISPLAY OF POWER** (A&M East/West 91758) PANTERA 135 2
- 134 **BOATS, BEACHES, BARS, & BALLADS** (Margaritaville 10613) JIMMY BUFFETT 129 1
- 135 **HOTWIRED** (Mercury 3145131782) SOUP DRAGONS 119 1
- 136 **A WOLF IN SHEEP'S CLOTHING** (Mercury 848368)(G) BLACK SHEEP 130 4
- 137 **THE IMMACULATE COLLECTION** (Sire/Warner Bros. 26440)(P3)MADONNA 133 9
- 138 **LOVERS LANE** (Motown 6342) M.C. BRAINS 139 1
- 139 **EAST SIDE STORY** (Virgin 62097) KID FROST 132 1
- 140 **KEEP IT COMIN'** (Elektra 81216)(P) KEITH SWEAT 131 3
- 141 **MEANT TO BE MINT** (A&M 10014) MINT CONDITION 134 3
- 142 **BLUE LIGHT, RED LIGHT** (Columbia 48685)(P) HARRY CONNICK JR. 136 4
- 143 **MATTERS OF THE HEART** (Elektra 81215) TRACY CHAPMAN 137 1
- 144 **NIGHT CALLS** (Capitol 97801) JOE COCKER 144
- 145 **HOLDING MY OWN** (MCA 10532) GEORGE STRAIT 140 1
- 146 **UPFRONT** (Elektra 81272) DAVID SANBORN 141 1
- 147 **DEHUMANIZER** (Reprise 26965) BLACK SABBATH 101
- 148 **SPELLBOUND** (Virgin 91811)(P2) PAULA ABDUL 142 6
- 149 **INNER CHILD** (Motown 363192) SHANICE 143 3
- 150 **BATMAN RETURNS** (Warner Bros. 26972) SOUNDTRACK 100
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- 152 **THE RITUAL** (Atlantic 82392) TESTAMENT 149
- 153 **MILAGRO** (Polydor 513197) SANTANA 150 12
- 154 **LIVE IN JAPAN** (Dark Horse 28984/Warner Bros.) GEORGE HARRISON 151
- 155 **PAID THE COST** (Ruthless 57181) PENTHOUSE PLAYERS CLIQUE 152 14
- 156 **OUT OF TIME** (Warner Bros. 26496)(P3) R.E.M. 160 44
- 157 **A LEAGUE OF THEIR OWN** (Columbia 52919) SOUNDTRACK 153 4
- 158 **HUSH** (Sony Masterworks 48177) YO-YO MA/BOBBY McFERRIN 154 27
- 159 **ALL I CAN BE** (Epic 47468) COLLIN RAYE 156 31
- 160 **WALK IN LONDON** (J.R.S. 13137) CONCRETE BLONDE 155 21
- 161 **JUICE** (Sou/MCA 10462)(G) SOUNDTRACK 162 32
- 162 **WHENEVER WE WANTED** (Mercury 510151)(P) JOHN MELLENCAMP 161 43
- 163 **THE COMMITMENTS** (MCA 10286)(G) SOUNDTRACK 138 52
- 164 **TOTAL ECLIPSE** (Tabu 28965/A&M) TOTAL ECLIPSE DEBUT
- 165 **NEW MOON SHINE** (Columbia 46038)(G) JAMES TAYLOR 157 45
- 166 **RUSH** (Reprise 26794)(G) SOUNDTRACK 158 30
- 167 **LOW END THEORY** (Jive 1418)(G) TRIBE CALLED QUEST 163 46
- 168 **PRIVATE LINE** (East West/Atlantic 91777)(G) GERALD LEVERT 164 43
- 169 **BACK TO THE HOTEL** (Profile 1427) N2DEEP 166 6
- 170 **T-RIDE** (Hollywood 60993) T-RIDE 170 3
- 171 **STICK AND STONES** (Atlantic 82326) TRACY LAWRENCE 165 66
- 172 **2ND II NONE** (Profile 1416) WILSON PHILLIPS / 34
- 173 **LETHAL WEAPON 3** (Reprise 26989) SOUNDTRACK 159 6
- 174 **BITCH BETTA HAVE MY MONEY** (Select 21642) AMG 168 84
- 175 **EMPIRE** (EMI 92806)(P2) QUEENSRYCHE 169 101
- 176 **LYNCH MOB** (Elektra 613222) LYNCH MOB 171 15
- 177 **MAVERICK** (Curb/Capitol 26306) HANK WILLIAMS JR. 173 25
- 178 **DIFFERENT LIFESTYLES** (Capitol 92078)(G) BEBE & CECE WINANS 172 58
- 179 **THE POWER OF LOVE** (Epic 46789)(P) LUTHER VANOROSS 174 67
- 180 **IMAGES AND WORDS** (A&M) OREAM THEATER 180 2
- 181 **VOL. III JUST RIGHT** (Virgin 91771) SOUL II SOUL 175 14
- 182 **GIRLFRIEND** (Zoo 11015) MATTHEW SWEET 177 27
- 183 **FAMILY GROOVE** (A&M 5382) THE NEVILLE BROTHERS 178 13
- 184 **PUT YOURSELF IN MY PLACE** (Arista 8642) PAM TILLIS 181 29
- 185 **HONEY'S DEAD** (Def American 26830) THE JESUS & MARY CHAIN 182 16
- 186 **GONNA MAKE YOU SWEAT** (Columbia 47093)(P3) C+C MUSIC FACTORY 184 84
- 187 **TEN STRAIT HITS** (MCA 10450) GEORGE STRAIT 186 31
- 188 **GREATEST HITS 1986-1992** (Columbia 52703) NEIL DIAMOND 179 11
- 189 **FAR AND AWAY** (MCA 10628) SOUNDTRACK 148 9
- 190 **TANGLED IN REINS** (MCA 10426) STEELHEART 183 8
- 191 **20 BELOW** (Wrap 8109) MC BREED 185 12
- 192 **BLACK MOON** (Victory Music 80003) EMERSON, LAKE & PALMER 147 8
- 193 **BRICKS ARE HEAVY** (Slash 26784/Warner Bros.) L7 DEBUT
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FILM/VIDEO

TOP 30 VIDEO RENTALS

CASH BOX • AUGUST 22, 1992

1	THE HAND THAT ROCKS THE CRADLE (Hollywood 1334)	DEBUT
2	HOOK (Columbia TriStar 70603)	DEBUT
3	CAPE FEAR (MCA/Universal 81105)	DEBUT
4	THE ADDAMS FAMILY (Paramount 32689)	DEBUT
5	BUGSY (Columbia TriStar 70675)	DEBUT
6	STOP! OR MY MOM WILL SHOT (MCA/Universal 81264)	DEBUT
7	FATHER OF THE BRIDE (Touchstone 1335)	DEBUT
8	SHINING THROUGH (Fox Video 5661)	DEBUT
9	GRAND CANYON (Fox Video 5598)	DEBUT
10	STAR TREK VI: THE UNDISCOVERED COUNTRY (Paramount 32301)	DEBUT
11	MY GIRL (Columbia TriStar 50995)	DEBUT
12	KUFFS (MCA/Universal 81245)	DEBUT
13	THE GREAT MOUSE DETECTIVE (Disney 1360)	DEBUT
14	RUSH (MGM/UA 902527)	DEBUT
15	JFK (Warner 12306)	DEBUT
16	THE MAN IN THE MOON (MGM/UA 902500)	DEBUT
17	LOVE CRIMES (HBO 90544)	DEBUT
18	JUICE (Paramount 32758)	DEBUT
19	RUBY (Columbia TriStar 92183)	DEBUT
20	FOR THE BOYS (Fox Video 5595)	DEBUT
21	THE BUTCHER'S WIFE (Paramount 32312)	DEBUT
22	THE LAST BOY SCOUT (Warner 12217)	DEBUT
23	DECEIVED (Touchstone 1306)	DEBUT
24	FRANKIE AND JOHNNY (Paramount 32222)	DEBUT
25	THE COMMITMENTS (Fox Video 1906)	DEBUT
26	FREEJACK (Warner 12328)	DEBUT
27	HIGHLANDER 2 - THE QUICKENING (Columbia TriStar 91493)	DEBUT
28	CURLY SUE (Warner 12218)	DEBUT
29	THE FISHER KING (Columbia TriStar 70613)	DEBUT
30	SHATTERED (MGM/UA 902357)	DEBUT

Information provided by *Video Insider* magazine

TOP 10 MUSIC VIDEOS

CASH BOX • AUGUST 22, 1992

1	THIS IS GARTH BROOKS (Liberty Home Video)	DEBUT
2	PRINCE AND THE N.P.G.: SEXY MF (Warner Reprise Home Video)	DEBUT
3	BILLY RAY CYRUS (PolyGram Video)	DEBUT
4	IRON MAIDEN: FROM HERE TO ETERNITY (SMV Enterprises)	DEBUT
5	MARIAH CAREY: UNPLUGGED +3 (SMV Enterprises)	DEBUT
6	QUEEN: WE WILL ROCK YOU (Strand Home Video)	DEBUT
7	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS (Capitol Home)	DEBUT
8	MORRISSEY: LIVE IN DALLAS (Warner Reprise Video)	DEBUT
9	KRIS KROSS: JUMP (SMV Enterprises)	DEBUT
10	MICHAEL BOLTON: SOUL AND PASSION (SMV Enterprises)	DEBUT

Information provided by *Video Insider* magazine

VID BIZ

By John Goff



Long live the King!

FIFTEEN YEARS AGO "The King" abdicated and, though glimpses of him have been reported at various honky tonks and fried-food diners around the world, about the only places you can point to Elvis Presley today and not raise skeptical eyebrows are in video stores and on TV. It's not like he's been forgotten those 15 years. There are no film festivals in his honor—yet—but "The Stamp" is forthcoming and FoxVideo is releasing *The Elvis Presley Collection*, a set of 11 of Elvis' films, repackaged with a classic, distinctive and collectible look, to commemorate the performer.

FoxVideo has, indeed, skimmed the cream from the bucket with *Love Me Tender*, *King Creole*, *Flaming Star*, *Blue Hawaii*, *Wild In The Country* and *G.I. Blues*. (What happened to the classic early *Loving You*?) They've certainly packaged those with the best of the music the man made for the movies. Rounding out the package are *Girls! Girls! Girls!*, *Fun In Acapulco*, *Roustabout*, *Paradise*, *Hawaiian Style* and *Tickle Me* which were, pretty much, the beginnings of the cookie-cutter pastries which followed, with the bored star boring all but the most faithful followers. The collection is available in video stores for a suggested retail price of \$14.98 each.

A FIFTEEN YEAR-OLD MEMORY: I was in Mississippi, Ocean Springs on the Gulf Coast, August 16, 1977. It was as if even the land itself was hit with a roundhouse. The morning of the 17th, around 3 a.m. I had to rise and go to the docks in Pascagoula where I was to go out into the Gulf on a shrimp boat with my brother. There's nothing darker than that time of the morning, driving alone along a one-and-a-half lane blacktop through bayous overhung by ancient oak trees dripping with curling falls of Spanish moss; with no wind, no moon, it's still and eerie. Elvis permeated the countryside, my mind that morning. (I'd been a teenager in '50s Mississippi, Elvis

was a model in more ways than one to me then.) I didn't want my mind morbid, and I wanted the hair on the back of my neck to lie down so I turned on the radio for company. All across the dial at 3 a.m., from the local station to Del Rio, Texas only Elvis Presley music was being played. Total domination of the airwaves. I can understand how people see him. I fully expected to see him wandering out of the pines and palmettoes looking for a ride back to Graceland. I was damned glad to see Highway 90 and the lights of speeding 18-wheelers. The hair on my neck didn't go down until the sun rose and we were far out from shore.

IN FASHION, IN HARMONY, *En Vogue* has already reached platinum status with their album *Funky Divas* and their smooth talents are showcased on their second video release from **A*Vision Entertainment** of the same name. Included are their top single, "My Lovin' (You're Never Gonna Get It)," "Giving Him Something He Can Feel" (which is also getting good play on the TV jukeboxes, MTV, VH1 and BET), and "Free Your Mind" which premed on the '92 Olympics as part of the Barcelona Gold Promo. Vid also includes interviews with divas Dawn Robinson, Terry Ellis, Cindy Herron and Maxine Jones.

AUGUST VIDEO GOODIES: **KISS "X-Treme Close-Up"** from PolyGram Video is a history of the group with backstage interviews, lifestyle footage, concert and video clips from the earliest days. Vid features such tunes as "Unholy," "Rise To It" and "Hard Luck Woman" among others. This 90-minute vidictory's a follow-up to '87's "Exposed"...Warner Reprise Video offers up August long form VHS and LDs from **Eric Clapton, Unplugged**; **Lou Reed, Magic And Loss**; and **Rod Stewart, Vagabond Heart Tour**...Theatre Buffs, attention! RCA Victor Video is releasing *Original Cast Album: Company* which is a film of the recording of the show's score on May 3, 1970. A Talent Associates-Norton Simon Inc. production in association with Castle Drive productions, the film debuted originally at the New York Film Fest in September of 1970 causing a near riot by fans unable to get in, briefly hit TV a month later and then disappeared for nearly 22 years.



Capitol Bebe's Track Hits Stands; "Tear It Up" Tears Into TV

By John Goff

CAPITOL RECORDS SOUNDTRACK ALBUM of Paramount Pictures' *Bebe's Kids* hits the stands August 25 following the film's July release.



Also in August (8/3), Capitol released "Tear It Up (On Our Worst Behavior)" as the album's lead-off single. Released concurrently is a live-action music video of the same title featuring *Immature*, a trio of nine-year-olds led by Marques Houston who doubles as the voice of the character "Kahil" in the animated feature. The video has been

shipped to Black Entertainment Television (BET) and MTV.

Other single releases will follow, according to Keith Thompson of Capitol Records. "We're mirroring (with the music) what Paramount attempted to do with the movie," Thompson said. Which is: appeal to kids on an animation/cartoon level and to adults with content. With that in mind, Thompson stated, the album's A side is geared in to kids with the hip-hop, rap tunes and Adults on the B side with the likes of Aretha Franklin, The O'Jays, etc.

Thompson revealed that Capitol has a September 14 target date for the second single release which will be "All My Love", duet featuring Phil Perry and Renee Diggs which was written by Marcus Miller, written by Miller and Chaka Kahn.

A Paramount source reported that the animated musical comedy, based on characters created by the late comedian Robin Harris, "opened strongly."

The soundtrack is a mix of new urban and soul and combines such artists as Aretha Franklin, The O'Jays, Ronald Isley, Phil Perry & Renee Diggs, Joey Diggs and The Emotions with rap and hip-hoppers Arrested Development, *Immature*, King Tee, Maxi Priest & Little Shawn. It also marks the recording debuts of groups New Version of Soul and female rap duo Urban Prop.

Franklin is represented with "Standing On The Rock Of Love"; Joey Diggs with "Your Love Keeps Workin' On Me"; The O'Jays, "Can't Say Goodbye"; "Deeper" from Ronald Isley; "I Wanna Thank You For Your Love," The Emotions, and the Diggs/Perry duet.

Hip-hop tracks include Arrested Development's "Oh No!"; Urban Prop's "I Got The 411"; "66 Mello" by New Version Of Soul; gangsta rapper King Tee with "I Got It Bad Y'all"; and "It Takes More Than Two To Make A Party" by Maxi Priest and Little Shawn.

Movie Tunes Pacts With AMC

By Milt Petty

THE NEXT TIME YOU ATTEND an AMC Theatre, you will be entertained by Movie Tunes, a new company that augments National Cinema Network's on-screen, movie trivia entertainment package with a 30-minute CD musical soundtrack to be played during movie changeovers.

Movie Tunes will be heard throughout AMCs, from the restroom and concession areas all the way to your theater seat.

The new service will, of course, feature music by artists whose record companies have purchased the right to be included. The approximately 30-minute sets will be divided into eight segments, or, shall we say, aural performances. Each advertiser gets a minute of screen time to flash a slide on screen in support of its artist and to break up the trivia. (Companies may want to list itineraries or show a still from the artist's video.)

Movie Tunes was announced at a Tuesday August 4 press conference held at Creative Artists Agency, a supporter of the project. The announcement was made by project principal Robert Kardashian, co-founder of Radio and Records and former MCA Radio Network exec, as well as AMC's Greg Rutkowski and National Cinema Network's Robert Martin.

Music companies who have already signed six-month agreements with Movie Tunes include A&M, MCA, Mercury, Arista and Giant. Artists to be featured in the initial stages include Bryan Adams, Del Amitri, Lyle Lovett, Sass Jordan and Jabulani. The same soundtrack plays nationwide for AMC's 1,000 screens. The mixed demographic of most movie audiences will initially preclude alternative artists from Movie Tunes' playlist.

Future plans include the showcasing of movie soundtracks and home video releases.

TOP 10 SOUNDTRACK ALBUMS

CASH BOX • AUGUST 22, 1992

1	BOOMERANG (LaFace 26006)	1	3
2	MO' MONEY (A&M 1004)	2	3
3	SINGLES (Epic 52476)	3	3
4	WAYNE'S WORLD (Warner Bros. 26805)(P)	4	3
5	SISTER ACT (Hollywood 61334)	5	3
6	BEAUTY AND THE BEAST (Walt Disney 60618)	8	3
7	COOL WORLD (Warner Bros. 45009)	6	3
8	BATMAN RETURNS (Warner Bros. 26972)	7	3
9	A LEAGUE OF THEIR OWN (Columbia 52919)		DEBUT
10	JUICE (Soul/MCA 10462)		DEBUT

MTV TOP 20 VIDEOS

AUGUST 22, 1992

1	NOVEMBER RAIN (Geffen)	Guns N' Roses	1	8
2	WHEREVER I MAY ROAM (Elektra)	Metallica	3	10
3	THIS USED TO BE MY PLAYGROUND (Warner Bros.)	Madonna	4	5
4	LIFE IS A HIGHWAY (Capitol)	Tom Cochrane	5	7
5	TENNESSEE (Chrysalis)	Arrested Development	2	10
6	FRIDAY, I'M IN LOVE (Elektra)	The Cure	9	8
7	BABY-BABY-BABY (LaFace/Arista)	TLC	10	6
8	LITHIUM (DGC)	Nirvana	14	6
9	TOO FUNKY (Columbia)	George Michael	7	7
10	EVEN BETTER THAN THE REAL THING (Island)	U2	11	7
11	JAM (Epic)	Michael Jackson	12	5
12	EVEN FLOW (Epic)	Pearl Jam	6	9
13	GIVING HIM SOMETHING HE CAN FEEL (Alco/EastWest)	En Vogue	16	3
14	MIDLIFE CRISIS (Slash/Reprise)	Faith No More	17	4
15	WARM IT UP (Ruffhouse/Columbia)	Kris Kross	8	6
16	COME AND TALK TO ME (VER. II) (Uptown/MCA)	Jodeci	DEBUT	
17	SYMPHONY OF DESTRUCTION (Capitol)	Megadeth	20	2
18	HEAVEN SENT (Atlantic)	INXS	19	3
19	MOVE THIS (SBK/EMI)	Technotronic F/Ya Kid K	DEBUT	
20	THORN IN MY PRIDE (Def Jam/Reprise)	The Black Crowes	DEBUT	

Perspective

PERSPECTIVE is an editorial of sorts expressing the state of affairs in the Christian music industry worldwide, and more specifically, demographics of product and the effects of gospel on the American music scene today. Dr. Margaret Pleasant Douroux, author of this week's *Perspective*, is a widely respected gospel music historian, lecturer, clinician, publisher, and composer. Douroux, who has an earned Ph.D. from the University of Beverly Hills, has penned several classics including, "What Shall I Render," "Give Me A Clean Heart," "If God Is Dead," "If It Had Not Been For The Lord On My Side," and countless others. Should you be inspired to respond, in writing, concerning any of our guest editorials, please forward all correspondence to Gregory S. Cooper, gospel editor, Cash Box magazine, 50 Music Square West, Suite 804, Nashville, TN 37203. The opinions expressed in *Perspective*, are not necessarily those of Cash Box magazine, its publisher or gospel editor!

Gregory S. Cooper

The Buck Stops Here

By Dr. Margaret Pleasant Douroux

JUST HOW DECEIVED ARE WE? How long will we wait for politicians to change the devastation that exists in South Central Los Angeles, and other predominantly black communities?

Can we afford to sit and simply wait and hope that Congress and/or the city council will finally provide a quality and equal education for those in the ghettos of America? How long should we wait for alternatives to street gangs, liquor store meeting places, and gun department stores in the black communities?

The Heritage Music Foundation (HMF), says "The Buck Stops Here!" We can wait no longer! We now move toward taking control of our own communities. We will begin to build alternatives for ourselves.

We cannot risk another generation to black-on-black crime, to an inferior educational system, to a culturally deprived environment, or to drug- and dope-infested streets.

HMF has organized to build a Gospel Center in the Los Angeles area and has as its mission to nurture and preserve the art of gospel music. HMF recognizes that gospel music, written from the experiences of the black man, is a major contribution to American music and other art forms as well.

Just as classical music has its shrine in Carnegie Hall, country music in the Grand Ole Opry, and rock and roll music soon in the Hall of Fame in Cleveland, gospel music's outpost will be in the Gospel House in Los Angeles.

Even though gospel music is noted for its spiritual content, the history of the black man can be traced and documented through songs of black sacred music.

When Negroes were slaves, they sang a slave song, as in "Soon I Will Be Done." When they were educated and had learned to read and write, they sang an intellectual song, as they picked up the European hymn and adapted its form to their style. After the Civil War, Negroes sang a progressive song as in "Precious Lord" and "Move On Up A Little Higher." When they marched with Dr. Martin Luther King, Jr., they sang of freedom as in "We Shall Over Come." Finally, in this contemporary era, they sing a contemporary, synthesized, and orchestrated song, as in "Oh Happy Day."

HMF is a non-profit organization that has rallied support from around the country. The project is massive in scope, and every American who wants to help build alternatives to the "South Central L.A.'s of America," should be supportive.

Some of the features of the Gospel House Center will be a hall of fame that will feature gospel music memorabilia and portraits of pioneer gospel greats such as Dr. Thomas A. Dorsey, Dr. Sallie Martin and the legendary "queen" Mahalia Jackson, among others. It will also feature a concert performance auditorium where state-of-the-art facilities and equipment will enhance the quality and presentation of gospel music and where a repository of gospel music history will facilitate research.

HMF is supported through grants and personal donations. In addition to financial support however, gospel music memorabilia, physical support, and assistance in networking is solicited.

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(213) 242-0331 (office)
Margaret Pleasant Douroux, Ph.D.
Executive Director

THE GOSPEL BEAT

By Gregory S. Cooper, Steve Giuffrida & Tim A. Smith

IN THE STUDIO—Brian McKnight, brother of Take 6's Claude McKnight, and whose current single, "The Way Love Goes," from his self-titled debut album, is rocketing up the R&B charts, is in the studio doing production work on Tim Miner's debut album for Motown Records. The album will be distributed in the Christian marketplace by Frontline Records.

HEERE'S YOLANDA—Tribute recording artist, Yolanda Adams will be making her debut appearance on *The Tonight Show* starring Jay Leno on NBC, Thursday, August 20. Adams will be performing the single entitled "Just A Prayer Away" from her current album, *Through The Storm*, now at #33 on the Cash Box Top 40 Gospel Album chart.

FROM THE TAKE 6 CAMP—The group's "Where Do The Children Play?" Music and Arts Camp is being held at the Indian Creek Youth Camp in Liberty, Tennessee. Seventeen students of junior high school age from across the country will attend this year's camp. The students selected have displayed some talents in the arts, expressed a willingness to further develop skills within a chosen field in the arts, and have been referred by teachers for some significant "beating of the odds."

NEW FROM CARMAN—Carman Ministries recently held their third annual High Praises Family Conference in Tulsa, Oklahoma, featuring four days of fellowship, worship, praise and ministry. One of the featured guests during the closing concert was Gary Oliver, lead vocalist and premier songwriter on the latest Carman Ministries project, *High Praises Volume 11*. The project ships to stores this month and once again will take you into a higher realm of "live" praise and worship.

GREAT ADVENTURE VIDEO HITS CCM-TV—Steven Curtis Chapman's new video, "The Great Adventure," was the first video shown on the new weekly Family Channel series, CCM-TV. The video continues to be in rotation on The Nashville Network (TNN). Lisa Beville's "Chaperone" is also receiving airplay on CCM-TV, as well as dozens of local cable outlets.

GOSPEL STARS PERFORM AT GOSPEL EXPLOSION—The Richard Smallwood Singers, Daryl Coley, Sandra Crouch and Norman Hutchins were featured performers during the Bobby Jones Gospel Explosion, held Saturday, July 18 at Nashville's Tennessee Performing Arts Center.

STAR SONG INTRODUCES PHILLIPS, CRAIG & DEAN—Star Song recently introduced Phillips, Craig & Dean into the Christian music marketplace. All three are noted songwriters, crediting songs such as "In Christ Alone," performed by Michael English; "Run to You," performed by The Archers; "I'll Be Riding With Him," performed by Phil Driscoll; "Healer In The House," performed by The Christ Church Choir; and "Beyond The Open Door," performed by The Gaither Vocal Band—to name a few. Together, their combined talents as writers, along with their smooth harmonies and contemporary sound, make for a power-packed project. Their debut single, "Turn Up The Radio," should hit airwaves this week. Look for this talented group to hit the streets in mid-September.



While in the studio working on their debut project, Phillips, Craig & Dean, the members of Phillips, Craig & Dean, (l-r) Randy Phillips, Shawn Craig and Dan Dean, stand around producer Paul Mills.

GOSPEL MUSIC

Songs of Praise

■ **PATSY MOORE:** *Regarding The Human Condition* (Warner Alliance)
 Patsy Moore unleashes an album that combines many musical styles including techno-pop, African and Caribbean rhythms, folk, soul, and many more to create a package that is woven together with diversity. These differing styles not only give *Regarding The Human Condition* a fresh new sound, but also create a musical partnership between the music and the talented vocals of Moore. Feature picks in this exceptional debut release include "A City On A Hill," "I Remember," and "With Regard."



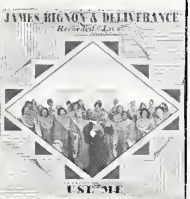
■ **TERRY & BARBI FRANKLIN:** *Your Love Makes Me Sing* (S&A Family)
Your Love Makes Me Sing, the new release from Terry & Barbi Franklin, is filled with tight harmonies and beautiful melodies. This 10-song package abounds with warmth and inspiration as evidenced through the lyrics and delivery of each release. Terry's soaring tenor vocals combined with Barbi's powerful delivery make for a combination that should keep listeners singing along and clapping their hands to the beat of this young couple's debut release.



■ **SCOTT BLACKWELL:** *A Myx'd Trip To A Gospel House* (MYX)
 Blackwell created quite a stir with his debut album, *Walk On The Wild Side*. He continues his mix of gospel music with a house beat on this, his follow-up project. This time out, Blackwell lays his house beats to standards such as "Can't Nobody Do Me Like Jesus," "Trust And Obey," and "Take Me Back." Urban contemporary and dance formats should eat this one up.



■ **JAMES BIGNON & DELIVERANCE:** *Use Me* (AIR)
 A former member of the popular Georgia Mass Choir, James Bignon enjoyed nominal success with his debut on the AIR label. This album should further enhance his stature in the gospel music community. Bignon is once again joined by the talented voices of the Atlanta-based choir, Deliverance. Traditional gospel is what Bignon does best, and he does little to stray from that genre. There are some hot cuts to focus on, in particular, including, "Hold On To God's Unchanging Hand," "God Will Fix It Everytime," and the title cut, "Use Me." Enthusiasts of traditional gospel music will love this live set.



Let's give these guys a standing ovation! Benson has introduced their new series, *Standing Ovation*, which features such hit songs as "Rise Again" by Dailas Hoim and "Where There Is Faith" by 4HIM performed live by the original artists. Benson and Ovation are giving away 10 new Ovation guitars to promote the series, and contestants may register to win one of the guitars at a counter display in over 500 Christian bookstores nationally. Recently, two guitars were awarded to the Benson sales reps who achieved the highest sales on the new project. Pictured are (l-r): Aian Hardin, Benson vice president of sales; the two winners, Darryl McCreary, Benson phone sales rep, and Dick Richards, Benson field rep; and Vince Wilcox, executive producer.

New Releases...

1. HOW TIME FLIES (Dayspring WATS-1971) Wayne Watson
2. HIGH PRAISES VOLUME II (Star Song SSC 8250)—Various Artists
3. PRAISE (Hosanna! Music HMC906)—Various Artists
4. OUT OF THE WILDERNESS (Asaph AR-1067)—Dennis Agajanian
5. LIVE: BLOW THE HOUSE DOWN (Myrrh 7016943615)—One Bad Pig

TOP BLACK GOSPEL ALBUMS

CASH BOX • AUGUST 22, 1992

- 1 MY MIND IS MADE UP (Word 48784)
 Rev. Milton Brunson & The Thompson Community Singers 1 20
- 2 GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 2 30
- 3 ALIVE AND SATISFIED (Benson 2841) Thomas Whitfield 3 20
- 4 HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) . . . Shirley Caesar 4 30
- 5 LIVE IN DETROIT (Malaco 6009) Rev. James Moore 5 11
- 6 I'M GLAD ABOUT IT (Malaco/Savoy 14804)
 Rev. T. Wright/Chicago Mass Choir 6 24
- 7 SAINTS IN PRAISE (Sparrow 1240) West Angeles C.O.G.I.C. 7 52
- 8 THE COUNTRY BOY GOES HOME (Malaco 6010) Willie Neal Johnson 8 11
- 9 WASH ME (Tyscot 1401) New Life Community Choir/John P. Kee 9 62
- 10 DIFFERENT LIFESTYLES (Capitol 92078) . . . BeBe & CeCe Winans 10 56
- 11 LIVE (Malaco 4450) Dorothy Norwood/No.Ca.G.M.W.A. Mass Choir 11 54
- 12 FAMILY & FRIENDS VOLUME 3 (Selah/Sparrow 1507) . . Ron Winans 12 26
- 13 THANK YOU JESUS (Savoy/Malaco 14811) The New York Restoration Choir 15 9
- 14 HE LIVES (Savoy 14807) Shun Pace Rhodes 13 53
- 15 HOPE OF THE WORLD (Tribute 790113) New Jersey Mass Choir 14 12
- 16 THIS IS YOUR NIGHT (Blackberry 2203) Williams Brothers 16 63
- 17 CALL HIM UP (Word 9112) Chicago Mass Choir 17 16
- 18 COME AS YOU ARE (Light 73055) Los Angeles Mass Choir 18 11
- 19 FOCUS ON GLORY (Benson 8535)
 Hezekiah Walker & The Fellowship Crusade Choir 19 10
- 20 NOW I CAN SEE (Malaco 6011) Florida Mass Choir DEBUT
- 21 THE LEGEND LIVES ON (Malaco 4449) Willie Banks 21 7
- 22 LOOK A LITTLE CLOSER (Word 9112) Helen Baylor 22 25
- 23 A TRIBUTE TO JAMES CLEVELAND (CGI/A&M 85304)/Various Artists 23 40
- 24 REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103)
 Rev. James Cleveland/L.A. Gospel Messengers 24 46
- 25 PHENOMENON (Bellmark 71806) Rance Allen 25 62
- 26 LIVE AND ANOINTED (Malaco) The Jackson Southernaires 27 4
- 27 WHEN THE MUSIC STOPS (Sparrow 1324) Daryl Coley 28 4
- 28 HE'S PREPARING ME (AIR 10162) Rev. E. Davis/Wilmington Mass Choir 26 61
- 29 MUSIC & ARTS SEMINAR (Recorded Live In L.A.) (Fixit 8224)
 Edwin Hawkins 29 8
- 30 VICTORY IN PRAISE (Tyscot 40195) V.I.P. Music & Arts Seminar 20 27
- 31 TIME IS RUNNING OUT (T.M. 1007) Adoration-N-Prayze 31 19
- 32 I DEDICATE MY LIFE (TM 1007)
 Chicago C.O.G.I.C. First Jurisdictional Mass Choir 32 5
- 33 THROUGH THE STORM (Tribute/Spectra 790113) Yolanda Adams 33 46
- 34 NUMBER 7 (Benson 2808) Commissioned 30 38
- 35 YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809)
 Camell Murrell & The Newark Community Choir 35 7
- 36 LIVE (Benson 2815) Albertina Walker 36 8
- 37 BACK TO BASICS (Word 1903) Nicholas 37 9
- 38 INTERPRETATIONS (Shekinah 022058) Valerie Boyd 39 2
- 39 TESTIMONY (Sparrow 1283) Richard Smallwood 38 8
- 40 COMIN' HOME (Grace/Spectra 3001) Twinkle Clark-Terrell 40 7

TOP 30 BLACK GOSPEL SINGLES

CASH BOX • AUGUST 22, 1992

The Jenkins Brothers

ARTIST SPOTLIGHT



The Jenkins Brothers

By Tim A. Smith

THE IDIOM OF GOSPEL MUSIC is often the springboard for the careers of young, innovative talent.

Two young brothers from New Jersey have begun to spread their wares, receiving rave reviews wherever their talents are displayed. Their names are Carl and Earl Jenkins, better known as The Jenkins Brothers. The brothers recently released their new album on the New York-based GTS Records label, entitled *I'm Satisfied*.

As is usually the case in black music, the Jenkins Brothers received their musical baptism at an early age, receiving seven years of training at the Ernie Scott School of Performing Arts in New Jersey. It was during their stay at the school that the duo embraced and cultivated a fond love for jazz. After their completion at the Ernie Scott School, their enormous talents and admiration for the jazz medium afforded them the opportunity to perform in clubs and concert venues across the country. While on the road the duo opened for artists such as jazz impresario Lionel Hampton and Paul Anka.

It was during their time on the road that the duo found a better way, the way of the Lord. They turned their back on what appeared to be the beginning of a lucrative career as jazz artists to sing exclusively gospel music. After years of performing at numerous local church programs, the duo began to make an impact in the gospel music community.

The year was 1986. It was at this time that the brothers entered and won the New York Tri-State McDonald's/Daily News Gospel-Fest. For their efforts, the duo received a recording contract from Savoy Records. The resulting album, *He Set Me Free*, rose to the top of many major radio station playlists, making the brothers a hot item on the gospel circuit.

Since that time, The Jenkins Brothers have gone on to receive five Gospel Academy Awards; perform in the off-Broadway productions of *Amen Corner*, *The Wiz*, and *Shenandoah*; Lou Rawls' U.N.C.F. Telethon; Natalie Cole's nationally syndicated talent search television show, *Big Break*; and host their own music development centers in both Trenton and New Brunswick, New Jersey.

The Jenkins Brothers are truly devoted to gospel music. To them, hit records and all the accolades they bring are nice, but their purpose is to share an encouraging message with men and women both young and old.



Album-based curriculum pioneers DeGarmo & Key go to the top. Three hundred editors at the recent Evangelical Press Association Convention in Charlotte, North Carolina, hosted a seminar on combining contemporary Christian music and Christian education. The panel featured (l-r): Ron Richardson, representing the Go To The Top curriculum publisher, Gospel Light; Robert Michaels, creator of the DeGarmo & Key curriculum; Dana Key; and Eddie DeGarmo.

1	MY MIND IS MADE UP (Word 48784)	1	3
	..... Rev. Milton Brunson & The Thompson Community Singers		
2	IT'S GOOD TO KNOW JESUS (Malaco 6008)	2	3
	..... Mississippi Mass Choir		
3	HE'S WORKING IT OUT FOR YOU (Word/Epic 48785)	3	3
	..... Shirley Caesar		
4	I STOOD ON THE BANKS (Malaco 6009)	4	3
	..... Rev. James Moore		
5	JESUS IS REAL (Tyscot 1401)	5	3
	..... New Life Community Choir/John P. Kee		
6	MASTER CAN YOU USE ME (Savoy 14804)		
	..... Rev. Timothy Wright & The Chicago Interdenominational Mass Choir	6	3
7	THROW OUT THE LIFELINE (Sparrow 1319)	7	3
	..... West Angeles C.O.G.I.C.		
8	I KNOW I'VE BEEN CHANGED (Savoy 14807)	8	3
	..... Shun Pace Rhodes		
9	JESUS IS THE LIGHT (Benson 8535)		
	..... Hezekiah Walker & The Fellowship Crusade Choir	9	3
10	EVEN ME (Tribute 790113)	10	3
	..... Yolanda Adams		
11	VICTORY IS MINE (Malaco 4450)		
	..... Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir	11	3
12	THANK YOU JESUS (Savoy 14811)	12	3
	..... The New York Restoration Choir		
13	HOW I DEPEND ON YOU (Blackberry 2203)	13	3
	..... Williams Brothers		
14	MEDLEY (Benson 2841)	14	3
	..... Thomas Whitfield		
15	NEVER SHALL FORGET (Tyscot 40195)		
	..... V.I.P. Music & Arts Seminar Mass Choir	15	3
16	JESUS IS ALL THE WORLD (Tribute 1160)		
	..... Donnie Harper/New Jersey Mass Choir	16	3
17	HE'S PREPARING ME (AIR 10162)	17	3
	..... Rev. E. Davis/Wilmington Mass Choir		
18	I CAN GO TO THE ROCK (Light 75073)	18	3
	..... Chicago Mass Choir		
19	COME AS YOU ARE (Light 73055)	19	3
	..... Los Angeles Mass Choir		
20	PRAY FOR ME (Word 9202)	20	3
	..... Mighty Clouds Of Joy		
21	IT SHALL BE DONE (Sparrow 1234)	21	3
	..... Daryl Coley		
22	THE POTTER'S HOUSE (Sparrow 1246)	22	3
	..... Tramaine Hawkins		
23	WATCHTOWER (Benson 28151)	23	3
	..... Albertina Walker		
24	YOU BROUGHT ME (New Haven 20014)		
	..... Rev. Lawrence Thomison & The Music City Mass Choir	24	3
25	A SONG OF CONSECRATION (Selah 7507)		
	..... Ron Winans Family & Friends III	25	3
26	A TRIBUTE TO JAMES CLEVELAND VOL. I (CGI 8530)	26	3
	..... Various Artists		
27	MOVE MOUNTAIN (Faith 1800)	27	3
	..... Rev. R. L. White/Mt. Ephraim Mass Choir		
28	MEDLEY OF PRAISE (I Am 740212)	28	3
	..... Alvin Darling		
29	I GIVE YOU JESUS (Shekinah 022058)		
	..... Valerie Boyd	DEBUT	
30	POWER (Malaco 6012)	30	3
	..... The Jackson Southernaires		



Word/Epic recording artist Cindy Morgan performed recently at The Association for Christians in Student Development (ACSD), a group made up of college student leaders representing nearly 150 colleges. Pictured following the event at Huntington College, Huntington, Indiana are (l-r): Monty Stallins, Charles Dorris & Associates; Marabeth Jordan, First Call; Ron Coffee, Huntington College director of activities; Morgan; Marty McCall and Bonnie Keen, First Call; and Jerry Davis, Huntington College.

Country Music Survives The Recession

By Brad Hogue & Cory Cheshire

INDUSTRY INSIGHT

IN RECENT YEARS, country music has experienced an explosive surge of popularity which is nothing short of phenomenal. In a recessionary economy, country music has not only survived, it has excelled. According to the Recording Industry Association of America (RIAA), country music has experienced the most significant growth in sales of any genre of music during the 1990-91 market survey. Rock music continues to lead in percentage of sales with 36.3% in 1991, while urban contemporary follows with 18.2%; country music takes third place with 12.5%, up 3.7% from 1990, and pop music finishes fourth with 11.7% of all music sales. In total U.S. dollars, these combined figures generated a revenue of \$7.8 billion in 1991. As an industry, we're not only becoming bigger and better; we're getting more competitive.

While country music as a whole competes with rock, urban contemporary, and pop for more of the collective musical pie, individual country artists, record companies, radio stations, producers, promoters, publishers, retailers, distributors, and other related organizations are becoming internally competitive as well. With over 190 country artists on major labels alone in Music City and the average radio playlist consisting of about 40 songs in major rotation, it's no wonder the term "cut-throat business" comes to mind.

Over the past month, *Cash Box* has had the opportunity to speak with many of today's industry leaders representing a number of music businesses and organizations. The following *Industry Insight* articles will highlight some of the changes country music is currently undergoing.

Country Radio

By Brad Hogue

The days of driving from town to town, and from radio station to radio station in order to promote country records are over. It's not economically feasible or practical to do so anymore. So what's happening?

According to Ron Huntsman, president of Ron Huntsman Entertainment Marketing, Inc. (RHEM), country radio is experiencing "the same excitement that album-oriented rock radio experienced in the late '60s and early '70s." Huntsman speaks from experience, as he was brought to Nashville in 1970 to establish his pioneering album rock format on WKDA-FM, which is now Nashville's famed WKDF. Huntsman later worked as vice president of promotion and publicity for Sound Seventy Corporation for 13 years, during which time he oversaw the marketing and promotion for various artists managed by the company including the multi-format success of Charlie Daniels.

"Country radio today is hit-driven or song-driven as opposed to artist-driven," Huntsman explained. "This is predicated by the fact that country radio has opened up so much to new artists. The question is whether this was prompted by record company A&R departments bringing in new artists or by individual radio stations accepting the new artists. It's a chicken/egg situation. We've already seen a simple fragmentation of traditional country and newer, younger country, and I think we're going to see more of it. Let's hope we do—because that will mean country music's market share has gotten so large that a fragment of that share can support somebody's enterprise."

Huntsman's current enterprise, RHEM is a multi-faceted entertainment promotion, marketing, and management company renowned for its production and syndication of broadcast specials featuring the top names in country music. His latest radio special, *Alan Jackson & The Country America Top 100*, will air between September 7-30, 1992. Huntsman has previously produced syndicated specials featuring Marty Stuart, Clint Black, Tanya Tucker, Rosanne Cash, Charlie Daniels, and many others. Ron Huntsman Entertainment Marketing is located at 1102 17th Ave. South/Suite 203 in Nashville. (615) 443-7300.

Another radio promotions professional in tune with the industry is J.R.(Gene) Hughes Jr. With more than 12 years experience as a record promoter, Hughes was recently appointed director of radio promotions for Marco Promotions in Nashville, which has been formed as a division of AristoMedia. Hughes has already enjoyed promotional success with hit singles such as Billy Ray Cyrus' "Achy

Breaky Heart," Linda Davis' "He Isn't My Affair Anymore," Dolly Parton's "Light Of A Clear Blue Morning," and currently Waylon Jennings' "Just Talking."

Hughes reiterated what Ron Huntsman said, explaining that "the radio market is saturated, and with the average playlist consisting of about 43 songs or less with the hottest artists at the top—that doesn't leave a lot of room for independents." Of the current trends in country music, Hughes explained, "Now more and more it's becoming song-oriented and music-oriented. People are looking for a younger sound of country. I've had plenty of people tell me they don't even pay attention to the lyrics of a song, they listen to the music first."

Hughes' position puts him in contact with over 200 major radio stations on a weekly basis in order to receive feedback from them. He explained the Achy Breaky phenomenon. "The club scene was going, and the video was sent to all the radio stations. The perception was that of a screaming crowd with Billy Ray moving around on stage and the reception was unbelievable. It was the beginning of summer; the girls were just getting out of school; it was a simple song, and it just took off. I could call any radio station inquiring about hot phones, and they would tell me people wanted to hear "Achy Breaky Heart" or Garth Brooks—period. It was backing up the request lines. Now, some of it has been alleviated because the pop stations are playing it too."

Of more changes in the industry, Hughes said, "I don't think there's anybody that can stay hot and current like they used to for 10-15 years. There's too much young talent out there. Also, no one person can work a record by themselves. It requires teams of promotions people to get things going. It's harder and harder to take a single and throw it out there and hope something happens."

Country Video

By Cory Cheshire & Brad Hogue

While radio has remained a consistent moderator and measurer of country music from Williams to Brooks, country video has become the newest outpost denoting country music's "coming of age." Video costs range from independent efforts at \$15,000-\$20,000; an average of \$45,000-\$50,000; and some blow-out figures exceeding \$100,000 for more visible artists. Obviously the MTV world which redefined the pop/rock/rap world, is now energizing the country market through CMT, TNN, and numerous regional video outlets.



Billy Ray Cyrus

According to Cynthia Biedermann of Scene Three, Inc., videos, in accordance with the rest of the country music industry, are gaining a competitive edge. "I think that now you're seeing better production value, stronger production than in the past and part of that is the competitiveness within. There are more companies vying for that video. There have been a lot of New York and Los Angeles companies coming into Nashville, whereas in the past, I think there was a variety of things—they didn't have to come to Nashville to pursue that, there weren't that many videos being made, relatively speaking. Now with the popularity and success of country music, it's just escalating."

The "one-two punch" of radio/video promotion has made video an invaluable commodity, something the country music industry is not used to. Biedermann, who worked with MTV in its infancy in the early '80s, said she witnessed the effect video could have on the marketing mindset of pop label promoters. One scenario she described was the decision by the label not to do a video on a particular artist. After waiting from a reaction from radio alone, the label would watch the single quickly gain acceptance, only to then decide that a video was imperative. This sense of invaluableity is something with which the country music labels are already dealing.

Biedermann, who has most recently produced videos for Michelle Wright's "Take It Like A Man," Paulette Carlson's "The Chain Just Broke," Anne Murray's "I Can See Arkansas," Tim Mensy's "This Ol' Heart," and Pam Tillis' "Shake The Sugar Tree," has been with Scene Three just over a year. She previously worked with Capitol Records in Los Angeles.

Video most recently served as a catalyst for the Achy Breaky craze. Radio soon jumped in, and Billy Ray Cyrus' debut single scored a quick #1. As Mercury's Sandy Neese describes it, a brainstorming strategy meeting turned golden when video was called upon to break

(continued on page 24)

COUNTRY MUSIC

INDUSTRY INSIGHT

(Cont. from page 23)

a new act not yet at home on radio.

"We knew from the Kentucky Head-Hunters," says Neese, "that the video had played an enormous role in translating to radio because when people saw the video they picked up the phone and requested the song at radio. We were also well aware

of the excitement Cyrus was generating in his home area. We'd been up there to see him, and there was no way this could be faked."

Creating an Achy Breaky Dance and getting clubs involved nationwide is one way publicity, Mercury specifically, stays competitive in the industry, that is making a consistent effort to cater to a younger, more demanding market. The strides that country label publicity departments have made recently breaks country music as a whole into the national media. Getting a new country act on TNN is key, and now positioning them on shows such as *Entertainment Tonight*, *Arsenio Hall*, and *The Tonight Show* is, according to Neese, "not that difficult to grab now."



Pam Tillis

Another recent example of industry excitement over a country music video concerns Travis Tritt's latest video, "Lord Have Mercy On The Working Man," which consists predominantly of computer-animated graphics incorporated into the thematics of the video. Directed by veteran Jack Cole, with Barbara Lazewski as art director, the video features Tritt in the midst of flying graphic innuendos including Ronald Reagan, the Kennedys and other politicians, Donald Trump, credit cards, money, and other symbols denoting the plight of the poor man.

"Both Barbara and I are excited about the direction this video is taking, which gives us the chance to incorporate graphics with live action," said Cole. "At the same time it gives us the opportunity to make a political statement through humor, which we think is a unique twist for this video."

According to Postmasters design director, Rhea Borzak, "This is the first country music video to incorporate graphics to this extent."

Production

By Cory Cheshire & Brad Hogue

Getting the package ready for the public, via radio, is the role of the producer. While assuring that certain singles are radio-friendly, a producer is also interested in creating an entire album that will justify attention overall with high sales.

Jerry Crutchfield, vp of A&R, Liberty Records and producer for artists such as Tanya Tucker and Lee Greenwood, described the producer's role as one also constituting that of musical director. He went on to say that a good song does not guarantee a good record. While the song is the script, the musical director must envision the music and the artist simultaneously.

"The song is the script," says Crutchfield, "but that doesn't mean, when you have a good song, (that) the record actually comes off to its fullest potential in the studio, because there are many different approaches."

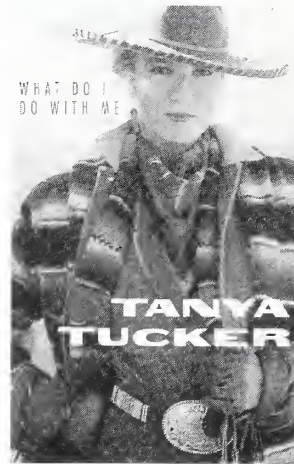
Prepping the artist and the material for recording requires the balance between commerciality on initial radio favorites and other favorites exclusively for album play.

As the producer of Tanya Tucker's gold-selling lp, *What Do I Do With Me*, Crutchfield says he will get 50-100 songs a day for the album, all of which he listens to, and with the artists discriminating ears, as well, picks the top 10 cuts for recording.

As for the different approaches available in the studio, today's technology may be taking a backseat to yesterday's masters, as country music begins to step up to the production standards of pop and gospel.

Skylabs Studios' Denny Jiosa, commented on this saying, "As far as production quality goes, country music is finally catching up with gospel and pop music. Stylistically, we're hearing crunchier sounding guitars, delays on some of the vocals, possibly some phlange on background vocals, and many other things we haven't heard in country music before."

"The country music industry is still using vintage microphones that were popular when Elvis Presley was first cutting tracks, which are Neuman, AKG, or Telefunken, which is no longer in business. Even with all this modern technology, the newer microphones just do not sound like the old ones. The old microphones are tube-driven,



Tanya Tucker

which provide a very warm, clear sound, whereas the newer microphones are driven by phantom power, which is not as intimate sounding."

"The older technology is being combined with the newer digital technology to create a new sound. Country records are being recorded on 48-track machines as opposed to 24 tracks, as they were in the past. Engineers are combining vintage tube compressors, which originally sold for say \$100, and are now worth \$2,500 because they're no longer being manufactured, with digital technology to create a new sound of country music. Wynonna's project for example is 100% digital."

"In the last five years, consoles have come to a standard which has never been known before. Some are computer-operated with moving fader automation, which means the faders have individual motors tied

into a memory which reads from a tape machine and acts as a 'ghost' engineer.

"Outboard gear also is an entire world of sound processing equipment. It's a matter of taste whether or not you use this technology. Some engineers mix with a very basic strategy. Others are masters with the more technologically advanced equipment. The recording process is basically the same as it's always been, the equipment has just been improved."

Denny Jiosa manages Skylab Studios which is located at 50 Music Square West, Suite 802.

RETAIL & DISTRIBUTION

By Brad Hogue

Radio, video, and production, of course, are not the only volatile areas of the country music industry. Retailers have also experienced the changes, especially in the high visibility stores in Hollywood, New York and Nashville, which are often in direct proximity to record companies. According to John Kerlikowski, general manager of the highly visible West End Avenue Tower Records in Nashville, the current changes in country music are obvious.

"The most obvious reason is that the country music industry is making things accessible to a wider range of people. The range of people they are hitting are consumers from age 25-35 who are tired of the rock and roll sound. The sounds those people grew up on, the Beatles, Motown, etc., those types of sounds aren't really being played by any new rock and roll bands. These consumers obviously don't like the new rock and roll, and they're tired of the old stuff. They needed somewhere to go, and the country music industry has recognized that.

"Another growth in country music is essentially related to the Sound Scan system which can report sales from stores like K-Mart, Wal-Mart, and Fred Myers which have never really been included in music reports before. The sales figures they're getting are much more accurate now than they were before."

With the diversification of country music radio programming, the advent and incorporation of country music video, the escalating quality of country music sound production, and the higher visibility of country music retail product, there are also changes in the distribution of country music.

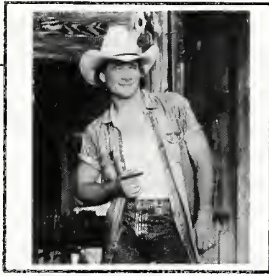
According to Jim LaFrance, director of music sales for Ingram Entertainment Inc., "Record company excitement over a particular artist or product is quite evident, right down to the solicitation sheets. Day-to-day activity and feedback from sales representatives will tell you who's being pushed."

LaFrance went on to say, "It's easily detectable simply because of the quality of the promotional packages which present the artists."

Ingram Entertainment, in a recent merger with Comtron, now distributes 33-35% of all video, music, and hardware in the United States, making them the number one distributor, with eight warehouses devoted entirely to music product. The Ingram Distribution Center is located in La Vergne, Tennessee, again, in close proximity to local record companies.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES



#1 SINGLE: Clint Black



TO WATCH: Sawyer Brown #39



HIGH DEBUT: Dwight Yoakam & Patty Loveless #45



#1 INDIE: Narvel Felts #49

CASH BOX • AUGUST 22, 1992

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	WE TELL OURSELVES (RCA 62194-7)(VL)	Clint Black	4	9	51	LOUISIANA MAN (Tug Boat 1002)(CD)	Doug Kershaw 58 5
2	SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Step One SOR-439)(CD)	Clinton Gregory	5	11	52	BOOTIE BUMPIN' DANCIN' FOOL (Step One SOR-441)(CD)	Jack Robertson 59 4
3	I FEEL LUCKY (Columbia 74345)(CD)	Mary-Chapin Carpenter	3	11	53	CANADIAN STATE OF MIND (Tug Boat 1002)(CD)	Doc Holliday 60 5
4	IF YOUR HEART AIN'T BUSY TONIGHT (Liberty 79295)(CD)	Tanya Tucker	6	11	54	NEXT THING SMOKIN' (Epic 74415)(CD)	Joe Diffie DEBUT
5	BOOT SCOOTIN' BOOGIE (Arista 2440)(CD)	Brooks & Dunn	8	10	55	WORKING MAN (Evergreen 1201)(CD)	Daryle Singletary 62 4
6	WHAT KIND OF FOOL DO YOU THINK I AM (Arista 2431)(CD)	Lee Roy Parnell	10	14	56	AS LONG AS YOU BELONG TO ME (Warner Bros. 5571)(CD)	Holly Dunn 64 2
7	THIS ONE'S GONNA HURT YOU (FOR A LONG, LONG TIME) (MCA 54405)(CD)	Marty Stuart & Travis Tritt	7	11	57	WALK SOFTLY ON THE BRIDGES (Mercury 670)(CD)	Jeff Chance 63 2
8	I'LL THINK OF SOMETHING (MCA 54395)(CD)	Mark Chesnutt	1	10	58	FAMILIAR GROUND (Reprise 5466)(CD)	Michael White 26 8
9	RUNNIN' BEHIND (Atlantic 4639)(CD)	Tracy Lawrence	12	9	59	THE RIVER (Liberty 79342)(CD)	Garth Brooks 33 10
10	A WOMAN LOVES (Arista 2428)(CD)	Steve Warner	11	12	60	PAIN IN EVERY WORD (Tug Boat 1002)(CD)	James Clayton 61 5
11	I STILL BELIEVE IN YOU (MCA 54406)(CD)	Vince Gill	13	7	61	ROSALEE (Columbia 74357)(CD)	Stacy Dean Campbell 36 6
12	I WOULDN'T HAVE IT ANY OTHER WAY (RCA 62241)(VL)	Aaron Tippin	15	8	62	OUR LOVE WAS MEANT TO BE (Curb 097)(CD)	Boy Howdy 38 7
13	TWO-TIMIN' ME (BNA 62276)(CD)	The Remingtons	14	11	63	LAST NIGHT I FEEL IN LOVE AGAIN (Ryko 10241)(CD)	Jerry Jeff Walker 74 3
14	COULD'VE BEEN ME (Mercury 703)(CD)	Billy Ray Cyrus	17	6	64	THUNDER IN CAROLINA (Kottage 450095)(CD)	Doc Lee 66 7
15	BILLY THE KID (Liberty 79253)(CD)	Billy Dean	2	11	65	AMERICAN PRIDE (Gold Town 32945)(CD)	Jay Eddy 67 6
16	THE LETTER (Curb 1008)(CD)	Wayne Newton	16	15	66	DON'T DOUBT YOUR DREAMS (Tug Boat 1002)(CD)	John Lockhart 69 5
17	YARD SALE (Mercury 665)(CD)	Sammy Kershaw	18	9	67	EVERYDAY PEOPLE (Fraternity 45211)(VL)	Michael J. 68 6
18	WHAT KIND OF LOVE (Columbia 7436)(CD)	Rodney Crowell	21	8	68	HIGH VOLTAGE MAN (Killer 154)(VL)	The Largent Brothers 71 5
19	COWBOY BEAT (Bellamy Bros. BBR-1)(CD)	Bellamy Brothers	19	11	69	BOTH OF US SLIPPED (Killer 152AA)(CD)	Doug James 72 4
20	FIVE O'CLOCK WORLD (Curb 77450)(CD)	Hal Ketchum	20	11	70	TALKING TO THE WALLS (Killer 155AA)(CD)	Scotty Owens 73 4
21	YOU AND FOREVER AND ME (Warner Bros. 5511)(CD)	Little Texas	22	9	71	I HOPE YOU FIND A MEM'RY IN THIS SONG (Gallery II 1013)(CD)	R.Lee Davis 76 3
22	WARNING LABELS (Epic 74399)(CD)	Doug Stone	24	7	72	FOREVER FORGIVING (American Image 1387)(CD)	Jerry Lee Lewis 82 2
23	LOVE'S GOT A HOLD ON YOU (Arista 2447)(CD)	Alan Jackson	25	3	73	IT'S YOUR EYES (Orbit 16)(CD)	Debra Lee 75 4
24	SO MUCH LIKE MY DAD (MCA 54439)(CD)	George Strait	28	4	74	YOUR LOVE WON'T GO BAD ON ME (American Image 1387)(CD)	Eddie Bond 83 2
25	NOWHERE BOUND (Arista 2441)(CD)	Diamond Rio	27	6	75	IT'S NOT OVER YET (Gallery II 1020)(CD)	Jerry Chandler 77 3
26	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(CD)	Chris LeDoux & Garth Brooks	30	4	76	SPECIAL FRIEND (Polar 51492)(VL)	Tommy Lynn 78 3
27	TAKE A LITTLE TRIP (RCA 62253)(CD)	Alabama	9	11	77	THE WALL (Gallery II 1016)(CD)	Mark Crigler 79 3
28	ME AND MY BABY (RCA 62254)(CD)	Paul Overstreet	32	6	78	WELCOME TO MY ARMS (Gallery II 1024)(CD)	Rex Roberts 81 3
29	TOO MUCH (Liberty 79321)(CD)	Pirates of the Mississippi	29	8	79	RIDERS IN THE SKY (Alliance 020)(CD)	Tom Cunningham 80 3
30	THAT'S WHAT I'M WORKING ON TONIGHT (Epic 48620)(CD)	Dixiana	31	8	80	I'M JUST LONELY FOR YOU (Robchris 1070)(CD)	Rob McNamara 86 2
31	ONE TIME AROUND (Arista 2444)(CD)	Michelle Wright	35	3	81	GIVE OUR LOVE ANOTHER TRY (Door Knob 92-382)(VL)	Bo Harrison 85 2
32	GOING OUT OF MY MIND (MCA 54413)(CD)	McBride & The Ride	34	5	82	GOING OUT WITH YOUR MEMORY (Orbit 18)(CD)	Steve Wyles 84 2
33	WEAR MY RING AROUND YOUR NECK (Columbia 74418)(CD)	Ricky Van Shelton	37	3	83	MAIN ATTRACTION (Rioca 126)(VL)	Steve Strickland 87 2
34	WRONG SIDE OF MEMPHIS (MCA 54414)(CD)	Trisha Yearwood	40	3	84	HOMETOWN (Staircase 32314)(CD)	Kimberley Summers DEBUT
35	IN THIS LIFE (Epic 74421)(CD)	Collin Raye	41	3	85	ONE OF THE BOYS (Gypsy 18996)(CD)	Judy Lindsey DEBUT
36	JESUS AND MAMA (Atlantic 46562)(CD)	Confederate Railroad	45	4	86	LONG GONE (Killer 104)(CD)	Dawn O'Day DEBUT
37	SOMETHING IN RED (RCA 62219)(VL)	Lorrie Morgan	23	15	87	NEED NO TROUBLE (Sing Me)(CD)	Heartland Express DEBUT
38	HEY MISTER (I NEED THIS JOB) (RCA 62290)(VL)	Shenandoah	53	2	88	A TRIBUTE TO KITTY WELLS (Crest 9208)(CD)	Kelth Bradford DEBUT
39	CAFE ON THE CORNER (Curb 1023)(CD)	Sawyer Brown	56	2	89	WHEN IT COMES TO YOU (BNA 62235)(CD)	John Anderson 39 18
40	LETTING GO (Liberty 79346)(CD)	Suzy Bogguss	54	2	90	WHAT IF YOU'RE WRONG (Mercury 695)(CD)	Ronna Reeves 43 5
41	WHEN LOVE COMES AROUND THE BEND (Warner Bros. 5598)(CD)	Dan Seals	49	3	91	I FOUGHT THE LAW (Liberty 79349)(CD)	Nitty Gritty Dirt Band 44 5
42	SHE WROTE THE BOOK (Arista 2443)(CD)	Rob Crosby	42	6	92	I GOT A DATE (Warner Bros. 5447)(CD)	The Forester Sisters 46 5
43	THIS OL' HEART (Giant 18864)(CD)	Tim Mensy	48	4	93	HOMETOWN RADIO (Liberty 97825)(CD)	Curtis Wright 47 6
44	THAT'S THE THING ABOUT A MEMORY (MCA 54426)(CD)	Tracy Byrd	51	3	94	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU (Playback/Laurie 149)(CD)	Jeanne C. Riley 50 10
45	SEND A MESSAGE TO MY HEART (Reprise 5545)(CD)	Dwight Yoakam & Patty Loveless	DEBUT		95	3-CHORD COUNTRY SONG (Stargem 001)(CD)	Eddie Thompson 57 9
46	MOTHER'S EYES (Columbia 74400)(CD)	Matthews, Wright & King	DEBUT		96	THE HEART THAT YOU OWN (Reprise 5377)(CD)	Dwight Yoakam 65 17
47	THE GREATEST MAN I NEVER KNEW (MCA 54441)(CD)	Reba McEntire	DEBUT		97	FOR A MOMENT ONCE MORE (Gold Town 32945)(CD)	Ruth Ann Blaylock 70 6
48	IF I DIDN'T HAVE YOU (Warner Bros. 5630)(CD)	Randy Travis	DEBUT		98	FALL (RCA 6228)(CD)	Oak Ridge Boys 88 8
49	LET THE BEST MAN WIN (Tug Boat 1003)(CD)	Narvel Felts	52	5	99	THREE GOOD REASONS (Liberty 79282)(CD)	Crystal Gayle 89 7
50	TOO BIG TO FIGHT (Step One SOR-440)(CD)	Faron Young & Ray Price	55	7	100	GUESS THINGS HAPPEN THAT WAY (Playback/Laurie 149)(CD)	Tommy Cash with Johnny Cash 90 11

Country Reviews

SINGLES

OUT OF THE BOX

■ **WYNONNA JUDD** "No One Else On Earth" (Curb/MCA)

Producers: Tony Brown/Don Potter
Writers: Sam Lorber/Stewart Harris/Jill Colucci
Album: *Wynonna*

This one has major crossover market potential. Wynonna's vocals are as soulful as ever, with tinges of pop and r&b. The track is complete with tasty guitar picking, a horn section, and Jonell Mosser & John Cowan singing background vocals. Another #1, no doubt.

FEATURE PICKS

■ **MARK COLLIE** "Even The Man In The Moon Is Crying" (MCA 54448)

Producer: **Don Cook**
Writers: **Mark Collie/Don Cook**
Album: *Mark Collie*

Reminiscent with a unique hook. "Even The Man In The Moon Is Crying" will kick off Mark Collie's self-titled album, his third for MCA.

■ **MOLLY & THE HEYMAKERS** "Swinging Doors" (Reprise 5560)

Producer: **Gregg Brown**
Writers: **Bobby Boyd/Chapin Hartford/Jim Foster**
Album: *Molly & The Heymakers*

A catchy tune sparked by a group who should be gaining recognition, "Swinging Doors," may put Molly & The Heymakers on the radio map. Otherwise, it is another good record complimenting an even better album from this unique rock-turned-country group.

■ **Various Artists** *Honeymoon In Las Vegas—Original Motion Picture Soundtrack* (Epic 52845)

The motion picture: *Honeymoon In Las Vegas*. The cast: James Caan, Nicolas Cage, and Sarah Jessica Parker. The entertainment: A potpourri of musical names ranging from Billy Joel to Dwight Yoakam to Amy Grant to Bono. And what do they all have in common? Each covers an Elvis tune. A really fun album, to play the "guess who that is singing" game; no one disappoints. Therefore, we'll offer our own little guide to listening. Best performance overall—Dwight Yoakam, "Suspicious Minds;" Elvis in proxy—(tie) Ricky Van Shelton, "Wear My Ring Around Your Neck" and Billy Joel, "All Shook Up;" Most unexpected cover—Bono, "Can't Help Falling In Love With You;" Next to be caught gyrating (uncensored)—Travis Tritt, "Burning Love;" A performance too sweet, even for Elvis—Amy Grant, "Love Me Tender."

—Cory Cheshire

NEW ALBUM RELEASES

(September 1, 1992) *I Still Believe In You*—Vince Gill—(MCA)

(September 8, 1992) *The First Christmas*—Doug Stone—(Epic)

(September 15, 1992) *Greatest Hits Vol. I & II*—Randy Travis—(Warner Bros.)

TOP 75 COUNTRY ALBUMS

CASH BOX • AUGUST 22, 1992

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

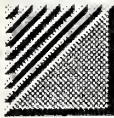
Last Week * Total Weeks *

1 ALBUM
Garth Brooks



TO WATCH:
Clint Black # 27

1	ROPIN' THE WIND (Liberty 96330)(P8)	Garth Brooks	1	45
2	SOME GAVE ALL (Mercury 3145)(P2)	Billy Ray Cyrus	2	12
3	WYNONNA (Curb/MCA 10529)(P)	Wynonna Judd	3	19
4	NO FENCES (Liberty 93866)(P8)	Garth Brooks	4	99
5	BRAND NEW MAN (Arista 07822)(G)	Brooks & Dunn	5	50
6	SOMETHING IN RED (RCA 9021)(G)	Loir Morgan	6	68
7	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2)	Travis Tritt	7	61
8	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	8	50
9	DON'T ROCK THE JUKEBOX (Arista 8681)(P)	Alan Jackson	9	63
10	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	10	153
11	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	11	42
12	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	12	56
13	SEMINOLE WIND (BNA 61029)	John Anderson	13	27
14	READ BETWEEN THE LINES (RCA 61129)(G)	Aaron Tippin	14	22
15	THE DIRT ROAD (Curb/Capitol 94260)	Sawyer Brown	15	71
16	LONGNECKS AND SHORT STORIES (MCA 26630)	Mark Chesnut	17	15
17	NOW AND THEN (Arista 16685)	Michelle Wright	16	10
18	LIFE IS MESSY (Columbia 47985)	Rodney Crowell	18	11
19	ACES (Liberty 95847)	Suzy Bogguss	19	42
20	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	20	72
21	ALL I CAN BE (Epic 47468)(G)	Collin Raye	21	48
22	WHAT DO I DO WITH ME (Liberty 95562)(G)	Tanya Tucker	22	55
23	HOLDING MY OWN (MCA 10532)	George Strait	23	15
24	MAVERICK (Curb/Capricorn 26806)	Hank Williams, Jr.	24	24
25	PUT YOURSELF IN MY PLACE (Arista 8642)(G)	Pam Tillis	25	62
26	STICKS AND STONES (Atlantic 82326)(G)	Tracy Lawrence	26	35
27	THE HARD WAY (RCA 66003)	Clint Black	34	4
28	DIAMOND RIO (Arista 8673)(G)	Diamond Rio	28	61
29	LONG TIME COMIN' (RCA 66001)	Shenandoah	33	10
30	JOSHUA JUDGES RUTH (Curb/MCA 10475)	Lyle Lovett	29	17
31	I THOUGHT IT WAS YOU (Epic 43457)(G)	Doug Stone	30	50
32	INGENUE (Sire/Warner Bros. 26840)	k.d. lang	31	19
33	IF THERE WAS A WAY (Reprise 26344)(G)	Dwight Yoakam	32	89
34	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	27	62
35	I AM READY (Arista 18691)(P)	Steve Wariner	35	39
36	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnut	36	92
37	COUNTRY CLUB (Warner Bros. 36094)(P)	Travis Tritt	37	120
38	TEN STRAIT HITS (MCA 654654)(G)	George Strait	38	26
39	FIRST TIME FOR EVERYTHING (Warner Bros. 26820)	Little Texas	39	21
40	GREATEST HITS II (Curb/RCA 61018)(G)	The Judds	40	46
41	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	43	5
42	GREATEST HITS II (RCA 61040)(G)	Alabama	41	41
43	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)(G)	Mary-Chapin Carpenter	42	90
44	COME ON COME ON (Columbia 48881)	Mary-Chapin Carpenter	47	4
45	SACRED GROUND (MCA 1054)	McBride & The Ride	44	11
46	HIGH LONESOME (Warner Bros. 26861)(G)	Randy Travis	45	48
47	DON'T GO NEAR THE WATER (Mercury 51061)	Sammy Kershaw	46	43
48	BILLY DEAN (Liberty/SBK 96728)	Billy Dean	48	42
49	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	49	97
50	PUT YOURSELF IN MY SHOES (RCA 2372)(P2)	Clint Black	50	89
51	UP AGAINST MY HEART (MCA 10336)	Patty Loveless	51	46
52	GETTING IT DUNN (Warner Bros. 26949)	Holly Dunn	55	7
53	CONFEDERATE RAILROAD (Atlantic 82335)	Confederate Railroad	52	9
54	FREEBORN MAN (Step One SOR0070)	Clinton Gregory	53	15
55	WHERE FOREVER BEGINS (Atlantic 792396)	Neal McCoy	54	8
56	REGULAR JOE (Epic 47477)	Joe Diffie	56	26
57	WHEN I CALL YOUR NAME (MCA 42321)(P)	Vince Gill	57	115
58	CHILL OF AN EARLY FALL (MCA 10204)(P)	George Strait	58	70
59	THE BEST OF RESTLESS HEART (RCA 610041)	Restless Heart	59	40
60	GREATEST HITS (Curb/RCA 8318)(P2)	The Judds	60	116
61	AT THE RYMAN (Reprise 26664)	Emmylou Harris	61	26
62	THE PATSY CLINE COLLECTION (MCA 10421)	Patsy Cline	62	39
63	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	67	23
64	TIME PASSES BY (Mercury 846975)	Kathy Mattea	63	70
65	THIS ONE'S GONNA HURT YOU (MCA 10596)	Marty Stuart	66	4
66	GREATEST HITS (RCA 2277)	Keith Whitley	65	100
67	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)	Chris LeDoux	DEBUT	
68	KENTUCKY BLUEBIRD (RCA 3156)	Keith Whitley	68	46
69	FIGHTING FIRE WITH FIRE (Mercury 848291)	Davis Daniel	69	45
70	A COLLECTION OF HITS (Mercury 842330)	Kathy Mattea	70	93
71	TEMPTED (MCA 10106)	Marty Stuart	64	79
72	ZONE OF OUR OWN (Reprise 26683)	Texas Tornados	72	45
73	EAGLE WHEN SHE FLIES (Columbia 46882)(G)	Dolly Parton	73	72
74	KILLIN' TIME (RCA 9668)(P2)	Clint Black	74	167
75	BACK HOME AGAIN (Reprise 26740)	Kenny Rogers	75	34



COUNTRY RADIO

By Brad Hogue

High Debuts

1. DWIGHT YOAKAM & PATTY LOVELESS—"Send A Message To My Heart"—(Reprise 5545)—#45
2. MATTHEWS, WRIGHT & KING—"Mother's Eyes"—(Columbia 74400)—#46
3. REBA McENTIRE—"The Greatest Man I Never Knew"—(MCA 54441)—#47

Most Active

1. SAWYER BROWN—"Cafe On The Corner"—(Curb 1023)—#39
2. SHENANDOAH—"Hey Mister (I Need This Job)"—(RCA 62290)—#38
3. SUZY BOGGUSS—"Letting Go"—(Liberty 79348)—#40

POWERFUL ON THE PLAYLIST—He's back in the saddle again. Clint Black, who hasn't released a single since last year's duet with Roy Rogers, "Hold On Partner," has just scored his latest #1 single. "We Tell Ourselves," the first cut from Black's third RCA album, *The Hard Way* kicks off a 150-date tour.

With their first single from their 10th album, Sawyer Brown is still quite active, in fact, most active this week on the Top 100 Country Singles chart. "Cafe On The Corner," the title cut from their new release travels 17 places towards the top to rest anxiously at #39.

Also making leaps and bounds this week on the Top 100 are Shenandoah and Suzy Bogguss. Shenandoah moves 15 slots to #38, appealing to the common man with "Hey Mister (I Need This Job)." Close behind is Suzy Bogguss, who moves up 14 spots to #40 with her latest single, "Letting Go."

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. BE MY ANGEL—Lionel Cartwright (MCA)
2. NOBODY LOVES HERE ANYMORE—Statler Brothers (Mercury)
3. THAT'S ME—Martina McBride (RCA)
4. BEFORE I'M EVER OVER YOU—Lee Greenwood (Liberty)
5. FUNNY HOW TIME SLIPS AWAY—Billy Joe Royal (Atlantic)

CMT Top Ten Video Countdown

1. Clint Black We Tell Ourselves (RCA)
2. Mark Chesnutt I'll Think Of Something (MCA)
3. Aaron Tippin I Wouldn't Have It Any Other Way (RCA)
4. Vince Gill I Still Believe In You (MCA)
5. Tracy Lawrence Runnin' Behind (Atlantic)
6. Marty Stuart & Travis Tritt . . . This One's Gonna Hurt You (MCA)
7. Billy Ray Cyrus Could've Been Me (Mercury)
8. Brooks & Dunn Boot Scootin' Boogie (Arista)
9. Mary-Chapin Carpenter I Feel Lucky (Columbia)
10. Little Texas You And Forever And Me (Warner Bros.)

CMT video countdown, week ending August 12, 1992

ARTIST SPOT

Curtis Wright Makes Liberty Debut

By Brad Hogue

CURTIS WRIGHT'S original intention for entering the music business was to "become a great guitar player" and get out of the Pennsylvania mill region. Wright recalls, "After I got sick of picking glass out of my fingers, (while working in an Owens-Corning fiberglass plant), I told my dad I was going to make it in the music business."

After three years on the Holiday Inn circuit, Wright signed with a regional powerhouse from North Carolina called The Super Grit Cowboy Band, where his talents flourished under the guidance of Grit founder Clyde Maddox, and he was able to hone his musical skills, not only on guitar, but also on steel guitar, banjo, dobro, and mandolin, as well as vocals.

Wright then spent three years in Roanoke, Virginia with The Cimmarron Band, before moving to Nashville in 1987 to write and look for an artist deal. Through his association with Buzz Ledford, Wright became a staff writer at Willin' David Music Group and began to write songs which would eventually top the charts. He penned "A Woman In Love" for Ronnie Milsap and "Next To You Next To Me" for Shenandoah, both of which climbed to #1. Soon, half a dozen other artists recorded his material including Conway Twitty, Steve Wariner, Vince Gill, Patty Loveless, John Anderson, and Charlie McClain, among others.

Wright also spent two years as Vern Gosdin's bandleader before signing with Liberty. Wright said, "Vern is probably the only guy I would have gone to work for because I love his writing so much. It was always hard for me to believe I was standing on the same stage as him."

Well, Wright's musical tenure has finally paid off as he has been afforded the opportunity to tackle the charts once again, only this time as an artist.

Wright signed with Liberty in 1991 and recalled one of his most memorable moments from the recording sessions. "The night we went into the studio to cut tracks was the night the troops started Operation Desert Storm. We were waiting for James (Stroud) to get to the studio, and he finally called and asked if we were watching television, and we said 'No, we're waiting on you,' and he said you, 'better turn on the television'. So we paid for studio time to watch Operation Desert Storm."

They eventually completed the project, though, and Wright's Liberty debut, *Curtis Wright* is off and running with the first single, "Hometown Radio." "I Can't Stand To Watch My Old Flame Burn," which may follow-up the debut single, is one of Wright's personal favorites from the album.

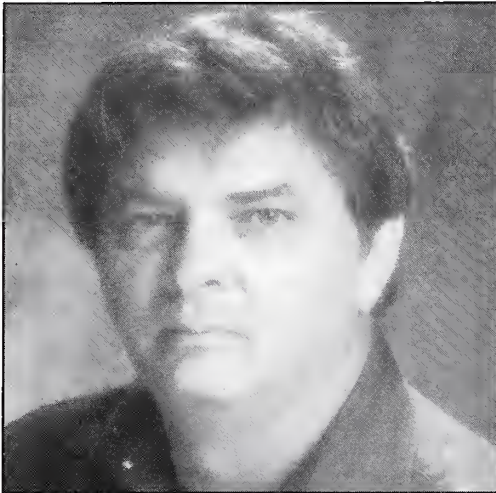
Nine of the 10 cuts from the self-titled release were penned by Wright, who says he learned much about the craft of songwriting by attending ASCAP workshops. "The ASCAP workshops really paid off in a time when it's tougher than it's ever been for songwriters."



STUDIO STYLE—Norro Wilson (center) and PolyGram's Buddy Cannon (right) recently produced songs for an upcoming album by PolyGram recording artist Sammy Kershaw at The Music Mill.

JERRY CHANDLER HAS A HIT WITH "IT'S NOT OVER YET"

THANKS TO
ALL THE
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REPORTERS



THIS
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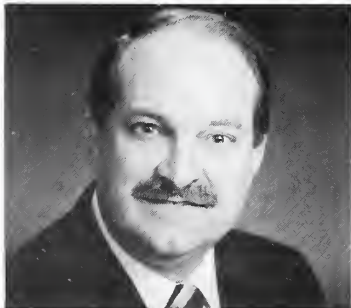
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Playback Nears Major Status

PLAYBACK RECORDS, the Miami-based independent label, is pushing its way closer to major label status. Veteran radio man, Jack Gale formed the label in 1983 and implemented television marketing to score success with albums like, *Tina Turner Goes Country*, *The Platters Great Hits*, *Frankie Laine's Gold*, as well as albums by Mickey Rooney and Tiny Tim.

Marketing strategy turned chart strategy as Gale began recording albums by Del Reeves, Margo Smith, David Frizzell, Kitty Wells, Roy Drusky, Bobby Helms, Leroy Van Dyke and Jimmy C. Newman. Laurie Records was contracted for distribution, with product reaching England, Spain, France, Italy, Japan, New Zealand, Scandinavia and Canada.

In 1991, a new slew of recordings took place at Playback with albums by Jeannie C. Riley, Sammi Smith, Tommy Cash, Charlie Louvin, Melba Montgomery, Cleve Francis, Jack Blanchard and Misty Morgan. Those to score number one indie slots included Jeannie C. Riley with two singles, Tommy Cash, Michele Bishop and Sandi Thompson.

Recently Playback added a Country Soul division, with Petrella their first acquisition. A Gospel division is in the

works as well, and product from both is slated for this fall.

Along with opening a Nashville office in the United Artists Tower, Gale has started Playgold International Bookings, presided over by Len Jinks, who also runs Playback's Nashville office. Tours have been scheduled in England for Jeannie C. Riley, Jimmy C. Newman and Sylvie. Jim Owens Productions will be filming the event for TNN's *Crook and Chase*.



Jack Gale (left), producer of Del Reeves' current single, "My Love Belongs To You," stops for a moment to chat with Reeves about a lyric change on the singer's silver anniversary album.

INDIE INSIGHT

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COIN MACHINE

IFPA Expands Summer /Fall Pin Tourney Schedule

CHICAGO—Pinball tournaments, specifically of the IFPA variety, are proving to be "the thing" for summer/fall! Doug Young, executive director of the International Flipper Pinball Association, reports that "members are promoting pinball contests like never before." Young credits the recent (July) regional, sponsored by IFPA operator member Jim Stansfield Vending in LaCrosse, Wisconsin with providing the spark that has been generating even stronger interest in the association's tournament program.

The one-day event at the LaCrosse Holiday Inn drew 40 participants mainly from the ranks of the JSV league, but also including players from remote parts of Minnesota and Wisconsin. In addition to the women and men divisions, various specialty events took place. Bobbi Rewey, "the pride of Patch Grove, WI", took first place in the women's division; John Ross of Minneapolis was the champion in the men's division; and he also collected first place in the crosshand event (with Doug Onsgard) plus the single flipper doubles title.

A similar tournament is planned for Rochester, Minnesota on Saturday, October 31.

Next up on the IFPA tournament circuit is the Colorado Midwest Pinball Championships, under sponsorship of Funworld, one of IFPA's newest members; and Young reports that it is, "shaping up to be a pinball marketer's dream!" Co-sponsors include KBPI-radio, Embassy Suites and Colorado Game Exchange, along with field support from IFPA manufacturer sponsors—Bally, Data East, Premier and Williams. Dates are August 22-23 and the locale is the Funworld Entertainment Center in Denver. As Young said, "this AMOA-IFPA-affiliated event could be a real chart buster!"

Among added attraction will be a charity contest to benefit Colorado's Children's Hospital, with local media celebrities and members of the Denver Nuggets participating.

Further information regarding present and future IFPA tournaments may be obtained by contacting AMOA-IFPA's Doug Young at 141 W. Vine St., Milwaukee, WI 53212 or phoning 414-263-0233.



LASERSTAR AMERICA SHINES IN BIG "D"! The Commercial Music facilities in Dallas, Texas were all decked out with balloons, streamers and other festive trimmings for the recent open house/showing which spotlighted the new Rowe LaserStar America CD jukebox. Pictured (l-r) are Commercial Music prexy Bernie Williams; Ann Williams and Rowe's senior veepee-music Joel Friedlan.



New Product, New Programs—Seeburg Int'l Is On Its Way!

CHICAGO—Seeburg International, at its recently held (8/6) distributors meeting in Chicago, introduced its new 720 Skyline CD jukebox and strongly re-affirmed the company's total commitment to the production, design and marketing of music equipment within the traditional manufacturer to distributor to operator framework. At this point in time, with about 12 to 15 distributors already signed up, the factory's targeted territorial coverage of the U.S. market is at 55 percent.

Tom Hacker is president of Seeburg International. He is also executive vice president and part owner of Abbott Products, the Chicago-based metal fabricator firm (dealing primarily with defense contractors) that acquired the rights, in 1991, to the Seeburg name and logo. (As an aside, let us add that Hacker is a former longhair musician who holds a special place in his heart for everything relating to music!). In his brief address to the distributor assemblage he focused on the company's "many exciting future plans" which include the production of economically priced machines for those locations who cannot afford expensive equipment; along with new technology for the CD changer. "We want to overcome existing concerns that might be harbored," he said, "and we want to assure all of our distributors that Seeburg International will be around...and will stay around!"

As emphasized, repeatedly, during this meeting, Seeburg International is intent on solidifying its position in the marketplace and projecting its new image, while maintaining the magic of the Seeburg name. The firm is earnest in its desire to respond to the needs of distributors and operators, in terms of equipment, service and special programs designed with the bottom line in mind.

A number of projects are under consideration, including one in particular that really peaked the interest of attending distributors. As outlined by general manager Jack Kapala, the plan would be that with every new Skyline sold, Seeburg International would take back a previous model (SCD-1, for example) and thoroughly update it for a "moderate fee" (\$500 was the figure mentioned), allowing additional earnings mileage for used equipment and those machines that are just sitting around. Part B of this plan would provide a similar updating without the requirement of a new Skyline purchase, for an additional amount of money. As Kapala explained, "We want to make the updating as cost effective as possible."

Franchise locations is another project on the planning board. A Seeburg Infinity machine is currently installed in a McDonald's, in suburban Chicago, to test the proposed program.

In yet another vein, Seeburg International is working on a computer package (for office use, etc.), so, suffice to say, there are many irons in the fire as this company continues to get its message across.

Seeburg International will shortly wrap up production on the Infinity model to make way for the Skyline, which goes on the line the third week of August.

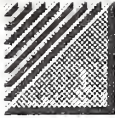
Coverage of this event would be incomplete without honorable mention of the presentation made by sales and marketing vice president Ed Blankenbeckler, who thoroughly explained all of the workings of the Skyline, the CD mechanism, the sound system, et al, as only he could deliver (along with a few humorous anecdotes interspersed); following which, he slowly (and teasingly) removed the covering to reveal the Skyline. It is a beautiful piece of equipment, very contemporary in design and cosmetics, with colorful, moving lights across the lower frontal area that beckon patrons to "come play me"; and the album selections right at the top.

To further dramatize the Skyline's look, the meeting room at the Wyndham Hamilton in Itasca, Illinois was dimly lit with individual tables set up to resemble a club or lounge.

The accompanying photos here and continued on page 30 will give you a further handle on this event. (Photos by Pam Caposieno).



Royce Green and Jan Green (of Memphis); Doug Allebach and Pete Entringer (Audio Visual Amusements) and David Ruthruff (of Seattle).



Seeburg (Continued from page 29)



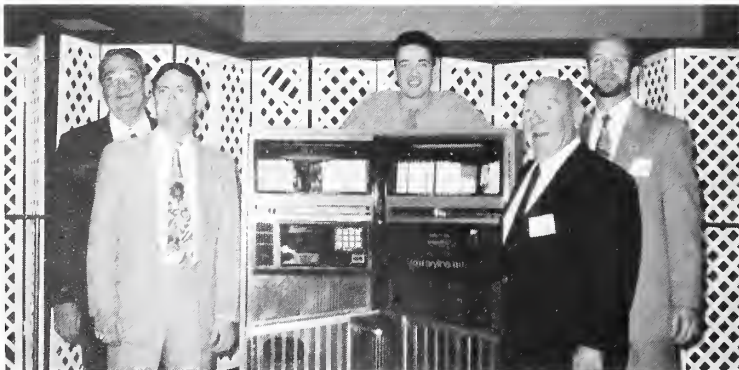
Joyce Pullen of Charleston, West Virginia, enjoying breakfast first.



Manley Lawson (Florida) with Chris McSwain, Don Hesch and Chris Hesch of A.H. Entertainers in Rolling Meadows, IL. Is there an announcement forthcoming from A.H.?



Steve Brewer (Bilotta Enterprises); Seeburg Int'l.'s Jack Kapala and the factory's nat'l. field service mgr. (et al) Emrah Kasar.



Members of the Seeburg Int'l. family, including Jack Kapala, Ed Blankenbeckler, Emrah Kasar, Tom Hacker and Bob Breither (who did a real Fred Astaire for us the moment the first selection was played!)



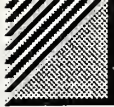
A terrific group shot of the SI family with attending distributors, who were all previously photographed with the exception of Quang Mirideth of Charleston, West Virginia (2nd from right).



Seeburg Int'l.'s Bob Breither, Bob O'Neil (designer of the Skyline) and Ed Blankenbeckler with Abbott Products' Tonie Carlo.



Sorry this photo does not do it justice, but let us now present the gorgeous 720 Skyline CD jukebox!



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