

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

October 3, 1992

Newspaper \$3.50

COUNTRY MUSIC 1992

Vince Gill & Reba McEntire
co-host CMA Awards Show
plus

AMOA EXPO '92
Nashville

CASH BOX CHARTS

TOP 100 POP SINGLES

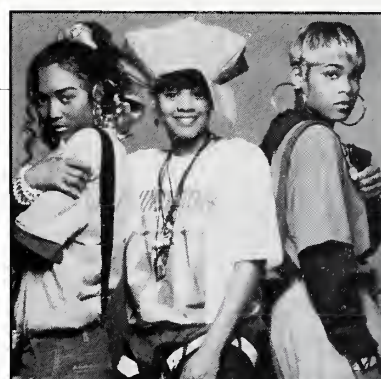
OCTOBER 3, 1992



#1 SINGLE: Boyz II Men



HIGH DEBUT: Marky Mark #89



TO WATCH: TLC #36

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	END OF THE ROAD (Motown 2178)	Boyz II Men	11
2	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54403)	Patty Smyth/Don Henley	5 9
3	BABY-BABY-BABY (LaFace/Arista 2-4028)	TLC	2 17
4	HUMPIN' AROUND (MCA 54342)	Bobby Brown	3 10
5	NOVEMBER RAIN (Geffen 4387)	Guns-N-Roses	6 16
6	STAY (London 869 730)	Shakespear's Sister	4 13
7	JUMP AROUND (Tommy Boy 526)	House Of Pain	9 4
8	JUST ANOTHER DAY (SBK K219748)	John Secada	8 27
9	DO I HAVE TO SAY THE WORDS (A&M 1611)	Bryan Adams	10 10
10	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	15 7
11	THE ONE (MCA 2263)	Elton John	7 15
12	MOVE THIS (SBK/ERG 50400)	Technotronic	16 4
13	SHE'S PLAYING HARD TO GET (Jive/RCA 42067)	Hi-Five	19 4
14	GIVING HIM SOMETHING HE CAN FEEL (Atco/East 98560)	En Vogue	11 17
15	PLEASE DON'T GO (Next Plateau 339)	K.W.S.	21 4
16	HAVE YOU EVER NEEDED SOMEONE SO BAD (Mercury 864-136)	Def Leppard	17 6
17	ALL I WANT (Columbia 4359)	Toad The Wet Sprocket	13 17
18	WHEN I LOOK INTO YOUR EYES (Epic)	Firehouse	20 9
19	LIFE IS A HIGHWAY (Capitol 44815)	Tom Cochrane	12 20
20	I WANNA LOVE YOU (Giant 18950)	Jade	18 12
21	BABY GOT BACK (Def American 4-18943)	Sir Mix-A-Lot	14 23
22	FREE YOUR MIND (Atco EastWest 98487)	En Vogue	34 3
23	JESUS HE KNOWS ME (Atlantic 87454)	Genesis	22 10
24	NOTHING BROKEN BUT MY HEART (Epic 74336)	Celine Dion	24 9
25	NOT ENOUGH TIME (Atlantic 87437)	INXS	23 6
26	I'D DIE WITHOUT YOU (FROM "BOOMERANG") (LaFace/Arista 2-4034)	P.M. Dawn	47 3
27	WOULD I LIE TO YOU (Capitol 44809)	Charles & Eddie	30 6
28	ALWAYS THE LAST TO KNOW (A&M)	Del Amitri	31 9
29	THIS USED TO BE MY PLAYGROUND (Sire/Warner 18822)	Madonna	26 14
30	RHYTHM IS A DANCER (Arista 1-2437)	Snap	35 7
31	GIVE IT UP (SBK 53098)	Wilson Phillips	25 8
32	DEVINE THING (Big Life/Mercury 865-764)	Soup Dragons	33 9
33	REAL LOVE (Uptown/MCA 54455)	Mary J. Blige	42 5
34	CONSTANT CRAVING (Sire/Warner Bros. 18942)	k.d. Lang	40 9
35	KEEP ON WALKIN' (A&M 75021)	CeCe Peniston	27 16
36	WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)	TLC	48 4
37	YOU LIED TO ME (Polydor/PLG 863 452)	Cathy Dennis	45 4
38	GIVE U MY HEART (LaFace 4026)	Babyface	28 14
39	THE LETTER (Curb 1008)	Wayne Newton	41 11
40	ACHY BREAKY HEART (Mercury 866522)	Billy Ray Cyrus	29 21
41	FOREVER LOVE (Giant)	Color Me Badd	70 5
42	IF YOU ASKED ME TO (Epic 34-74277)	Celine Dion	36 23
43	EVERYBODY'S FREE (Epic 4708)	Rozalla	39 10
44	UNDER THE BRIDGE (Warner Bros. 18978)	Red Hot Chili Peppers	37 22
45	WARM IT UP (Ruffhouse/Columbia 74376)	Kris Kross	38 17
46	EVEN BETTER THAN THE REAL THING (Island 866977)	U2	43 14
47	KICKIN' IT (Virgin 12594)	After 7	44 7
48	SLOW DANCE (Jive 42092)	R. Kelly & Public Announcement	46 6
49	YOU REMIND ME (FROM "STRICTLY BUSINESS") (Uptown/MCA 54327)	Mary J. Blige	49 15
50	WISHING ON A STAR (Epic 74343)	The Cover Girls	50 18

51	RIGHT NOW (Warner Bros. 18819)	Al B. Sure!	54 5
52	COME & TALK TO ME (MCA 54175)	Jodeci	32 14
53	WALKING ON BROKEN GLASS (Arista 1-2452)	Annie Lennox	61 4
54	CROSSOVER (RAL/Chaos 74173)	EPMD	51 10
55	THE BEST THINGS IN LIFE ARE FREE (Perspective/A&M 0010)	Luther Vandross And Janet Jackson	52 18
56	AM I THE SAME GIRL (Fontana/Mercury)	Swing Out Sister	60 5
57	BANG BANG (Elektra 64735)	David Sanborn	62 5
58	I'LL BE THERE (Columbia 74330)	Mariah Carey	53 18
59	TOO FUNKY (Columbia 74353)	George Michael	55 16
60	I WILL BE HERE FOR YOU (Geffen 19139)	Michael J. Smith	68 4
61	HOW ABOUT THAT (Atco EastWest 98509)	Bad Company	69 5
62	TAKE THIS HEART (Capitol 44782)	Richard Marx	56 17
63	FRIDAY I'M IN LOVE (Elektra 64742)	The Cure	57 17
64	SYMPHONY OF DESTRUCTION (Capitol)	Megadeth	58 8
65	LOVE IS ON THE WAY (Third Stone/Atlantic 98530)	Saigon Kick	72 4
66	THE HITMAN (Interscope 98506)	AB Logic	59 9
67	THANK YOU (Epic 74438)	The Cover Girls	71 5
68	YEAH, YEAH, YEAH! (Zoo 14051)	Voices	74 4
69	SLOWLY (RCA 62271)	Stacy Earl	64 18
70	START THE CAR (Reprise 18793)	Jude Cole	77 3
71	REAL LOVE (Chrysalis/ERG 50401)	Slaughter	65 6
72	I WANNA MAKE LOVE TO YOU (Impact/MCA 54458)	Rhythm Syndicate	88 3
73	JUMP! (Sunshine Arista 1-2456)	The Movement	66 8
74	CRUCIFY (Atlantic 82399)	Tori Amos	67 14
75	LAYLA (Reprise)	Eric Clapton	79 2
76	IT DOESN'T MATTER (RCA 62325)	Tyler Collins	80 5
77	THORN IN MY PRIDE (Def American/Reprise 18803)	The Black Crowes	83 4
78	GET READY FOR THIS (Radikal/Critique 15490)	2 Unlimited	92 2
79	DROWNING IN YOUR EYES (Elektra 64710)	Ephraim Lewis	89 3
80	MY LOVIN' (Atco/EastWest 98586)	En-Vogue	73 29
81	JAM (Epic 4583)	Michael Jackson	63 13
82	TWILIGHT ZONE (Radikal/Critique 15486)	2 Unlimited	75 10
83	TENNESSEE (Chrysalis 23829)	Arrested Development	76 20
84	COUNTDOWN (Reprise)	Lindsey Buckingham	87 5
85	DAMN, I WISH I WAS YOUR LOVER (Columbia 38-744164)	Sophie B. Hawkins	78 24
86	GET WITH U (Mercury 864 080)	Lidell Townsell & M.T.F.	81 7
87	1-4-ALL-4-1 (Biv/Motown 10 2171)	East Coast Family	82 6
88	WE WILL ROCK YOU/WE ARE THE CHAMPIONS (Hollywood 64725)	Queen	84 9
89	YOU GOTTA BELIEVE (Interscope 98492)	Marky Mark & The Funky Bunch	DEBUT
90	IT'S MY CADILLAC (GOT THAT BASS) (Pandisc 079)	MC Nas-D & DJ Fred	90 2
91	DO YOU BELIEVE IN US (SBK/ERG 50408)	Jon Secada	DEBUT
92	LITHIUM (DGC 19134)	Nirvana	85 8
93	SWEET NOVEMBER (Atlantic 87445)	Troop	DEBUT
94	GOOD STUFF (Reprise 18895)	B-52'S	86 16
95	WORK TO DO (Wing/Mercury 863-540)	Vanessa Williams	DEBUT
96	REMEDY (Def American/Reprise 18877)	The Black Crowes	91 16
97	WHEREVER I MAY ROAM (Elektra 64741)	Metallica	94 12
98	I WILL REMEMBER YOU (A&M 1600)	Amy Grant	96 23
99	MIDLIFE CRISIS (Slash/Reprise 5498)	Faith No More	95 12
100	ALL SHOOK UP (FROM HONEYMOON IN VEGAS) (Epic 74422)		

SINGLES

■ **ROBERT PALMER:** "Can We Still Be Friends" (Island PRCD 6741-2)

The venerable Robert Palmer has made good use of a funky little AC/pop ditty written by experimental wizard, Todd Rundgren. Although Palmer produced the track himself, there is no doubt about the signature Todd style here, and this cut sounds more like a borrowing than a claiming of material. Still working from his *Addictions Volume II* lp, Palmer is making a slight format turn from his earlier CHR hits with this track but radio has always been kind to ol' Bob.



■ **DAMN YANKEES:** "Where You Goin' Now" (Warner Bros. PRO-CD-5739)

Those Damn Yankees have found a smokin' big ballad in the "Hotel California" style with a fat melodic hook on this track which sounds like a pop and AC crossover hit for the supergroup that consists of the vocalists from Night Ranger and Styx, and guitar work by Ted Nugent. The cut is from the band's recently released *Don't Tread* album currently at #57 but should pick back up when this song gets rolling. Ron Nevison produces with a Chris Lord-Alge mix.



■ **ACOSTA+RUSSELL:** "You're So Tempting" (JRS 7 3333 36012-2)

This Canadian dance-duo has enjoyed some Top 20 success north of the border over this last year with their self-titled debut album. The club-oriented, pop/funk pre-release single is from their upcoming *A Little Direction* lp due out in the States next week. The various mixes on the CD single range in style from George Michael's Wham days to early Prince, with a bonus cut from the first album, "Call Me." Produced by Byron Wong and Michael Sak.



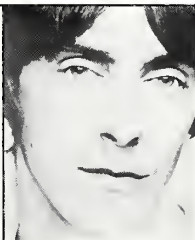
■ **ALANNAH MYLES:** "Song Instead Of A Kiss" (Atlantic PRCD 4775-2)

The Grammy-winning Canadian singer is following up her smash hit, "Black Velvet," with another dark and brooding ballad from her sophomore effort entitled, *Rockinghorse*. Even though Alannah's voice is still strong, and she's using the same team of co-writers and producer, this cut is slightly off the rocker without the thumping bass line that pumped her first hit to the top of the charts, this time opting for an acoustically orchestrated backing.



■ **PAUL WELLER:** "Uh Huh Oh Yeh" (London/Go! Discs CDP 764)

Even though Weller's career has spanned nearly a dozen albums (from different bands), and he has enjoyed high-profile status in his native U.K., he has remained relatively obscure in the American pop arena. His self-titled solo lp, due out next week, has the singer/songwriter/key-boardist out in front, and this first-released single has an eclectic, techno-Hendrix/Woodstock sound, with strange, out-of-tune horn solos. Weller produces himself along with Brendan Lynch.



■ **DENARO:** "It's Alright" (JRS JPS1 818-2)

Here is an East Coast band with all the right musical components: good singer, solid bass and drums, and like Van Halen before them, have adopted the lead guitarist's last name as their moniker. Unfortunately, on this single, they've also adopted very similar musical styles from Simple Minds and U2, almost to the point that if you took "Don't You Forget About Me," and "Mysterious Ways," then crunched them together, you'd have this song. David Prater produces.



ALBUMS

■ **GREAT WHITE:** *Psycho City* (Capitol CDP 0777 7 98835 2 3)

Here's your classic after-rehab rock album, complete with a newfound sober aggression, some recently divorced anger, and a little regrouping energy. This latest 10-cut release encompasses all of the punch you'd expect from the venerable rockers, along with a richer depth and a refocus on quality, which is apparent in the tastefully matured guitar solos and impassioned vocals. The shark is alive and swimming with the platinum production team of Alan Niven and Michael Lardie.



■ **THE MARSHALL TUCKER BAND:** *Still Smokin'* (Cabin Fever CFM-913-2)

The 20-year-plus span of the Marshall Tucker Band has not tired founding members and producers, Doug Gray and Jerry Eubanks. Evolving sometimes out of necessity, the band still makes wide use of its Southern rock, country, jazz, blues and gospel background with this 10-track lp on the new indie label. The solid form established by the band's history has made picking up new members almost unnoticeable, despite the loss of the Caldwell brothers. No surprise, the band is *Still Smokin'*.



■ **KEYVN LETTAU:** *Simple Life* (JVC 2016-2)

Some contemporary jazz buffs may already be aware of Keyvn's two previous indie-released albums, or possibly aware of her work with Sergio Mendes as part of not only his band, but as a solo act on the Mendes tour bill. Keyvn's JVC debut is an impressive, 14-cut, Latin-inspired collection of life/love songs already in NAC radio rotation. Her sweet and expressive voice is captivating and alluring as well as bright and uplifting. Produced by Michael Shapiro and Marcel East.



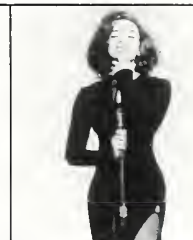
■ **CHARLES CHRISTOPHER:** *Think About It* (Charisma V2-86312)

This versatile singer's debut lp is filled with his smooth falsetto-style voice on opening R&B dance-beat track and title cut "Think About It," as well as the other dance cuts, melodic ballads and love songs that make up the rest of the 10-cut CD, including yet another remake of "I'm Gonna Make You Love Me." There are strong similarities in vocal style to Michael Jackson and Terence Trent-Darby (as well as others) depending on the type of song. Producer is Nick Martinelli.



■ **TYLER COLLINS:** *Tyler* (RCA 07863 61080-2)

Her sophomore lp is a slightly more dangerous step past the simplistic funk and dance-oriented material on the first album. There is still a healthy dose of R&B/funk here, although there is also a touch of rap, some funky ballads and sensual mid-tempo tracks. Tyler is co-writer on five of the 11 tracks; the work of various producers (including Guy Roche and Daddy-O) and songwriters (including Diane Warren, Siedah Garrett and Andres Levin) add new diversity as well.



■ **MIKE OLDFIELD:** *Tubular Bells 2* (Reprise 9 45041-2)

Twenty years ago, American movie-going audiences were frightened out of their seats by the film, *The Exorcist* launching the film soundtrack's incredible worldwide sales of 16 million copies. A dozen albums later, the style has long since been dubbed "New Age," but just as always, Oldfield is on the cutting edge of instrumental music with the current sequel album. There are 14 moving and visionary instrumental tracks to take you on yet another musical journey. Trevor Horn, Oldfield and Tom Newman produce.



POP SINGLES LOOKING AHEAD

CASH BOX • OCTOBER 3, 1992

1. **SONG INSTEAD OF A KISS**(Atlantic) Alannah Myles
2. **BREAKING THE GIRL**(Warner Bros.) Red Hot Chili Peppers
3. **HOW DO YOU DO!**(EMI/ERG) Roxette
4. **STRAIGHTEN IT OUT**(Elektra) Pete Rock & C.L. Smooth
5. **FIRE**(Elektra) The Prodigy
6. **LIKE EVERYONE SHE KNOWS**(Columbia) James Taylor
7. **THESE ARE DAYS**(Elektra) 10,000 Maniacs
8. **IF THE WALLS COULD TALK**(Giant) Skew Siskan
9. **TWO SIDES**(Island) Kimm Rogers
10. **HAZY SHADE OF CRIMINAL**(Chaos) Public Enemy
11. **DANCE TO THIS**(Livin' Large) Shante
12. **HOOD TOOK ME UNDER**(Epic) Compton's Most Wanted
13. **NO ONE ELSE ON EARTH**(Curb) Wynonna
14. **TWO SPARROWS IN A HURRICANE**(Liberty) Tanya Tucker
15. **LITTLE TEARS**(Columbia) Joy White

PICK OF THE WEEK:

■ **ARETHA FRANKLIN:** *Queen Of Soul... The Atlantic Recordings* (Rhino/Atlantic R2 71063)



They've done it again. Another must-have boxed set. The definitive collector's edition of 86 tracks from the Queen Of Soul's years at Atlantic. The four-CD set includes an 80-page photographic and editorial history of Aretha's stellar career including discography and personal notes from Ahmet Ertegun, Jerry Wexler, Arif Mardin, Tom Dowd and excerpts from interviews with Aretha. Her musical legacy has always spoken for itself, but this compilation by Yves Beauvais represents the best of Ms. Franklin's Atlantic recordings from 1967 to 1979, remixed and remastered digitally, and packaged in a lush book binding. You know you want it.

EAST COAST

By Lee Jeske



Ol' No-Show showed for this video shoot, for "I Don't Need Your Rocking Chair," as did (from left) Alan Jackson, Travis Tritt, Mark Chesnutt, Joe Diffie, Patty Loveless, Vince Gill, Clint Black, Pam Tillis, and (not pictured) Garth Brooks and T. Graham Brown.

ALONG CAME JONES: Said to a good friend of mine, a well-known music critic, "I'm going to Westbury to see George Jones."

"Oh, he won't show," said the friend.

George Jones, of course, showed, even beginning his set with "(They Call Me) No-Show Jones." Afterwards, basking in the warm ovation, he quipped, "I don't know why I even still sing that, I haven't been missing shows for 10 years." That is, since he dried out.

Right, but when it comes to country music, word moves slow up here in the big town. George Jones' reputation preceded him, but it preceded him here about 10 years too late.

Country music is the most popular music in America, has been for years. Drive from New York City and once you pass through New Jersey, it's country music on the radio from Pennsylvania to California. Even in Chicago, guys like George Jones play in town, in the city. In New York, country music lands at the Westbury Music Fair, an ancient, in-the-round place in the suburbs of Long Island that usually hosts things like Robert Goulet in *Camelot* and the latest Mitzi Gaynor show.

A double bill of George Jones and Conway Twitty might be big news elsewhere in America, but Westbury was much less than filled on this night, and it was filled with people who didn't look familiar: guys in suspenders, pressed jeans and feed-store baseball caps and ladies in stretch pants and spangled denim shirts. These are the people who go see Jones and Twitty all across America, but these are people who kind of melt into the wash of suburban Long Island; you don't know they're there until you go to Westbury on a country night.

George Jones sang his hits, sang some new songs, and complained about bronchitis (I overheard a pair of aficionados in the men's room saying that he *always* complains about bronchitis). He sounded great—that leathery adenoidal twang a balm to these citified ears. Twitty, whom I've always found too sappy, was too sappy, in an Elvis-in-Vegas kind of way.

On November 12, mark it down, No-Show Jones will be at Tramps, in New York Goddamned City. I hope he packs the joint. I also hopes he brings his entire souvenir stand, with its shot glasses, sweatshirts, key-rings, T-shirts, jackets, baseball caps, beer mugs, photo albums, playing cards, etc. (I admit it, I shelled out five bucks for a deck of playing cards, which promises "54 Full-Color Photos of George Jones," but some are really in black & white and some are repeated once or twice).

Even Garth Brooks, who recently played at the Meadowlands, didn't sell out up here (must be the only date like that on his tour). Seeing George Jones, listening to Rhino's superb Buck Owens boxed set, one pines for more real deal country music here in New York. It's time—even Owens' "I Wouldn't Live in New York City (If They Gave Me the Whole Dang Town)" would probably find a surprisingly sympathetic reception.

WEST COAST

By Randy Clark



Michael Dornemann

THE PENGUIN PARADE: Nearly 1,200 charitable music industry insiders attended the annual City Of Hope black-tie fund raising dinner, Sept. 17, at the Century Plaza Hotel in Los Angeles, honoring this year's Spirit Of Life Award recipient, Michael Dornemann, lofting the BMG chairman and CEO onto the exclusive list of former honorees that include; Al Teller, Mo Ostin, Clive Davis, Quincy Jones, Tommy Mottola, Bill Graham, Herb Alpert and Jerry Moss, Joe Smith, and Irving Azoff.

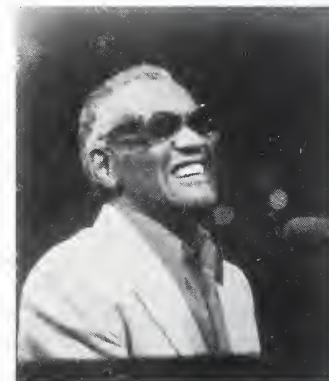
Preceding the (minimum \$500 a plate) chicken (what else?) dinner, was a cocktail reception featuring items to be bid for in a silent auction, which included such *must-haves* as one of Elvis Presley's gold-lame jackets, an autographed "Lucille" Gibson guitar from the legendary B.B. King, the microphone that sat on Johnny Carson's *Tonight Show* desk for 15 years, and a teddy bear—snuggled by Desert Storm General Norman Schwartzkopf during the Gulf War.

The highly successful gala raised over \$2.5 million for the non-profit medical center that treats and researches such illnesses as cancer, AIDS, diabetes and leukemia, bringing the total funds raised by the Music and Entertainment Chapter of the charity to nearly \$20 million since 1974.

A stunningly sad irony to the evening's festivities was the news that Dornemann's own son had passed away from congenital heart disease only a few short weeks before the event, just shy of the child's first birthday. It was announced by last year's award recipient, MCA's Al Teller, that the City Of Hope will be re-naming its Cardiac Care Unit to the Sebastian Dornemann - BMG Cardiac Care Unit, to a large round of applause.

Entertainment for the eve-

ning was provided by emcee/comedienne, Rita Rudner, with music provided by Lisa Stansfield, Clint Black, Curtis Stigers, and a surprise appearance by soul singer, Al Green. All things considered, it was a meaningful and eventful evening for everyone. Oh yeah...



Ray Charles

CLASSIC SOUL: In top form, and possibly better than ever, was Ray Charles in concert at the Universal Amphitheater, Saturday, Sept. 19. After enduring close to a half-hour of the talented but *boring* Ray Charles Orchestra, Brother Ray made his entrance and filled the room with classic hits spanning his career of nearly four decades, including: "Busted," "Hit The Road Jack," "I Can't Stop Loving You," and the venerable "Georgia On My Mind."

Although there are far more hit songs in Ray's vast repertoire than could be played in one evening—almost anyone could think of a personal favorite that wasn't played, there wasn't a disappointed fan in the house who witnessed first-hand how Ray physically pours himself into his music. Not only just vocally or on the keys—but he practically flies off his piano stool with his heels in the air several times. You'd almost swear the man could see, and has been fooling us all along.

After all the years of playing many of the same songs over and over, there is rejuvenated life in each version, and Ray has somehow found new ways to make doing them playful and fun again. But of all the people who came to enjoy the great music of the "Genius of Soul," it is Ray Charles himself who is the one still having the time of his life... and what more could you ask of a performing career? Next week...

NEWS / REVIEWS

TALENT REVIEW

The Bobs

By Robert Adels



PEPPERDINE UNIVERSITY/SMOTHERS THEATRE, MALIBU, CA

Mandatory Disclosure As Required By The Federal Musical Truth In Labeling Law: The Bobs are a vocal quartet which publicly performs both sampled and original sounds wholly and solely without the support, use or enhancement of computer boards, electronic circuitry, band instruments, or person or persons legally named Bob.

As the unclassifiable a cappella antidote to modern technology, The Bobs naturally bypass the theater's electrical outlets and plug directly into their audience's musical pleasure center. You never miss the instruments because these four powerhouse voices produce the absolute awe of a full orchestra on speed. This fast-moving quartet vocally and aerobically covers all the territory from Hendrix-powered guitar (on Jimi's "Purple Haze") to jazz-cool vocals (Peggy Lee's "Fever"); from rap-powered percussive samplings (their own "Tweak Your Peak") to the hissing of summer lawns (their totally original and incomparable "I Want To Be Your Rainbird").

While The Bobs' Kaleidoscope Records catalog shows off both their interpretive and self-written genius, the street-wise edge to their madness must be seen to be fully appreciated. Instead of self-indulgent performance art or academic vocal gymnastics, a Bobs concert delivers a slightly

warped but genuinely unparalleled party.

The Bobs traditionally open their show with "Art For Art's Sake," the first cut off their Grammy-nominated eponymous album of 1983. This hippie-punky-yuppie account of life's great rip-offs has more plot than most films and more energy than most soundtracks.

Their brand new material has just as much fire and even more attitude. Among the as-yet-unrecorded gems they unveiled were "Sign My Snarling Doggie" (an ode to the odious autograph hound), "Mr. Duality" (where '90s rap meets '50s beatnik in a deadpan tribute to dual personalities), and a pair of songs about family shopping values from a longer work entitled \$29.95: *A Mall Odyssey*.

Musical references fly fast and furious as they insert instrumental riffs from K.C. & The Sunshine Band's "That's The Way I Like It" into their own "Spontaneous Human Combustion"—and as they sandwich lyrics of Dylan's "Knockin' On Heaven's Door" between verses of The Talking Heads' "Psycho Killer." But even if you miss a few of the incongruous in-jokes, the overall effect is still, "Wow!"

They make fun of themselves in "Shut Up And Sing," but it's hard to fault their extensive between-song patter. It's positively refreshing to see a group spend so much time communicating with the audience while mocking the "fill-in-the-city" brand of rock concert platitudes. Occasionally a song does run too long (example: "Slow Down Krishna," a funny but lengthy tale of a non-conforming Hari disciple). But The Bobs' goofy/natural sense of timing rings true over most of their two-part, over-two-hour set.

The Bobs consistently fill mid-sized halls without ever having been signed to a major label. A word to the wise Conglomerate: Get thee to a Bobs show to see and sign for yourself.

The Bobs are Richard Bob Greene (bass), Janie Bob Scott (more-than-chic/chick singer), Matthew Bob Stull and Joe Bob Finetti (not bass). If they have any competition at all, it's the Gardens of Babylon on the "Seven Wonders Of The World" list.

out with a group of friends, sharing reflections on love, family and politics, as well as some of her favorite songs. The two-hour show spent as much time with older material as it did with hits from the acclaimed recent Capitol albums *Nick Of Time* and *Luck Of The Draw*.

Raitt established this connection with her audience immediately, opening the set with a string of scaled-down, acoustic numbers ranging from the smoky blues of "Women Be Wise" to the beautiful lament "Nobody's Girl." Gradually adding band members to the mix, she also presented less familiar gems, like Jackson Browne's "My Opening Farewell," before turning up the heat for extra raucous treatments of "Love Letter" and "Thing Called Love," which featured some outstanding soloing on that famous slide guitar.

The excellent band, which



delivered punchy extended jams of "Come To Me" and "Something To Talk About," was equally effective at providing shimmering ballad atmospheres and gorgeous vocal harmony. This made for emotionally resonant moments on "Not The Only One," with its wailing a cappella cap, and the heart-wrenching "I Can't Make You Love Me." It would take something truly extraordinary to equal Raitt's magical version of "All At Once," during which the audience held its breath under the starry night sky.

UK

By Chrissy Iley

NEXT OF KIM: We are in La Coupole, Paris, where the oysters are clear-green, the steak is tartare, and a selection of lobsters and crabs is delivered tiered, like a wedding cake.

Kim Wilde is delivered like a princess. They gasp, they fawn. She's fascinated by Deneuve and Bardot, maybe because the French think she's the both of them combined. Those wide eyes and open, high cheekbones, the ample pout, it's an enigma to them, earthy to us.

She sits down with a table of competition winners from Manchester's Picadilly Radio and talks to them warmly, like they were all friends. Good old Kim, she'll always muck in. Well brought up, she does what she's told, eager to please.

Kim Smith is a nice middle class girl with working class ethics—you work hard, you're always polite, and you don't wash your dirty linen in public.

She's always played by the rules. This may be the reason she's survived a 12-year career as a pop star, although it's also the reason she almost didn't—she never created a mystique.

Her European career has always superseded her British one. In Europe, they saw her as a kind of Barbarella, exotic even. In Britain she's about as exotic as *Coronation Street*: likeable, dependable, a home-grown institution, the daughter of a semi-famous singing star father. Solid, accessible. These were the things that sold singles, but failed to capture the imagination. Hers has been a highly principled pop power. And here she is now, holding court, all attentive, all giggly. Even though she's lost her luggage somewhere between Newcastle and Paris.

Raitt's genuine awe at performing at the legendary venue (where, she noted, her father first performed some 50 years earlier), and her thanks to the many songwriters, musicians and friends who helped to get her there added to the intimacy of the show, which was a benefit for several local charities working towards rebuilding post-riot Los Angeles. The talk proved as honest and forthright as the music, as she punctuated her strong support for abortion rights and environmental protection by encouraging everyone to vote, and making a pointed dedication to "those guys in Washington": a rollicking blues bruiser stating "Get out of the way/Don't let a boy do a man-sized job."

Raitt also heaped praise on opening act The Robert Cray Band (Mercury) for firing up the early crowd with an hour of powerful R&B and blues. The Miami Horns added dramatic punches to the sexy, slow-burning groove of "It's The Last Time I'll Be Burned Like This," while Cray's angular guitar solos propelled sassy, upbeat tunes like "Consequences." The title track from his current release, *I Was Warned*, with its unusual Latin beat, was another highlight, inspiring the audience to demand an encore.

That's the trouble with Kim, she's always followed the smile-thought-your-heart-is-breaking. The next-to-last album, *Love Moves*, floundered. She felt like an emotional alien, and she was often in tears, but only on the inside. She was breaking up with long-term boyfriend, Calvin Hayes.

It's hard to imagine her as veteran to Madonna. But "Kids in America" had gotten to the top of the charts before La Ciccone had gotten into Jellybean's knickers. And whereas Madonna openly exploited her pain and her misdeeds, using the world as her confession box, Kim was rather more old-fashioned. She's never worn a corset as outerwear because she thinks it frightens men. She's never told how she was hung on the washing liner by her knickers by her brother. She has done everything to present the coziness, the solidity, the familial life, although I've always thought there was something curious about a father who writes sex peans for his teenage daughter to siren.

If we look at Kim's born-to-be-not-very-wild-life in pictures and headlines over the past 12 years, we learn she likes to shop at Oxfam, she went on tour with Michael Jackson, she has been blonde and not so blonde, she has worn Lycra and less Lycra. In 12 years she seems to have been completely taken for granted as a pop bim-bette. Now comes *Love Is*. MCA's Tony Powell says, "She needed to shift with the shifting music market. Follow the path of Belinda Carlisle, if you like."

Certainly there are Carlisian echoes to *Love Is*. But it's earnest, sophisticated, honest pop. What Kim's always been good at delivering.

"All the pieces started to fit this year," says Kim. "For the first time there's nothing I'd like to change about myself. It has been a slow, gradual process."

TALENT REVIEW

Bonnie Raitt

By Hilarie Grey

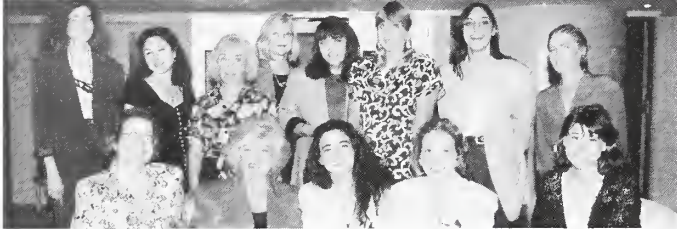
THE HOLLYWOOD BOWL, HOLLYWOOD, CA

Bonnie Raitt's homecoming concert felt like a family affair long before she brought her stage-legend father, John Raitt, out for a "Wonderful" duet from *Annie Get Your Gun*, before husband Michael O'Keefe harmonized with the band on "Angel From Montgomery," and even before brother David added some growling harmonica to "Love Me Like A Man" early in the set. From the outset, Raitt's gracious humor made the show intimate—like she was hanging

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MUSIC PUB

By Fred L. Goodman



LADIES WHO LUNCH: Over a dozen women composers who write primarily for film and TV were honored recently at a luncheon at BMI's L.A. offices. (See story below).

LASS-IE COME HOME: Songwriters Expo 16 will be held on Saturday, Oct. 31 and Sunday, Nov. 1, at the Los Angeles Airport Sheraton Hotel. I attended the tunesmith convention last year in Pasadena, and it was great fun, as well as very informative and rewarding. The keynote address alone (by producer/writer Narada Michael Walden) was worth the price of admission.

According to Len Chandler and John Braheny, co-directors and founders of sponsoring organization The Los Angeles Songwriters Showcase (LASS), the Expo, "will help professional and aspiring songwriters and performers learn and refine their craft, and afford them the chance to get their demos heard and critiqued by industry executives." Reps from many companies are already scheduled to attend.

This year's keynote speaker will be veteran songwriter Wendy Waldman, whose tune "Save The Best For Last" was a recent smash for Vanessa Williams. Admission for the two-day Expo is \$175 in advance; \$195 at the door. For more info, call the LASS at (213) 467-7823.

WOMEN WHO KNOW THE SCORE: Last week BMI hosted a luncheon in its L.A. offices honoring "Women in Film and Television Music." Distaff composers, arrangers, music supervisors, agents and producers were on hand to eat, shmooze and be lauded by some BMI biggies including president and CEO Frances Preston and senior director, film/TV relations, Doreen Ringer Ross.

I felt privileged to be one of the few men invited to the fete. But, then again, I write the publishing column, so BMI publicity maven, Stacy Nick didn't have much choice in the matter (although she did ask me to wear a dress for the occasion).

Among the attendees were Bebe Barron, the first female composer to score a film (the sci-fi classic, *Forbidden Planet*, which she co-scored with her husband Louis); Starr Parodi, composer, artist and keyboardist in Arsenio Hall's posse; Shirley Walker, who has scored *Memoirs Of An Invisible Man*, *The Flash*, *China Beach* and *Knots Landing*, among others; and Jez Davidson, an Emmy Award-winning composer for *The Young & The Restless*.

DOTTED LINES: MCA Music has welcomed award-winning songwriter/producer Jim Cregan to its roster. Cregan, who is best known for his work with Rod Stewart on such hits as "Tonight I'm Yours," "Forever Young" and "Passion," recently signed a worldwide co-publishing agreement with MCA. He is currently working with Stewart on a forthcoming lp... Songwriter/producer Danny Sembello has signed an exclusive publishing deal with Chrysalis Music Group. Among his best-known efforts are "Stir It Up," sung by Patti LaBelle on the *Beverly Hills Cop* soundtrack and which copped Sembello a Grammy; "Take Your Time," performed by Pebbles; "Neutron Dance," a Top 10 single performed by the Pointer Sisters; Jeffrey Osborne's "Don't Stop," a Top 40 single, plus many, many more... Sony Music has entered into a worldwide co-publishing deal with Ricky Byrd. Byrd, former guitarist of Joan Jett & The Blackhearts, currently has two songs which he co-wrote on the Roger Daltrey *Rocks In The Head* album in addition to co-producing one of the tracks and playing guitar on the project. He is seeking a solo artist deal.

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RIAA Lends Guarded Support to NAFTA

By M.R. Martinez

THE TRADE RELATIONSHIP between the United States and Canada in the area of cultural industries remains a sticking point for the U.S. entertainment establishment and could prevent full endorsement of the proposed North American Free Trade Agreement (NAFTA). The Recording Industry Assn. (RIAA) recently said while it "generally supports" the agreement's intellectual property provisions, but strongly opposed the cultural industries exemptions that govern the relationship between the States and its northern neighbor. The cultural industries exemption, which also exists between Canada and Mexico—but not the U.S. and Mexico, would permit the countries entering the NAFTA to place additional levies on the import of cultural or entertainment products. Such trade provisions have traditionally been the source of concern in trade arrangements with European markets, particularly France.

"In view of the inclusion of the cultural industries exemption and its broad negative implications for liberalizing the rules governing trade in services and investment, we cannot enthusiastically endorse the agreement," said RIAA president Jason Berman recently in a statement. If one country exercises the cultural industries exemption provisions of the NAFTA, the other country can take compensatory action at the equivalent commercial value. Berman said, "We intend to insure that the U.S. is both prepared and willing to not only respond, but to deter Canada from discriminating practices. It remains to be seen to what extent the exemption might prejudice the protection of U.S. intellectual property interests.

"As a matter of trade policy, the extension of the cultural industries exemption from the Canadian Fair Trade Agreement to NAFTA represents a step backward, and raises questions about Canada's true intentions in regard to liberalizing trade," the RIAA chief continued.

On the other hand, the intellectual property protection provisions of the NAFTA have drawn praise from the RIAA. "The intellectual property provisions in NAFTA probably represent the highest standard of protection, across the board, that has ever been achieved in a U.S. trade agreement," Berman said. In particular, Berman praised the agreement for sparking recent passage of Mexican copyright law protecting sound recordings for the first time. Berman said, "The level of enforcement activity has been negligible in the face of a marketplace that is almost totally dominated by pirated product."

Neil Turkewitz, RIAA vice president, international, estimates that the sale of pirated tapes in Mexico exceeds \$250 million annually and that figure represents 50% of the total market. U.S. record companies lose \$75 million of that annual figure. "Mexican enforcement authorities have failed to take any meaningful action to reduce the level of piracy or to take action against Mexico City's 4,000-plus vendors of pirated tapes," Turkewitz said. "This general failure to enforce laws is certainly going to be raised by opponents of the trade pact during congressional review, and we hope that Mexico will quickly remove this potential impediment to congressional approval of the agreement."

The Allure of Failure

By John Carmen

**INDIE
MUSIC**



Failure (l-r): Edwards, Andrews, Gauss

WHAT KIND OF BAND would name itself Failure? After all, aren't you setting yourself up for a whole lotta abuse from rancorous critics and smart-assed pundits?

Not to worry, this L.A.-based trio could hardly care less. Together less than two years before signing with big indie Slash, and produced by the notorious Steve "Big Black" Albini, Failure is on a cosmic roll.

Their debut CD for Slash is one of the toughest nuts to crack heard in these parts for a while. Dense, indecipherable shards of dissonance, whip-cracking drums (an Albini speciality, check out "Where is My Mind" on his best-known production, the Pixies' "Surfer Rosa"), and amelodic, whisper-volume vocals make Failure a three-piece to be reckoned with.

Of course in 1992, when you say "three-piece," the inevitable comparison is to Nirvana, but a better analogy would be Rush. "Rush and AC/DC were my first influences," says Ken Andrews, the band's guitarist. "Now I'm more into short songs and melodies." Andrews formed Failure with drummer Robert Gauss two years ago, with bassist Greg Edwards found through an ad. They were immediately spotted by Randy Kaye of Slash, and the rest is history.

"We're hoping to go out on tour with the Lemonheads and Soul Asylum later this year," says Andrews. "After that, we may tour with Screaming Trees, but I'm not sure."

Failure did the typical local L.A. thing; clubs and self-pressed singles. "I've heard that our singles have been on sale in Europe, but I have no idea how they got there," says Andrews. "We sold a lot of them locally, but they were on our own little label, and we sort of distributed them out of our cars. How they made it into Rough Trade in London, I'll never know."

And how was working with the legendary/notorious Albini? "I really have no comparison to anybody, it was our first record and all," says Andrews. "He's really not such a horrible guy, like the stories go. We were cooped up in this little studio up in Minnesota called Pachyderm with him, and we had tons of fun." But his technique? "I don't think what he does necessarily works all the time," says Andrews. "Steve's really into getting the best sounds and raw performances he can. A lot of producers re-arrange your songs, but he just wanted powerful takes, which is cool. As a hands-on type, he's definitely not there. And yes, he is a bit of the hard-ass everyone talks about, but that's all right with us."

TOP 40 JAZZ ALBUMS

CASH BOX • OCTOBER 3, 1992

1	HERE'S TO LIFE (Verve 511879)	SHIRLEY HORN	1 18
2	DOO BOP (Warner Bros. 26938)	MILES DAVIS	2 9
3	GOIN' BACK TO NEW ORLEANS (Warner Bros. 26940)	DR. JOHN	5 9
4	SECRET STORY (Geffen 24468)	PAT MEHTENY	4 5
5	BLUE INTERLUDE (Columbia 48729)	WYNTON MARSALIS SEPTET	3 15
6	COOL (Warner Bros. 26939)	BOB JAMES/EARL KLUGH	12 3
7	GRP ALL-STAR BIG BAND (GRP 9672)	GRP ALL-STAR BIG BAND	7 9
8	HEAVEN AND EARTH (Reprise 26849)	AL JARREAU	6 9
9	ALL THE WAY (Sire/Warner 26955)	JIMMY SCOTT	9 9
10	JUST AN ILLUSION (EMI 99400/ERG)	NAJEE	10 5
11	UPFRONT (Elektra 61272)	DAVID SANBORN	8 18
12	HAUNTED HEART (Verve 513 078)	CHARLIE HADEN QUARTET WEST	11 5
13	TURNING POINT (Blue Note/Capitol 98170)	KEVIN EUBANKS	16 9
14	BALLAD AND BLUES MASTER (Verve 511 354)	JOE WILLIAMS	15 5
15	TESTIFYIN'! (Blue Note/Capitol 98171)	THE BENNY GREEN TRIO	17 9
16	EVERETTE HARP (Manhattan/Capitol 96242)	EVERETTE HARP	14 3
17	THE VIBE (Novus/RCA 63132)	ROY HARGROVE	18 20
18	IN TRIBUTE (GRP GRD2006)	DIANNE SHUUR	19 40
19	BORN AGAIN (GRP 9675)	TOM SCOTT	20 13
20	3 DAY WEEKEND (GRP 9663)	KIM PENNSYLVANIA	21 31
21	NEXT EXIT (Columbia 48530)	GROVER WASHINGTON Jr.	13 17
22	DO I EVER CROSS YOUR MIND (GRP 9669)	GEORGE HOWARD	22 22
23	RE-BIRTH OF THE COOL (GRP 9679)	GERRY MULLIGAN	23 13
24	GUE ALEGRIA (Verve 837 280)	JOHN MCLAUGHLIN	25 20
25	REFLECTIONS (Atlantic 82345)	BOB BALDWIN	24 20
26	HEADS UP (GRP 9673)	DAVE WECKL	27 9
27	THREE WISHES (GRP 9674)	SPYRO GYRA	28 17
28	MIDNIGHT SUN (A&M 5391)	HERB ALPERT	26 5
29	THE BRASIL PROJECT (Private 82101)	TOOTS THIELEMANS	31 5
30	FOURPLAY (Warner Bros. 26656)	FOURPLAY	29 51
31	NO BORDERS (GRP 9676)	DON GRUSIN	32 5
32	FROM THE SOUL (Blue Note/Capitol 986362)	JOE LOVANO	30 5
33	WEEKEND IN MONACO (GRP 9681)	THE RIPPINGTONS	34 3
34	THIS IS A RECORDING (Warner Bros. 26655)	FLIM AND THE BB'S	35 5
35	KEEP IT RIGHT THERE (Novus/RCA 63131)	MARION MEADOWS	33 22
36	BENNY RIDES AGAIN (GRP 9665)	EDDIE DANIELS & GARY BURTON	36 22
37	LIVE (GRP 9682)	PATTY AUSTIN DEBUT	
38	HEART OF GOLD (Columbia 47509)	ELLIS MARSALIS	37 28
39	KISS MY AXE (Mesa Blue Moon 79751)	AL DIMEOLA PROJECT	39 28
40	TO DIZ, WITH LOVE (Telarc 83307)	DIZZY GILLESPIE WITH VARIOUS ARTISTS	40 13

By Lee Jeske



Last week, these gentleman, who have been known as the Modern Jazz Quartet since the real Harry Truman was president, were honored by BMI and the Congressional Black Caucus, during the CBC Foundation's eighth annual "Jazz Issues" forum in Washington, D.C. Hear, hear!

GROOVIN' (ON THE) HIGH (SEAS): I remember how shocked I was the first time I saw Dizzy Gillespie in person. Having just started to get interested in jazz, I had finished reading a book about Charlie Parker and so, or course, I was anxious to see Gillespie. When he walked out on stage, at the Half Note in New York, I gasped. See, I was expecting to see the Gillespie in the book's pictures, a thin, wiry trumpeter. What I got, of course, was the baggy-faced, barrel-bellied Gillespie of the time. He had aged 20 years in one second, from the image in my mind to the man on stage.

So I can imagine what it must have been like at the Hollywood Bowl a few weeks ago when, during a tribute to Gillespie, the Great One made his first public appearance since his springtime abdominal surgery. Gillespie, still unable to play, came out on stage for a bow, and he looked thin and ashen and tired, as one would expect. Those who were unaware of how sick he had been must have been shocked, although losing that belly is probably the healthiest thing that has happened to him in decades. Gillespie, in fact, is fast improving, so fast that (maybe even against doctor's orders) he intends to be playing the trumpet again by the time his 75th birthday rolls around on Oct. 21.

I know where Gillespie is going to be on his birthday, he's going to be in St. Maarten. And I know who's going to be with him: Benny Carter, Jackie McLean, Clifford Jordan, Paquito D'Rivera, An-

tonio Hart, Red Rodney, Doc Cheatham (who turned 75 in the late 1960s), Roy Hargrove, Snooky Young, Claudio Roditi, Steve Turre, Robin Eubanks, Curtis Fuller, Milt Jackson, Carmen McRae, Bobby Hutcherson, Mario Bauza, Jon Hendricks, Patato Valdez, Kenny Burrell, Dianne Reeves, Ben Riley, Charli Persip, Billy Hart, Gregory Hutchinson, Mickey Roker, Ray Brown, Milt Hinton, Peter Washington, John Lee, Al McKibbon, Hank Jones, Mike Longo, Randy Weston, Monty Alexander, Tommy Flanagan, Danilo Perez and others.

Gillespie and company will be cruising on the M.V. Zenith, during a full-week birthday celebration that should be among the historic jazz events of the past couple of decades. I don't know if there's room left, but if you've got the time (Oct. 17-24) and the money, call Florida's Celebrity Cruises (800-437-3111) and get on board. It's rare when you can give somebody a credit card number and buy yourself passage on a piece of jazz history.

NEW MUSIC: New Music Across America is about to hit the road. The New Music Alliance's New Music America festival, which scoops up armfuls of experimental musicians from the fringes of jazz and classical music, has been hopping across America for years, generally settling in one place for a week or so. Not this year—this year the festival is being held concurrently in 18 cities, as close as up the street and as far away as Amsterdam and Berlin (although, you know, New York is being left out, in favor of Albuquerque, Atlanta, Burlington, VT, Chicago, Cleveland, Helena, Honolulu, Los Angeles, Milwaukee, Minneapolis, Philadelphia, Portland, ME, Seattle, Springdale, UT, Toronto and Vancouver).

During the weekend of Oct. 1-4, more than 100 concerts featuring more than 150 musicians will hit those above

towns. We've got the Lila Wallace-Reader's Digest Fund to thank for making the bucks available (what else is new?) and if you're in one of those cities, do yourself a favor and go. Among those participating here or there (although not here) are Terry Riley, David Murray, Ed Wilkerson and 8 Bold Souls, the Rova Saxophone Quartet, Bill Frisell, Ted Curson, Anthony Braxton, Jane Ira Bloom, Paul Winter, Airto Moreira and Maarten Altena, with some artists performing in two or more cities (Frisell, for example, will be performing on two or more coasts). Experimentalism lives!

SCHOOLIN': The New School for Social Research, which, among other things, tries to turn students into jazz musicians, wants to improve your jazz education, too. "The Music of Duke Ellington," a four-part course on Tuesdays beginning Oct. 13, and "Jazz Insights," a four-part course

on Tuesday's beginning Nov. 17, will be taught (hosted, really) by Arnold Jay Smith, veteran jazz writer/publicist/fancy dresser. For 50 bucks per course, you can spend your Tuesdays with Jon Hendricks, Bob Thiele, Mike Hashim and Milt Hinton in the Ellington course, and Toshiko Akiyoshi, Ken Peplowski, Marty Napoleon and Jack Walrath in the other one. Call (212) 229-5690 if you want to sign up. What, you've got something better to do on Tuesdays?

SMACK! Lipstick Records, a new Germany-based label, has released its first albums stateside: *Ten Songs* by guitarist Leni Stern and *Summerhill* by bassist Dieter Ilg. The label, founded by keyboardist Joachim Becker, is owned by Alex Merck Music GmbH, which has a new New York office, for those looking for them.

RHYTHM & BLUES

TOP 75 R&B ALBUMS

CASH BOX • OCTOBER 3, 1992

1	FUNKY DIVAS (EastWest/Atco 7912-2)	En Vogue	1 25
2	BOOMERANG(Original Motion Picture Soundtrack) (LaFace/Arista 26006)	Various Artists	2 10
3	TOTALLY KROSSED OUT (Ruff House/Columbia 48710)	Kris Kross	3 23
4	BOBBY (MCA 10417)	Bobby Brown	16 2
5	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	5 14
6	BORN IN THE 90'S (Jive 41469)	R. Kelly & Public Announcement	6 34
7	BACK TO FRONT (Motown 6338)	Lionel Richie	4 18
8	FOREVER MY LADY (Uptown/MCA 10198)	Jodeci	8 67
9	DANGEROUS (Epic 45400)	Michael Jackson	9 42
10	OOOOH ON THE TLC TIP (LaFace/Arista 26003)	TLC	15 25
11	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21929)	Arrested Development	10 22
12	COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	11 28
13	F.U.-DON'T TAKE IT PERSONAL (Jive 41470)	Fu Schnickens	12 25
14	SPICE I (Jive 41481)	Spice 1	14 20
15	THE WOMAN I AM (Warner Bros. 26296)	Chaka Kahn	13 21
16	XODUS (Polydor 13225)	XClan	7 13
17	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	19 43
18	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	17 51
19	MEANT TO BE MINT (PerspectiveA&M 10014)	Mint Condition	18 35
20	MO' MONEY (Original Motion Picture Soundtrack) (Perspective/A&M 1004)	Various Artists	22 10
21	INNER CHILD (Motown 363192)	Shanice	20 44
22	PRIVATE LINE (East West 91777)	Geard Lovert	21 48
23	2 LEGIT 2 QUIT (Capitol 98151)	Hammer	23 45
24	DON'T SWEAT THE TECHNIQUE (MCA 10594)	Eric B. & Rakim	25 12
25	BROTHERHOOD CREED (Gasoline 46823)	Brotherhood Creed	24 19
26	DEAD SERIOUS (Atco/EastWest 91827)	Das EFX	26 22
27	COOLEYHIGHHARMONY (Motown 6320)	Boys II Men	27 70
28	MACK DADDY (Def American 26765)	Sir Mix-A-Lot	28 31
29	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	29 41
30	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	32 5
31	BURNIN' (MCA 10439)	Patti LaBelle	30 49
32	RADIO FUSION (Virgin 91658)	College Boy	31 22
33	EMOTIONS (Columbia 47980)	Mariah Carey	33 52
34	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	35 5
35	ALYSON WILLIAMS (OBR/Columbia 45417)	Alyson Williams	34 22
36	LOVERS LANE (Motown 6342)	M.C. Brains	36 24
37	DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379)	Prince	37 47
38	TIME FOR LOVE (Capitol 44855)	Freddy Love	41 5
39	DEEPA (Atlantic 82393)	Troop	40 12
40	2ND II NONE (Profile 1416)	2nd II None	38 47
41	THE POWER OF LOVE (Epic 46789)	Luther Vandross	43 72
42	REAL LOVE (Arista 18679)	Lisa Stansfield	39 44
43	HERE I GO AGAIN (Atlantic 82352)	Glenn Jones	42 30
44	LOW END THEORY (Jive 1418)	A Tribe Called Quest	44 51
45	2 PACALYPSENOW (Interscope/Atlantic 91767)	2 Pac	45 31
46	GOT S**T ON MY MIND (Luke Records 91830)	Luke	46 31
47	VOLUME III JUST RIGHT (Virgin 91771)	Soul II Soul	48 13
48	CHECK YOUR HEAD (Capitol 98938)	Beastie Boys	47 20
49	ACT LIKE YOU KNOW (First Priority/Atlantic 7101)	MC Lyte	52 51
50	JOE PUBLIC (Columbia 48628)	Joe Public	49 25
51	STILL IN LOVE WITH YOU (Pendulum/Elektra 612371)	Mell'sa Morgan	50 20
52	FINALLY (A&M 5381)	CeCe Peniston	52 12
53	DEEP COVER(Original Motion Picture Soundtrack) (Epic ZK 75330)	Soundtrack I	53 23
54	HEAVEN AND EARTH (Reprise 26849)	Al Jarreau	55 11
55	MECCA AND THE SOUL B (Elektra 60948)	Pete Rock & C.L. Smooth	54 13
56	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	56 63
57	TAKIN' MY TIME (Virgin 86349)	After 7	DEBUT
58	KEEP IT GOIN' ON (Jive 41474)	Hi Five	60 4
59	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	DEBUT
60	AIN'T A DAMN THANG CHANGED (Ral/Columbia 47373)	Nice & Smooth	58 50
61	DAILY OPERATION (Chrysalis 21910)	Gang Starr	61 18
62	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	62 13
63	WAY 2 FONKY (Profile 1430)	DJ Quik	DEBUT
64	UNFORGETTABLE (Elektra 61049)	Natalie Cole	64 66
65	BACK TO THE HOTEL (Profile 1427)	N2Deep	DEBUT
66	AS RAW AS EVER (Epic 47310)	Shabba Ranks	66 38
67	APOCALYPSE 91...THE ENEMY STRIKES BACK (Def Jam/Columbia 47374)	Public Enemy	67 50
68	A WOLF IN SHEEP'S CLOTHING (Mercury 848368)	Black Sheep	68 47
69	WE'RE GOIN' OFF (Handisc 8815)	Clay D. & The New Get Funky Crew	69 22
70	MR. SCARFACE IS BACK (Priority 57167)	Scarface	70 48
71	PAID THE COST (Ruthless/Priority 57181)	Penthouse Players Clique	71 19
72	POISONOUS MENTALITY (Effect/Luke 3006)	Poison Clan	72 21
73	THE KINGS OF BASS (Joey Boy 3004)	Bass Patrol	73 19
74	HEAVY RHYME EXPERIENCE (Delicious 92178)	The Brand New Heavies	DEBUT
75	COLOR ME BADD (Giant 24429)	Color Me Badd	75 60

THE RHYTHM

By M.R. Martinez

SAMPLES: TLC, the LaFace/Arista Records act that hasn't had to beg for too much attention lately, will be featured in a December 1 segment of the CBS *Schoolbreak Special* that stars Kadeem Hardison. In the pro-literacy saga, titled, "Words Up", the nubile soul trio will play high school students who work in the cafeteria. They will perform a musical diss of mystery meat, titled "School Food." TLC recently appeared as themselves in the debut segment of Patti LaBelle's new NBC series *Out All Night...The Heroes and Legends Pacesetter Award* was given to Smokey Robinson and the Miracles last weekend during a presentation Sept. 27 at the Hollywood Roosevelt Hotel. Other honorees that night included actress Beah Richards, record company executive Phil Jones, former Laker basketball star and current assistant coach Michael Cooper and the legendary Ben E. King...Homeboy Al B. Sure recently signed on to be the spokesperson for ladies lingerie line Natori. It would seem to be the perfect endorsement arrangement, given the title of Sure's latest album, *Sexy Versus* (see review below).

REVIEWS

■ **AL B. SURE: SEXY VERSUS** (Warner Bros. 9 269733-2). Producers: Various.



There's a lot of love lyrics on this disc, which ably connects with the phonetic word play of its title. Al uses his whispery falsetto to cajole ballads like "Right Now" (which is the high-charting first single), "Ooh 4 You Girl" and "Thanks 4 A Great Time Last Nite." Sparse arrangements on the album aptly prevent the verses from being overpowered, allowing for maximum mood and effect. The sleeper here might be "I Don't Wanna Cry," a mid-tempo groover with simple, straightforward music and harmonies. The 13-song package is for polysyllabic lovers, and Al seems to know the language. Crossover almost guaranteed.

■ **PRAXIS: Transmutation (Mutatis Mutandis)** (Axiom/Island 314-512 338-2). Producer: Bill Laswell.



Most programmers hate records like this, those discs that are totally devoid of a simple niche on the sonic landscape, and in the marketplace. But this disc is adventure with a capital A. It's mainly funky, floating in that netherworld between hard rock and concrete funk. Parliament/Funkadelic alums Bernie Worrell (keyboards) and Bootsy Collins (bass) have joined with some younger P-Funk spawn to update the attitude evident on the classic LP like *Maggot Brain*. And they've added a few twists of their own. Jagged solos ride atop seamless grooves ("Animal Behavior"), and then components switch roles. Where you'll hear it on the radio is your guess.

■ **YOYO HONEY; Voodoo Soul** (Jive 01241-41484-2). Producer: Michael Peden.



The British sound systems have concocted some engaging and unique presentations of American-influenced soul. The swooning R&B on this disc ranges from the film soundtrack-influenced title track to the disco-bopped first single "Groove On." Some of this music could easily be programmed on Quiet Storm stations, like "Inside This Love." Vocalist Anita Jarrett's vocals are not weighty, but she handles the material with adequate conviction. Songwriter/guitarist Mani Shoniwa (of Edinburgh, Scotland via Zimbabwe) writes expansively. He's paid as much homage to the spirit of George Gershwin as he has to Barry White and George Clinton.

■ **LO-KEY: Where Dey At?** (Perspective/A&M 28968 1003-2) Producers: Lance Alexander & prof. t.



Like a little go-go with your hip-hop? Like a little sultry soul riffin' with your pop? Ya' wanna know where that's at? Lo-Key is where it's at. This Kansas City ensemble doesn't tie itself down to any one kind of groove; instead they seem to serve up a smorgasbord of contemporary African-American urban sounds. There's a lot of contrived humor on this disc. But it doesn't interfere with the straight-up and down grooves. "Lo-Key?...Where Dey At?" "Milkshake" and "Attention: The Shawanda Story" funk it like a septic tank. And the aroma scarcely diminishes throughout the rest of this 18-song collection, including midtempo tracks like "Sweet On U."

CASH BOX CHARTS

TOP 100 R&B SINGLES

OCTOBER 3, 1992



#1 SINGI E: Bobby Brown



TO WATCH: Vanessa Williams #44



HIGH DEBUT: Trey Lorenz #40

Total Weeks ▼
Last Week ▼

Total Weeks ▼

1	HUMPIN' AROUND (MCA 34342)	Bobby Brown	1	7
2	I COULD USE A LITTLE LOVE (RIGHT NOW) (Capitol 44855)	Freddy Jackson	2	10
3	SLOW DANCE (Jive 42093)	R. Kelly/Public Announcement	4	9
4	MONEY CAN'T BUY YOU LOVE (Perspective 0011)	Ralph Tresvant	3	11
5	THE WAY LOVE GOES (Mercury 866782)	Brian McKnight	7	15
6	YOU CAN MAKE THE STORY RIGHT (Warner Bros. 18873)	Chaka Kahn	8	11
7	END OF THE ROAD (Motown 374631)	Boyz II Men	5	10
8	JAM (Epic 74333)	Michael Jackson	6	11
9	SHE'S PLAYING HARD TO GET (Jive 42067)	Hi-Five	13	8
10	GIVE U MY HEART (LaFace 2-4026)	Babyface feat. Toni Braxton	9	12
11	YOU KNOW WHAT I LIKE (Warner Bros. 18901)	El DeBarge	10	18
12	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Atlantic 3754)	Glenn Jones	11	20
13	UPTOWN ANTHEM (Tommy Boy 519)	Naughty By Nature	15	13
14	JUST MY LUCK (Columbia 74171)	Alyson Williams	12	15
15	SOMEBODY'S BEEN SLEEPIN' IN MY BED (Capitol 44825)	Gary Brown	14	13
16	REAL LOVE (Uptown/MCA 93621)	Mary J. Blige	18	9
17	THEY REMINISCE OVER YOU (T.R.O.Y.) (Elektra 64773)	Pete Rock & C.L. Smooth	16	17
18	MR. LOVERMAN (From <i>Deep Cover</i>) (Epic 74257)	Shabba Ranks	17	18
19	THE DOO-BOP SONG (Warner Bros. 18930)	Miles Davis	22	6
20	CROSSOVER (RAL 74173)	EPMD	23	8
21	BRAINSTORMING (Motown 2170)	M.C. Brains	19	13
22	SWEET NOVEMBER (Atlantic 87445)	Troop	24	5
23	USE ME (Atco/EastWest 64258)	Men At Large	20	19
24	KEEP ON WALKIN' (A&M 1598)	CeCe Peniston	21	17
25	KICKIN' IT (Virgin 12594)	After Seven	28	6
26	JUMP AROUND (Tommy Boy 526)	House Of Pain	26	13
27	MIC CHECKA (Atco/EastWest 96159)	Das EFX	30	6
28	GIVING HIM SOMETHING HE CAN FEEL (Atco/EastWest 98560)	En Vogue	25	15
29	YOU CAN'T SEE WHAT I CAN SEE (MCA 54427)	Heavy D. & The Boyz	29	13
30	RIGHT NOW (Warner Bros. 18819)	Al B. Sure	32	4
31	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	33	6
32	WARM IT UP (Ruffhouse 74346)	Kriss Kross	27	13
33	BABY BABY BABY (Arista/LaFace 1-4928)	TLC	31	17
34	MY KINDA GIRL (Atlantic 87466)	The Rude Boys	35	10
35	ALONE WITH YOU (Warner Bros. 19008)	Tevin Campbell	38	7
36	COMMITTED (Jive 864)	Third World	40	7
37	CAN U HANDLE IT (EastWest 98510)	Gerald Levert	42	5
38	WHEN YOU'VE BEEN BLESSED (MCA 54376)	Patti LaBelle	36	19
39	NEVER SATISFIED (Giant 18981)	Good 2 Go	37	21
40	SOMEONE TO HOLD (Epic 74482)	Trey Lorenz	DEBUT	
41	I'M STILL WAITING (Uptown 54451)	Jodeci	62	8
42	WE DIDN'T KNOW (Arista 1-2420)	Whitney Houston & Stevie Wonder	41	17
43	DEPEND ON YOU (Capitol 44824)	BeBe & CeCe Winans	34	18
44	WORK TO DO (Mercury 856136-4)	Vanessa Williams	46	2
45	I WANNA LOVE YOU (Giant 18950)	Jade	45	7
46	DO UNTO ME (Warner Bros. 10037)	Karyn White	43	15
47	DON'T SWEAT THE TECHNIQUE (MCA 54418)	Eric B. & Rakim	44	13
48	MY DESTINY (Motown 2176)	Lionel Richie	48	6
49	A LITTLE MORE LOVE (Arista 2449)	Lisa Stansfield	51	10

50	AIN'T NO STOPPIN' US (Jive 42086)	Mike Davis	DEBUT	
51	I'VE BEEN WATCHIN' (Columbia 74012)	Joe Public	54	2
52	COME AND TALK TO ME (Uptown/MCA 54175)	Jodeci	49	26
53	NO PLACE LIKE LOVE (Pendulum 64756)	Chris Walker	50	19
54	HONEY LOVE (Jive 42031)	R. Kelly/Public Announcement	52	21
55	DO IT TO ME (Motown 2160)	Lionel Richie	53	21
56	INSIDE THAT I CRIED (A&M 0059)	CeCe Peniston	DEBUT	
57	IT ALL BEGINS WITH YOU (MCA 54396)	Jody Watley	55	10
58	I'LL BE THERE (Columbia 74330)	Mariah Carey	57	15
59	I MISS YOU (Columbia 74313)	Joe Public	58	18
60	ROCK THE HOUSE (Pump 19113)	The Chill Deal Boyz	60	8
61	YEAH, YEAH, YEAH! (Zoo 14051)	Voices	61	3
62	ALL ABOUT HER (Atco/EastWest 98555)	Smooove	39	14
63	DREAM COME TRUE (Delicious 89546)	Brand New Heavie	59	9
64	I'D DIE WITHOUT YOU (Gee Street 24034)	P.M. Dawn	DEBUT	
65	BREAKDOWN (Luke 152)	Luke	65	6
66	WELCOME TO THE GHETTO (Jive 42085)	Spice 1	66	6
67	MUST BE REAL LOVE (Tabu/A&M 7701)	Rhonda Clark	68	3
68	WHAT ABOUT YOUR FRIENDS (Arista 1-4009)	TLC	73	2
69	THROUGH THE TEARS (Pendulum 64728)	Melissa Morgan	70	8
70	ALL OF MY LOVE (Epic 74322)	Kathy Sledge	71	11
71	STILL IN LOVE WITH YOU (Tabu 0106)	Cherelle	72	8
72	WHO WILL I CHOOSE (Atco/EastWest 623591)	Chris Bender	74	10
73	THE BEST THINGS IN LIFE ARE FREE (A&M 28968100)	Luther Vandross & Janet Jackson feat. BBD & Ralph Tresvant	67	18
74	JUST FOR TONIGHT (Mercury 865888)	Vanessa Williams	69	18
75	DID YOU PRAY TODAY (Giant/Reprise 18871)	Lisa Taylor	75	9
76	LET'S GET NAKED (LaFace 2-4014)	Highland Place Mobsters	76	6
77	ONE NIGHT STAND (Uptown 54445)	Father M.C.	DEBUT	
78	JUS LYKE COMPTON (Profile 5372)	DJ Quik	78	5
79	I ADORE YOU (Perspective 7403)	Caron Wheeler	79	6
80	AIN'T NOBODY LIKE YOU (Giant 18849)	Miki Howard	83	3
81	BACK TO THE HOTEL (Profile 5367)	N2Deep	84	4
82	IN THE CLOSET (Epic 4537)	Michael Jackson	56	23
83	GAMES (Atlantic)	Chuckii Booker	86	2
84	SILENT PRAYER (Motown 2165)	Shanice	47	20
85	MOVE ME NO MOUNTAIN (Virgin 12585)	Soul II Soul	64	10
86	LET'S TALK ABOUT LOVE (Solar 74539)	3rd Avenue	88	4
87	WHEN YOU LOVE SOMEBODY (MCA 54481)	Patti LaBelle	DEBUT	
88	QUICKIE (Capitol 44858)	Full Force	92	3
89	WISHING ON A STAR (Epic 74343)	Cover Girls	81	14
90	I GOT A THANG 4 YA (Perspective 0008)	Lo-Key	DEBUT	
91	1-4-ALL-4-1 (Biv 102171)	East Coast Family	91	4
92	WHY ME BABY (Elektra 64777)	Keith Sweat	80	31
93	I ADORE MI AMORE (EMI 50395)	Najee	89	6
94	YOU REMIND ME (From <i>Strickly Business</i>) (Uptown/MCA 54327)	Mary J. Blige	90	21
95	IT'S NOT HARD TO LOVE YOU (Reprise 18872)	Al Jarreau	93	15
96	BABY GOT BACK (Def American 18947)	Sir-Mix-A-Lot	94	10
97	THEY WANT EFX (Atco/EastWest 4-96206)	Das EFX	95	22
98	HOW ABOUT TONIGHT (MCA/Arista 1-2420)	Eugene Wilde	77	20
99	SCHOOL ME (Atco/EastWest 98577)	Gerald Levert	87	21
100	IF YOU FEEL THE NEED (Mercury 866784)	Shomari	82	19

RAP/DANCE MUSIC

By M.R. Martinez



Kid Sensation

SENSATIONAL RAP:

"People say I sound like Mix, but we developed this sound together," says Seattle-based rapper Kid Sensation, who's just released his Nastymix Records album, *The Power of Rhyme*. The Kid was telling *Cash Box* about his former longtime collaborator Sir Mix-A-Lot, who the masses more closely identify with the rap scene bustin' out of Seattle. The intelligent, young, new 17-track album, which features the first single, "The Weekend" and other notable tracks like "The Way I Swing" (which features Seattle Mariner slugger Ken Griffey, Jr., "Rap To You" and "The Emerald City," is the follow-up to his award-winning *Rollin' With Number One*. That album earned The Kid a Northwestern Music Assn. award as Best New Artist. "Seattle has really embraced rap," The Kid says. "Pretty soon some of my Emerald City Posse will be out with their own music as the Emerald City Players. It's just another example of how strong this scene is becoming."



Rodney O and Joe Cooley

SOUND NIBBLES: It must be the season of The Diss. Rodney O and Joe Cooley have jumped out of the pipeline with the pointedly titled album, *F**k New York*, which features the single "U Don't Hear Me Tho'." "First off," explains Rodney O, "this album is for all the negative people in

THE RHYME

New York who are dissin' L.A." The project has nothing to do with Tim Dog and his song "F**k Compton." I respect Tim Dog because he at least had the balls to speak up."...The South Central Cartel is filling with a three-track mix of the record "Papa Was A Rolling Stone" for Pump City/GWK Records, which is manufactured by Quality Records...Tribe Called Quest has come with "Hot Sex," a Jive Records maxi-single which is culled from the *Boomerang* film soundtrack. The disc additionally features unreleased overseas mixes of the tracks "Scenario" and "Butter"... Also from that soundtrack is P.M. Dawn's "I'd Die Without You."

REVIEWS

COMPTON'S MOST

WANTED: *Music To Driveby* (Epic ET 52984). Producers: Various.



Be careful what you say about CWM. If their posse doesn't get pissed and pop a cap in your A square S, they'll make you wish you were dead by how hard they diss you. This latest from the duo just south of Los Angeles take on DJ Quik ("Duck Sick II") and anybody else that riffs on the Compton/L.A. posses. The first single from this 18-track collection, "Hood Took Me Under," is already making noise. But side two tracks like "Hoodrat," "Niggaz Strugglin'," and the title track might get pulled for the 12" market. CWM will never be accused of coming in peace. But that's what you'll seek after imbibing their blues.

TOP 30 DANCE SINGLES

CASH BOX • OCTOBER 3, 1992

1	EVERYBODY'S FREE (TO FEEL GOOD) (Epic 74444)	Rozalla	1 5
2	JUMP! (Sunshine 1-2456/Arista)	The Movement	2 7
3	JUMP AROUND (Tommy Boy 526)	House of Pain	5 15
4	RHYTHM IS A DANCER (Arista 1-2445)	Snap	4 11
5	MY PEACE OF HEAVEN (Atco EastWest 96153)	Ten City	8 5
6	JAM (Epic 74334)	Michael Jackson	3 9
7	RUNAWAY (Elektra 66424)	Dee Lite	6 15
8	EVERYBODY IN THE PLACE (Elektra 66411)	The Prodigy	10 9
9	MIC CHECKA (Atco 96159/EasWest)	Das EFX	12 7
10	TAKE ME BACK TO LOVE AGAIN (Epic 74212)	Kathy Sledge	9 22
11	KEEP IT COMIN'... (Columbia)	C+C Music Factory	15 3
12	HUMPIN' AROUND (MCA 54343)	Bobby Brown	22 3
13	KEEP ON WALKIN (A&M 1598)	CeCe Peniston	11 16
14	RAIN FALLS (Virgin 96173)	Frankie Knuckles Featuring Lisa Michaelis	13 15
15	REAL COOL WORLD (Warner Bros. 40575)	David Bowie	18 3
16	PEOPLE EVERYDAY (Chrysalis 19756/ERG)	Arrested Development	26 3
17	WORK TO DO (Wing 863 54 1/Mercury)	Vanessa Williams	DEBUT
18	THEY REMINISCE OVER YOU (Elektra 64773)	Pete Rock & C.L. Smooth	16 16
19	THEY WANT EFX (Atco EastWest 0-96206)	Das EFX	14 21
20	HYPNOTIZED (Great Jones 530 617/Island)	Clubland Featuring Zemya Hamilton	27 3
21	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (Uptown 54428/MCA)	Heavy D. & The Boyz	7 15
22	WARM IT UP (Ruffhouse/Columbia 74377)	Kris Kross	17 13
23	HOT SEX (Jive 42094)	A Tribe Called Quest	DEBUT
24	NEVER BE ANOTHER ONE (Acid Jazz 5322)	Colonel Abrams	19 11
25	BABY GOT BACK (Def American/Reprise 0-40233)	Sir Mix-A-Lot	20 22
26	SWEAT DANCE (Warner Bros. 40248)	K-YZE	21 15
27	360 DEGREES (WHAT COMES AROUND) (Elektra 66405)	Grand Puba	30 3
28	TRUE FUSCHNICK (Jive 42078)	Fu-Schnickens	DEBUT
29	TOO FUNKY (Columbia 74352)	George Michael	23 13
30	KILLER (Sire/Warner Bros. 0-40230)	Seal	24 21

TOP 30 RAP SINGLES

CASH BOX • OCTOBER 3, 1992

1	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	1 5
2	MIC CHECKA (Atco 96159/EasWest)	Das EFX	4 7
3	360 DEGREES (WHAT GOES AROUND) (Elektra 64708)	Grand Puba	3 6
4	CROSSOVER (Ral 74173/Chaos)	EPMD	2 9
5	HERE IT COMES/BACK TO THE GRILL (Ral 74414/Chaos)	MC Serch	11 5
6	WELCOME TO THE GHETTO (Jive 42085)	Spice 1	8 11
7	JUS LYKE COMPTON (Profile 5372)	DJ Quik	5 9
8	GHETTO RED HOT (Columbia 38T7439)	Super Cat	7 14
9	EVER SO CLEAR (Rap-A-Lot 53807/Priority)	Bushwick Bill	12 4
10	JUMP AROUND (Tommy Boy 526)	House of Pain	6 15
11	PASS DA MIC (Atco EastWest 96162)	Da Youngsters	10 3
12	LET IT ALL HANG OUT (Atlantic 87470)	A.D.O.R.	9 8
13	EX GIRL TO THE NEXT GIRL (Chrysalis 50405/ERG)	Gang Starr	20 2
14	BREAKDOWN (Luke 152)	Luke	14 4
15	FAKIN' THE FUNK (Wild Pitch 50402)	Main Source	13 6
16	THE DOO-BOP SONG (Warner Bros. 18930)	Miles Davis	16 9
17	TOSS IT UP (Polydor 865 861/PLG)	Ziggie	21 3
18	BACK TO THE HOTEL (Profile 7367)	N2Deep	15 14
19	I WANT TO BE FREE (Jive 42068-2)	Too Short	17 15
20	HEAD CRACKER (Big Beat 10036/Atlantic)	Double XX Posse	DEBUT
21	DON'T SWEAT THE TECHNIQUE (MCA 2192)	Eric B. & Rakim	18 16
22	AIN'T TOO MUCH WORRIED (Wrap 118/Ichiban)	MC Breed	26 2
23	BLOW YOUR MIND (Ral 4755/Chaos)	Redman	DEBUT
24	CAKE & EAT IT TOO (Ral 74364/Columbia)	Nice & Smooth	28 2
25	ROADRUNNER (Violator/Relativity 1123)	Chi Ali	19 16
26	HOME GIRL DON'T PLAY DAT (Atco/EasWest 4-96171)	Yo Yo	23 16
27	THE FINAL FRONTIER (Priority 53810)	MC Ren	DEBUT
28	LET'S GET NAKED (LaFace 4014/Arista)	Highland Place Mobsters	24 3
29	WARM IT UP (Ruffhouse/Columbia 74376)	Kris Kross	22 14
30	XODUS (Polydor/PLG 863033-1)	X-Clan	25 16



FILM/VIDEO

TOP 30 VIDEO RENTALS

CASH BOX • OCTOBER 3, 1992

1	WHITE MEN CAN'T JUMP (Fox Video)	2 3
2	FINAL ANALYSIS (Warner Home Video)	4 4
3	LAWNMOWER MAN (Columbia/TriStar)	9 2
4	WAYNES WORLD (Paramount)	1 5
5	FRIED GREEN TOMATOS (MCA/Universal)	3 3
6	FERN GULLY (Fox Video)	5 3
7	PRINCE OF TIDES (Columbia TriStar)	7 5
8	WHITE SANDS (Warner)	13 3
9	MEDICINE MAN (Buena Vista)	6 4
10	MEMOIRS OF AN INVISIBLE MAN (Warner)	10 3
11	ROCK-A DOODLE (HBO)	11 3
12	LADYBUGS (Paramount)	DEBUT
13	MAMBO KINGS (Warner Bros.)	8 2
14	THE HAND THAT ROCKS THE CRADLE (Hollywood)	15 7
15	AMERICAN ME (MCA/Universal)	27 4
16	MISSISSIPPI MASALA (Columbia TriStar)	12 3
17	HOOK (Columbia TriStar)	14 7
18	MY GIRL (Columbia TriStar)	28 7
19	ERNEST SCARED STUPID (Disney)	DEBUT
20	JUICE ()	RE-ENTRY
21	SHINING THROUGH (Fox Video)	19 7
22	THE POWER OF ONE (Warner Bros.)	20 2
23	LEAVING NORMAL (MCA/Universal)	DEBUT
24	RUSH (MGM/UA)	17 7
25	BUGSY (Columbia TriStar)	18 7
26	THE ADDAMS FAMILY (Paramount)	23 7
27	GRAND CANYON (Fox Video)	24 7
28	STAR TREK VI: THE UNDISCOVERED COUNTRY (Paramount)	25 7
29	STOP! OR MY MOM WILL SHOT (MCA/Universal)	21 7
30	SPLIT SECOND (HBO)	DEBUT

TOP 10 MUSIC VIDEOS

CASH BOX • OCTOBER 3, 1992

1	BILLY RAY CYRUS (PolyGram Video \$12.95)	1 7
2	THIS IS GARTH BROOKS (Liberty Home Video \$24.98)	2 7
3	ERIC CLAPTON: UNPLUGGED (Warner Home Video \$19.98)	4 5
4	PRINCE AND THE N.P.G.: SEXY MF (Warner Reprise Home Video \$9.98)	3 7
5	ELTON JOHN: LIVE (A*Vision \$24.98)	7 3
6	BOB MARLEY: TIME WILL TELL (POLYGRAM \$19.98)	DEBUT
7	EN VOGUE: FUNKY DIVAS (A*VISION \$19.98)	DEBUT
8	ROD STEWART: VAGABOND HEART TOUR (Warner Home Video \$24.98)	10 4
9	KISS: X-TREME CLOSE UP (Polygram \$19.95)	9 7
10	ELVIS PRESLEY: THE LAST PERFORMANCES (MGM/UA Video \$19.98)	8 5

VIDEO REVIEWS



ELTON JOHN LIVE: World Tour 1992 (A*Vision) (Currently Available) \$24.98.

Two hours of Elton John in Olympic Stadium from Barcelona, and it's a full two hours. Recorded in July, '92, it's John's first live tour in six years and includes a good mix of tunes from the oldies ("Daniel," "Sacrifice") to current "The One." Ranges from jazz-driven excellent "Mona Lisas and Mad Hatters" to moving message "The Last Song." Performer's joy and enjoyment of what he's doing is evident, catches up the packed stadium. Video is smoothly edited from multiple cameras and pulls viewer in with Dolby Sound. Terrific visual and audio. Well worth the effort.

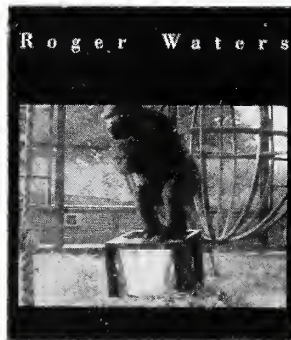
—John Goff



BLACK SABBATH: THE BLACK SABBATH STORY VOLUME 1 (Warner Video) (Currently Available) \$19.98.

This video features a chronological look at Sabbath through the Ozzy Osbourne years. Tony Iommi (guitar) and Geezer Butler (bass) take you down memory lane album by album, discussing some highlights from each record and tour. Of particular interest was the time they were smoking hash before the final set of the night, and Iommi got back on stage to play a flute solo. He was feeling so good he didn't realize he was holding the flute too low and all the audience could hear was him blowing into the mic. A good look at early '70s rock 'n' roll, and a must for all Black Sabbath fans.

—Ray Ballard



ROGER WATERS: WHAT GOD WANTS (Sony Music Video) (Currently Available) \$9.98.

Culled from the album *Amused To Death*, Waters regales the viewer with his politically correct social commentary in song. This 15-minute video features state-of-the-art, animated special effects, a band performance featuring Jeff Beck and character acting by two gorillas, one black, one white. Get it? Video includes a rare interview with Waters. For fans who must have everything Waters does.

—Milt Petty

The Fabulous Thunderbirds **HOT STUFF** The Greatest Hits



FABULOUS THUNDERBIRDS: HOT STUFF: THE GREATEST HITS (Sony Music Video) (Currently Available) \$14.98

A must-have video if you loved this Austin, Texas band. Video captures Jimmy Vaughan-led blues group at its peak in 1987 performing in Toronto and on a Mississippi riverboat in New Orleans. In 50 minutes The Thunderbirds run through hits "Tuff Enuf," "Amnesia" and "Wrap It Up" as well as should-have-been-classic "Keep My Business To Yourself," in which Vaughan's brother Stevie Ray makes a blistering guest appearance. Hook this one up to the receiver and stereo speakers and party.

—Milt Petty



Sound Music Makes Sound Money (Part 2)

By Milt Petty

SOUNDTRACKS USED TO BE JUST A MEMORY OF THE FILM, more memorabilia than marketing tool. Now every producer, director and music supervisor is looking for a hit song that sells the movie, the record, the act, the video and the popcorn.

The longer you work the beat the more you realize soundtracks are the illegitimate stepchild of celluloid, invited toward the end of the celebration, mostly because music in a film is thought to be a necessity. Then, as often as not, the music is called upon to save the movie. It must even out the rough editing and the plot problems. Maybe Michael Bolton will sing a love ballad. Maybe the music video will help sell the picture. Of course, the video has to include clips from the picture. And then on TNN, or VH-1 or your Jukebox Channel you can see movie stars out of their element play act with a singer who hasn't even seen the movie but had an old track laying around.

Then there is the other soundtrack process, scoring a movie as opposed to adding songs to it. Now this is definitely a catch-as-catch-can job. The best music may not be right for the visual image presented by the filmmaker. Most film composers end up leaving their passion out of the effort and churn out music piecemeal.

Because soundtrack albums are compiled late in the movie game, digging up information about them in advance is very difficult. Nobody seems to know anything. Not the record company that cuts a deal to release them. Not the movie studio. Not the publicist whose client is involved. Nobody. After all, changes might have to be made. The day before pressing!

For every soundtrack that is released in a timely fashion to prepare the potential audience for the film, there are several that don't hit the stores until the picture is on its way to the video store.

That said, at deadline this much is known about the fall release schedule.

Leading the fall soundtrack parade is Arista via its new deal with Twentieth Century Fox. The *Home Alone 2* soundtrack, which is bound to be a seller no matter the content, is scheduled just prior to the film's release November 20, while the label's *Hoffa* will accompany the film's December date.

Another Arista release, *The Bodyguard*, the Warner Bros. film starring Whitney Houston and Kevin Costner, is currently scheduled for November 10, featuring a half dozen Houston performances as well as songs by Lisa Stansfield and Curtis Stigers.

The Warner Bros./Qwest release of Hollywood Pictures *Sarafina*, featuring material by Mbongeni Ngema and Hugh Masakela, is now available.

Epic Soundtrax will release *Hero*, featuring a George Fenton score of the Dustin Hoffman picture for Castle Rock/Columbia, it is timed to coincide with the October 2 opening for the picture.

Paramount's *School Ties*, set in 1955, is accompanied by a Michael Jarre orchestral score album on Big Screen Giant that is evocative of the era, and also includes songs by the Robins, Fats Domino and "Let Me Go Lover" by Patti Page.

Also on Giant Big Screen is *Mr. Saturday Night*. The score for the Castle Rock/Columbia film is by Marc Shaiman, and the album also has songs by Louis Armstrong and Louis Prima.

Hollywood Records has the just-released soundtrack for Warner Bros. *South Central*, featuring '80s hits from the likes of Lakeside, Slave and Cameo, and more recent material from Boo-Yaa, Tribe and Hi-C. Bud Carr is the soundtrack producer.

Paramount's Christmastime movie, *Leap Of Faith*, starring Steve Martin as a con man posing as a minister, will arrive with an MCA soundtrack due December 18. MCA Records also has the soundtrack for Miramax's *Reservoir Dogs*, set for an October release.

Just out is Morgan Creek's *Last Of The Mohicans* from the excellent Twentieth Century Fox/Michael Mann (*Miami Vice*) film that expands to 1,000 screens October 2. The soundtrack mixes the work of Trevor Jones and Randy Edelman, and even though the film from James Fenimore Cooper's 18th century novel about the French and Indian war of the 1760's features an orchestral score, it is a movie that has you talking about the music afterward. The atmospheric vocal track, "I

TOP 10 SOUNDTRACK ALBUMS

CASH BOX • AUGUST 22, 1992

1	BOOMERANG (LaFace 26006)	1 9
2	SINGLES (Epic 52476)	2 9
3	HONEYMOON IN VEGAS (Epic Soundtrax 52845)	4 5
4	MO' MONEY (A&M 1004)	3 9
5	THE COMMITMENTS (MCA 10286)	6 9
6	WAYNE'S WORLD (Warner Bros. 26805)(P)	5 9
7	SISTER ACT (Hollywood 61334)	8 9
8	BEAUTY AND THE BEAST (Walt Disney 60618)	7 9
9	JUICE (Soul/MCA 10462)	10 7
10	TWIN PEAKS: FIRE WALK WITH ME (WB 45019)	9 2

MTV TOP 20 VIDEOS

CASH BOX • OCTOBER 3, 1992

1	JEREMY (Epic)	Pearl Jam	1 6
2	END OF THE ROAD (Motown)	Boyz II Men	2 5
3	HAVE YOU EVER NEEDED SOMEONE SO BAD (Mercury)	Def Leppard	4 5
4	HUMPIN' AROUND (MCA)	Bobby Brown	3 7
5	NOT ENOUGH TIME (Atlantic)	INXS	6 6
6	HUNGER STRIKE (A&M)	Temple Of The Dog	9 5
7	THORN IN MY PRIDE (Def Jam/Reprise)	The Black Crowes	7 8
8	ALL I WANT (Columbia)	Toad The Wet Sprocket	5 9
9	FREE YOUR MIND (Atco)	En Vogue	11 5
10	DIGGING IN THE DIRT (Geffen)	Peter Dinklage	13 3
11	BABY-BABY-BABY (LaFace/Arista)	TLC	8 13
12	DO I HAVE TO SAY THE WORDS (A&M)	Bryan Adams	14 4
13	SHE'S PLAYING HARD TO GET (Jive)	Hi-Five	15 4
14	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA)	Patty Smyth & Don Henley	16 3
15	THE ONE (MCA)	Elton John	10 4
16	YOU GOTTA BELIEVE (Interscope/Atlantic)	Marky Mark & The Funky Bunch	17 3
17	BREAKING THE GIRL (WB)	Red Hot Chili Peppers	18 3
18	EVEN BETTER THAN THE REAL THING (Island/PLG)	U2	12 15
19	PEOPLE EVERYDAY (EMV/Chrysalis)	Arrested Development	20 2
20	REST IN PEACE (A&M)	Extreme	DEBUT

Will Find You," by Clannad is mesmerizing.

The current John Landis werewolf thriller, *Innocent Blood*, showcases "I Wanna Make Love To You," the new single by Rhythm Syndicate, Prince's "Get Off" and two Sinatra tunes. No soundtrack album on this one. They probably couldn't get the clearances.

Set to open October 9, *1492: The Conquest of Paradise*, the Paramount epic adventure about the life and times of Christopher Columbus himself, arrives with an epochal score on Atlantic Records.

Of Mice And Men, MGM's October 2nd release, features music by Marc Isham, who also scores Columbia's *A River Runs Through It*, set for an October 9 release.

New Line's *Glengarry Glen Ross*, set for September 30, has a jazz score on Elektra produced by Johnny Mandel and including five Wayne Shorter tracks and tracks by Take 6, Jimmy Scott, David Sanborn and Al Jarreau.

The Disney animated feature, *Alladin*, which opens in New York and L.A. on November 25, boasts a Walt Disney Records soundtrack with new songs and lyrics by Tony Award winner Tim Rice.

TOP 200 POP ALBUMS

OCTOBER 3, 1992

inc square bullet indicates strong upward chart movement

- 1 **SOME GAVE ALL** (Mercury 510635)(P3) **BILLY RAY CYRUS** 1 18
- 2 **UNPLUGGED** (Reprise 45024) **ERIC CLAPTON** 3 4
- 3 **BEYOND THE SEASON** (Liberty 98742) **GARTH BROOKS** 2 3
- 4 **TEN** (Epic 47857)(P2) **PEARL JAM** 4 41
- 5 **BOBBY** (MCA 10417) **BOBBY BROWN** 5 4
- 6 **WHAT'S THE 411?** (Uptown 10687)(MCA) **MARY J. BLIGE** 10 7
- 7 **BOOMERANG** (LaFace 28006) **SOUNDTRACK** 6 11
- 8 **FUNKY DIVAS** (A&M East/West 7 92121-2)(P) **EN VOQUE** 9 26
- 9 **TOTALLY KROSSED OUT** (Ruffhouse/Columbia 48710)(P2) **KRIS KROSS** 7 25
- 10 **I STILL BELIEVE IN YOU** (MCA 10630) **VINCE GILL** 26 2
- 11 **TEMPLE OF THE DOG** (A&M 5350) **TEMPLE OF THE DOG** 8 12
- 12 **BLOOD SUGAR SEX MAJIK** (Warner Bros. 26681)(P2) **RED HOT CHILI PEPPERS** 15 52
- 13 **THE ONE** (MCA 10614) **ELTON JOHN** 11 13
- 14 **ADRENALIZE** (Mercury 512185)(P3) **DEF LEPPARD** 12 25
- 15 **SINGLES** (Epic 52476) **SOUNDTRACK** 18 12
- 16 **3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE...** (Chrysalis 21929)(G) **ARRESTED DEVELOPMENT** 13 24
- 17 **HONEYMOON IN VEGAS** (Epic Soundtrax 52845) **SOUNDTRACK** 29 6
- 18 **METALLICA** (Elektra 61113)(P5) **METALLICA** 23 58
- 19 **HOUSE OF PAIN** (Tommy Boy 1056) **HOUSE OF PAIN** 14 7
- 20 **COUNTDOWN TO EXTINCTION** (Capitol 98531) **MEGADETH** 16 10
- 21 **LIVE MTV UNPLUGGED** (Columbia 52758)(P) **MARIAH CAREY** 17 16
- 22 **ROVIN' THE WIND** (Liberty 96330)(P7) **GARTH BROOKS** 19 54
- 23 **ORHH...ON THE TLC TIP** (Arista 26003)(G) **TLC** 22 30
- 24 **NO FENCES** (Liberty 93866)(P8) **GARTH BROOKS** 34 107
- 25 **USE YOUR ILLUSION I** (Geffen 24415)(P3) **GUNS N' ROSES** 24 53
- 26 **WYNONNA** (Curb/MCA 10629)(P) **WYNONNA** 27 24
- 27 **ACHTUNG BABY** (Island 510347)(P3) **U2** 31 43
- 28 **AMERICAS LEAST WANTED** (StarDog 512571)(Polygram) **UGLY KID JOE** 21 2
- 29 **AMUSED TO DEATH** (Columbia 47127) **ROGER WATERS** 20 3
- 30 **T-R-O-U-B-L-E** (Warner Bros. 45048) **TRAVIS TRITT** 30 4
- 31 **DIVA** (Arista 18704)(G) **ANNIE LENNOX** 39 18
- 32 **JON SECADA** (SBK 98845) **JON SECADA** 41 9
- 33 **POCKET FULL OF KRYPTONITE** (Epic 47309) **SPIN DOCTORS** 38 8
- 34 **WELCOME TO WHEREVER YOU ARE** (Atlantic 82394) **INKS** 25 7
- 35 **THE SOUTHERN HARMONY AND MUSICAL COMPANION** (Def American 26916)(P) **THE BLACK CROWES** 32 19
- 36 **MO' MONEY** (A&M 1004) **SOUNDTRACK** 28 13
- 37 **DOG EAT DOG** (Columbia 52584) **WARRANT** 33 3
- 38 **IN THIS LIFE** (Epic 48987) **COLLIN RAYE** 49 3
- 39 **NEVERMIND** (DGC 24425)(P4) **NIRVANA** 46 52
- 40 **TIME, LOVE & TENDERNESS** (Columbia 46771)(P5) **MICHAEL BOLTON** 42 74
- 41 **I WAS WARNED** (Mercury 314512) **ROBERT CRAY** 35 2
- 42 **THE HARD WAY** (RCA 66003) **CLINT BLACK** 37 9
- 43 **INGENUITY** (Sire 26840) **K.D. LANG** 57 27
- 44 **SHORTY THE PIMP** (Jive 41467) **TOO SHORT** 40 9
- 45 **SHADOWS AND LIGHT** (MCA 10633) **WILSON PHILLIPS** 36 15
- 46 **PATTY SMYTH** (MCA 10633) **PATTY SMYTH** 54 4
- 47 **WAY 2 FONKY** (Profile 1430) **D.J. QUIK** 43 8
- 48 **MOODS & MOMENTS** (Curb 77556) **WAYNE NEWTON** 50 11
- 49 **MACK DADDY** (Def American 26765)(P) **SIR MIX-A-LOT** 45 33
- 50 **HEARTS IN ARMOR** (MCA 10641) **TRISHA YEARWOOD** 88 2



#1 ALBUM: Billy Ray Cyrus



HIGH DEBUT: Suzanne Vega #97

TOP 200 POP ALBUMS CHART INDEX

Abdul, Paula / 177	Dream Theater / 196	Ministry / 75	Soup Dragons / 107
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- 102 **LITTLE EARTHQUAKES** (Atlantic 82358) **TORI AMOS** 134 24
- 103 **THE IMMACULATE COLLECTION** (Sire/Warner Bros. 26440)(P3) **MADONNA** 104 97
- 104 **SISTER ACT** (Hollywood 61334) **SOUNDTRACK** 122 14
- 105 **DON'T SWEAT THE TECHNIQUE** (MCA 10594) **ERIC B. & RAKIM** 98 12
- 106 **THE COMFORT ZONE** (Wing/Mercury 843522)(P) **VANESSA WILLIAMS** 99 57
- 107 **HOTWIRED** (Mercury 3145131782) **SOUP DRAGONS** 103 21
- 108 **SPICE 1** (Jive 41481) **REBA MCKENTIRE** 106 50
- 109 **FOR MY BROKEN HEART** (MCA 10400)(P2) **REBA MCKENTIRE** 106 50
- 110 **SHAKE YOUR MONEY MAKER** (Def American 24278)(P3) **THE BLACK CROWES** 115 131
- 111 **BADDEST OF THE BAD** (EMI 97718)(ERG) **GEORGE THOROGOOD** 123 7
- 112 **RETURN OF THE PRODUCT** (Def Jam 52564)(Chaos) **MC SERCH** 102 3
- 113 **ROUGH & READY-VOL. 1** (Epic 52443) **SHABBA RANKS** 105 9
- 114 **FROM THE HEART** (Columbia 52436) **DOUG STONE** 108 6
- 115 **BEAUTY AND THE BEAST** (Walt Disney 60618)(P) **SOUNDTRACK** 107 42
- 116 **KIZZ MY BLACK AZZ** (Ruthless 53802) **MC REN** 109 11
- 117 **WISH** (Elektra 61309)(P) **THE CURE** 113 22
- 118 **THE WILD LIFE** (Chrysalis 21911) **SLAUGHTER** 116 22
- 119 **DON'T ROCK THE JUKEBOX** (Arista 8681)(P) **ALAN JACKSON** 117 71
- 120 **IT'S ALL ABOUT TO CHANGE** (Warner Bros. 26589)(P2) **TRAVIS TRITT** 130 68
- 121 **OFF THE DEEP END** (Scotti Bros. 75256)(G) **"WEIRD AL" YANKOVIC** 119 22
- 122 **MTV: PARTY TO GO, VOL.2** (Tommy Boy 1053) **VARIOUS ARTISTS** 121 10
- 123 **UPFRONT** (Elektra 61272) **DAVID SANBORN** 143 19
- 124 **BARCELONA GOLD** (Warner Bros. 26974) **VARIOUS ARTISTS** 110 9
- 125 **BIRTY** (DGC 24468) **SONIC YOUTH** 127 9
- 126 **INFINITY WITHIN** (Elektra 61313) **DEE LITE** 124 13
- 127 **EMOTIONS** (Columbia 47980)(P3) **MARIAH CAREY** 125 53
- 128 **I GOTTA GET MINE YO** (Select 61299)(Elektra) **CHUBB ROCK** 120 2
- 129 **FINALLY** (A&M 5381) **CE CE PENISTON** 129 34
- 130 **MC MKC A.D.** (Charisma 91642)(P) **ENIGMA** 133 84
- 131 **RUSH STREET** (Capitol 95874)(P) **RICHARD MARX** 128 46
- 132 **TOO LEGIT TO QUIT** (Capitol 98151)(P3) **HAMMER** 132 47
- 133 **AS UGLY AS THEY WANT TO BE** (Mercury 68823)(P) **UGLY KID JOE** 131 34
- 134 **MILAGRO** (Polydor 513197) **SANTANA** 136 18
- 135 **PSYCHOTIC SUPPER** (Geffen 24424)(G) **TESLA** 135 53
- 136 **DARE TO DREAM** (Private Music 81096)(P) **YANNI** 139 27
- 137 **NEVER ENOUGH** (Island 512120)(G) **MELISSA ETHERIDGE** 137 27
- 138 **SECRET STORY** (Geffen 24468) **PAT METHENY** 138 9
- 139 **HEAVY RHYME EXPERIENCE** (Delicious Vinyl 52178)(Atlantic) **THE BRAND NEW HEAVIES** 146 5
- 140 **NAUGHTY BY NATURE** (Tommy Boy 1044)(P) **NAUGHTY BY NATURE** 140 55
- 141 **LIVE AT WEMBLEY '86** (Hollywood 61104) **QUEEN** 142 14
- 142 **THE SKY IS CRYING** (Epic 47390)(P) **STEVIE RAY VAUGHAN** 144 45
- 143 **REVENGE** (Mercury 8480372)(G) **KISS** 141 17
- 144 **BRIAN MCKNIGHT** (Mercury 848605) **BRIAN MCKNIGHT** 151 3
- 145 **WEEKEND IN MONACO** (GRP 9681) **THE RIPPINGTONS FEATURING RUSS FREEMAN** 147 3
- 146 **KIKO** (Slaesh 26786)(Warner Bros.) **LOS LOBOS** 145 17
- 147 **JOSHUA JUDGES RUTH** (Curb/MCA 19475) **LYLE LOVETT** 152 24
- 148 **FOR UNLAWFUL CARNAL KNOWLEDGE** (Warner Bros. 26594)(P2) **VAN HALEN** 181 66
- 149 **RED HOT + DANCE** (Columbia 52826) **VARIOUS ARTISTS** 112 10
- 150 **HUMAN TOUCH** (Columbia 50004) **REDUCE COBAIN/STEEN** 102 10

51	FEAR	(Columbia 47309)	TOAD THE WET SPROCKET	48	8	Buckingham	Rippingtons / 147	Iron Maiden / 186	INXS / 34	151	MECCA & THE SOUL BROTHER	(Elektra 60948)
52	COME ON COME ON	(Columbia 48881)	MARY-CHAPIN CARPENTER	47	11	Lindsay / 152	Rock, Chubb / 128	Jackson, Alan / 119	Rock, Pete & C.L. / 179	152	OUT OF THE CRADLE	(Reprise 26182)
53	SHEPHERD MOONS	(Reprise 26774)(P)	ENYA	56	45	Buffett, Jimmy / 164	Smooth / 151	Jackson, Freddie / 87	Ugly Kid Joe / 28, 133	153	OUT OF TIME	(Warner Bros. 26496)(P3)
54	BUSINESS NEVER PERSONAL	(Ral 52848)(Chaos)	EPMD	44	7	Campbell, Tevin / 155	Jackson, Michael / 134	Jarreau, Al / 162	Van Halen / 148	154	A WOLF IN SHEEP'S CLOTHING	(Mercury 848368)(G)
55	EAST COAST FAMILY VOLUME ONE	(Biv 10 6352)(Motown)	EAST COAST FAMILY	61	6	Carey, Mariah / 21, 127	Santana, Joe / 174	Jarreau, Al / 162	VARIOUS AR-TISTS:	155	T.E.V.I.N.	(Qwest/Warner Bros. 26291)(G)
56	BACK TO THE HOTEL	(Profile 1427)	N2DEEP	63	12	Carpenter, Mary-Chapin / 52	Secada, Jon / 132	Jodelci / 60	Shakespear's Sister / 72	156	XODUS	(Polydor 13225)
57	DON'T TREAD	(Warner Bros. 54025)	DAMN YANKEES	51	6	Chapman, Tracy / 190	Chesnut, Mark / 95	John, Elton / 13	Kelly, R. / 76	157	STARS	(East West 191773)
58	WE CAN'T DANCE	(Atlantic 82344)(P2)	GENESIS	65	45	Clapton, Eric / 2	Cochrane, Tom / 73	Kris Cross / 9	L7 / 161	158	WHIPPED	(Elektra 61124)
59	GARTH BROOKS	(Liberty 90987)(P3)	GARTH BROOKS	69	125	Cooker, Joe / 170	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	159	NON SUCH	(Geffen 24474)
60	FOREVER MY LADY	(MCA 10198)(P)	JOCELI	73	52	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	160	BLUE LIGHT, RED LIGHT	(Columbia 48685)(P)
61	USE YOUR ILLUSION II	(Geffen 24420)(P3)	GUNS N' ROSES	52	52	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	161	BRICKS ARE HEAVY	(Slash 26784/Warner Bros.)
62	SEMINOLE WIND	(BNA 61029)	JOHN ANDERSON	71	30	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	162	HEAVEN AND EARTH	(Reprise 26849)
63	CELINE DION	(Epic 82473)(G)	CELINE DION	53	25	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	163	EMPIRE	(EMI 92806)(P2)
64	WAKING UP THE NEIGHBOURS	(A&M 5367)(P2)	BRYAN ADAMS	58	52	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	164	BOATS, BEACHES, BARS, & BALLADS	(Margaretville 10613)
65	DEAD SERIOUS	(Atco EastWest 91827)(G)	DAS EFX	59	23	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	165	DIAMONDS AND PEARLS	(Paisley Park/Warner Bros. 25379)(P2)
66	CLASSIC QUEEN	(Hollywood 61311)(P)	QUEEN	55	28	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	166	ALL I CAN BE	(Epic 47468)
67	BONE MACHINE	(Island 512580)	TOM WAITS	60	2	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	167	FREE	(Hollywood 61358)(Elektra)
68	CHECK YOUR HEAD	(Capitol 98938)(G)	BEASTIE BOYS	62	22	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	168	READ BETWEEN THE LINES	(RCA 61129)
69	YOUR ARSENAL	(Sire 26994)(Reprise)	MORRISSEY	64	7	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	169	HOW THE GODS KILL	(Del American 26914)
70	THE COMMITMENTS	(MCA 10286)(P)	SOUNDTRACK	93	58	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	170	NIGHT CALLS	(Capitol 97801)
71	HOLD YOUR FIRE	(Epic 48615)(G)	FIREHOUSE	96	12	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	171	REAL LOVE	(Arista 18679)(G)
72	HORMONALLY YOURS	(London 28266)	SHAKESPEAR'S SISTER	66	8	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	172	BLACK PEARL	(Atco EastWest 44216)
73	MAD MAD WORLD	(Capitol 97723)	TOM COCHRANE	67	17	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	173	CAFE ON THE CORNER	(Curb 77574)
74	THE EXTREMIST	(Relativity 1053)	JOE SATRIANI	70	10	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	174	JUICE	(Soul/MCA 10462)(G)
75	PSALM 69...	(Warner Bros. 26727)	MINISTRY	68	10	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	175	CHANGE EVERYTHING	(A&M 5385)
76	BORN INTO THE 90'S	(Jive 41469-2/4)(G)	R. KELLY AND THE PUBLIC ANNOUNCEMENT	72	35	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	176	KEEP IT COMIN'	(Elektra 61216)(P)
77	WHATCHA GONNA DO WITH A COWBOY	(Liberty 98818)	CHRIS LEDOUX	78	6	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	177	SPELLBOUND	(Virgin 91611)(P3)
78	UNFORGETTABLE	(Elektra 61049)(P4)	NATALIE COLE	85	67	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	178	VULGAR DISPLAY OF POWER	(Atco EastWest 91758)
79	TAKIN' MY TIME	(Virgin 86349)	AFTER 7	74	3	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	179	DEEPA	(Atlantic 82393)
80	BACK TO FRONT	(Motown 6338)(G)	LIONEL RICHIE	90	19	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	180	LOVERS LANE	(Motown 6342)
81	ANGEL DUST	(Slash 26785)	FAITH NO MORE	76	14	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	181	ART OF REBELLION	(Epic 48864)
82	GREATEST HITS PLUS	(Columbia 52753)	RICKY VAN SHELTON	79	5	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	182	THE KINGS OF BASS	(Joey Boy 3004)
83	WAYNE'S WORLD	(Warner Bros. 26805)(P)	SOUNDTRACK	77	31	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	183	T-RIDE	(Hollywood 60993)
84	rites of Passage	(Epic 48865)	INDIGO GIRLS	80	19	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	184	SEAL	(Sire/Warner Bros. 26627)(G)
85	AMERICAN PRIDE	(RCA 66044)	ALABAMA	82	6	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	185	MONDO BIZARRO	(Radioactive 10615)(MCA)
86	GREATEST HITS	(Warner Bros. 26846)(P)	ZZ TOP	126	22	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	186	FEAR OF THE DARK	(Epic 48993)
87	TIME FOR LOVE	(Capitol 96859)	FREDDIE JACKSON	84	5	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	187	EAST SIDE STORY	(Virgin 92097)
88	DANGEROUS	(Epic 45400)(P4)	MICHAEL JACKSON	86	43	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	188	TOTAL ECLIPSE	(Tabu 28965)(A&M)
89	LUCK OF THE DRAW	(Capitol 96141)(P4)	BONNIE RAITT	83	65	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	189	COOL	(Warner Bros. 26939)
90	KEEP IT GOIN' ON	(Jive 41474)	HI-FIVE	87	5	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	190	MATTERS OF THE HEART	(Elektra 61215)
91	HEART IN MOTION	(A&M 15321)(P3)	AMY GRANT	89	80	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	191	HOLDING MY OWN	(MCA 10532)
92	NO MORE TEARS	(Epic 46795)(P)	OZZY OSBOURNE	92	53	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	192	FURIOUS BASS	(On Top 9011)
93	ABBA-ESQUE	(Mute 61386)	ERASURE	114	11	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	193	NEW MOON SHINE	(Columbia 46038)(G)
94	TONGUES AND TAILS	(Columbia 46797)	SOPHIE B. HAWKINS	91	20	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	194	LEAN INTO IT	(Atlantic 82209)(P)
95	LONGNECKS AND SHORT STORIES	(MCA 10530)	MARK CHESNUTT	95	23	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	195	TWIN PEAKS: FIRE WALK WITH ME	(WB 45019)
96	C.M.B.	(Giant 24429)(P2)	COLOR ME BADD	94	61	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	196	IMAGES AND WORDS	(Atco 92148)
97	99.9 F	(A&M 54005)	SUZANNE VEGA	DEBUT		Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	197	HUSH	(Sony Masterworks 48177)
98	BADMOTORFINGER	(A&M 3374)(G)	SOUNDGARDEN	97	50	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	198	LUCKY TOWN	(Columbia 53001)
99	COOLEYHIGHHARMONY	(Motown 6320)(P4)	BOYZ II MEN	100	71	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	199	THE RITUAL	(Atlantic 82392)
100	GOOD STUFF	(Reprise 26595)	THE B-52'S	75	12	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41	200	CLOSE TO YOU	(Uptown 10542)(MCA)
101	MEANTIME	(Interscope 92162)(Atlantic)	HELMET	101	6	Cole, Natalie / 78	Color Me Badd / 96	Connick, Harry Jr. / 160	Cray, Robert / 41			

GOSPEL MUSIC

Getting Down to "Basics" with 4Him

By Cory Cheshire



ONCE ANDY CHRISMAN, Kirk Sullivan, Marty MaGehee, and Mark Harris decided to record as the CCM group 4Him, a Dove Award, three number one singles, and a heap of fan recognition followed. The Dove Award in 1991 for New Artist of the Year was the end result of a total five nominations their first year out. "Where There Is Faith," "Why," and "He Never Changes" have all placed at #1 on Christian music countdowns, while the song "A Man You Would Write About," from their second album, *Face The Nation*, serves as the group's creed.

Now with the release of their third album, *The Basics Of Life*, 4Him has crossed the establishment bridge of their career, and is rafting through the waters of creativity and excursion. Backed by an extensive promotional campaign by Benson and the publicity firm of Atkins-Muse and Associates, as well as a Basics of Life Tour with Michael English and their first-ever stint on the Young Messiah Tour, 4Him is primed for continuing their newly-established tradition for success. Yet as Mark Harris explained in a recent interview with *Cash Box*, *The Basics Of Life* may include a diversion here or there musically, but as the title suggests, the message is fundamentally the same.

Cash Box: How does *The Basics Of Life* album deviate from your first two projects, *4Him* and *Face The Nation*?

Mark Harris: I think there are a lot of different styles (on this album); I think we experimented with some different things. It's a little bit more guitar-driven, not to say that there aren't a lot of keyboards on it, but it's a little more acoustic. There's less sequenced stuff, and more live tracks, which is something we were really wanting. On the last two albums we've had live tracks, but this was exciting because we really like the energy of a live track. (Laughingly) I think the difference may be that we had more money to spend—to be honest with you, it does make a big difference.

I don't think we ever really had the time, on the last two (albums), to just sit and scope the songs. I think if you're listening through the album, a unique song is "Wrecking Ball." People need to definitely listen to that. When we were recording the album, we wanted songs that were a little... Well, we wouldn't have put "Wrecking Ball" on either of the last two albums. But we decided we wanted to say things in a more creative way. And I think lyrically this album is a bit more interesting. "Fountain of You" is an interesting song because you kind of don't know where it's headed, but yet it's still interesting.

C.B.: Did you feel any pressure coming off the success of the first two albums, with *4Him* selling over 140,000 units and *Face The Nation* spilling over 110,000?

M.H.: Not really on our part. The company (Benson) may feel more pressure there than we did because we're out here doing our thing most of the time. Listening through to all three albums, I like the songs on

this album better, and I like the production better. We didn't want to be what we weren't...but we wanted to do songs that lended themselves to good harmony, and that's what we're about. We really viewed the album as an opportunity to say what we want to say in the way that we want to say it.

C.B.: So far your music has not even hinted at having AC or pop crossover potential with its deliverance of blatant, Christian lyrics. How much does 4Him lend itself to that possibility?

M.H.: It's definitely not done on purpose to make a statement against the people that have made crossover stuff. It's just our vision, what we're supposed to be and what we're supposed to do. Although if we did get played on secular radio stations, I'd love it, and that's because, the way we feel about it is, we'd love to have a larger audience. They'd be able to hear our message, and we could reach more people, and that's our goal. If we found a song that we felt could minister to someone, I don't think it would be the kind of thing where we'd record it *wanting* crossover airplay. I think it would be the kind of thing where it just happened to be a song that could crossover.

C.B.: "Built on Amazing Grace" is a special song because your fathers got to sing on the song, but "When It's Time To Go" stood out to me a lot because it really does contain a twist on the life and crucifixion of Christ. Could you tell me about that song?

M.H.: I could talk about that song forever. When I heard it, it challenged me as a songwriter because it has such a unique lyric. I love songs that start out, and you wonder who they're talking about. Anytime a song can say one thing in the chorus and just change one little word and change the whole meaning of the song, you know that's a great song. They (Billy Simon & Jeff Silvey) wrote an incredible song when they wrote that song. I was pretty knocked out.

C.B.: I noticed you added Fred Hammond as a producer, along with *Face The Nation* veterans Don Koch and Reed Arvin. Where can we hear Hammond's handiwork?

M.H.: We wanted soul and we got it. He did a song called "Maybe This Time," and a lot of people who don't know who produced what think that he produced "Head Over Heels" because it's kind of "dance," but that was Reed.

C.B.: Musically, your alliance with the group, Truth, influenced your style and delivery, yet do those influences go any deeper?

M.H.: There are a lot of people who say, "You guys seem to have it all together. You started out with nothing, and in two years you've come a long way, and people respect your ministry; you're very evangelical." I think all these comments that they make are actually just a compliment to Truth. Truth is the reason that a lot of those qualities are a part of 4Him.



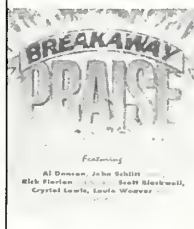
4Him has been gathering up a truckload of honors this year. The most recent was for their #1 radio hit, "He Never Changes," the final single from the group's *Face The Nation* project. "The Basics Of Life," the title cut from their current release, is already receiving airplay. Pictured are (l-r): Benson marketing director Dennis Disney; Benson broadcast relations coordinator John Birdwell; 4Him members Kirk Sullivan and Andy Chrisman; Benson a&r director Andy Ivey; 4Him members Marty MaGehee and Mark Harris; Benson vice president of marketing Dan Lynch; and Benson vice president of print and publishing Si Simonson.

GOSPEL MUSIC

Songs of Praise

■ **VARIOUS ARTISTS:** *Breakaway Praise* (Joyful Heart Music)

Praise and worship music for the teen crowd tops the menu of this musical offering. Material includes traditional favorites of this genre, such as, "Shine, Jesus, Shine," as well original songs written by the talents behind this concept, Peter and Hanneke Jacobs. Recruited to assist in pulling this off are some of contemporary music's top young talent: Crystal Lewis, Ric Florian of Whiteheart, Lisa Bevell, Al Denson, John Schlitt of Petra and the "myx master" Scott Blackwell.



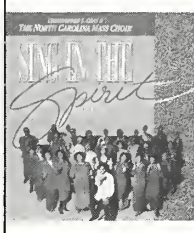
■ **JAG:** *Fire In The Temple* (Benson)

JAG's third release, *Fire In The Temple*, is an album filled with musical diversity. With cuts like "Stand By Love," "Fire In The Temple" and "Mine, Mine, Mine," capturing the traditional rock sound and "A Circle Unbroken," "1000 Words" and "Land Of The Living," displaying a softer, more contemporary sound, *Fire In The Temple* should have a vast appeal across the musical board. Of special note is the ballad "Long Lost Friend," which features Larry Stewart, formerly of Restless Heart, adding his vocals to this remake of the song he made famous on the country scene.



■ **CHRISTOPHER L. GRAY & THE NORTH CAROLINA MASS CHOIR:** *Sing In The Spirit-Live* (Light)

Although the name may not be a familiar one in the spectrum of gospel music, Gray has racked up some impressive credentials, having written for such stalwarts as Edwin and Walter Hawkins, and the Rev. James Cleveland. Gray has taken that same talent, incorporated it with an equally talented assembly of singers, with the end result being an album of high quality music. Hit picks include; "Saved," "Tell Jesus," "You Can Call On Jesus" and "Joy He Sends."



Dan Beck, vice president of product development, Epic Records (l), and Roland Lundy, president, Word Inc. (r), congratulate Cindy Morgan on her second "perfect" 100-point #1 single "It's Gonna Be Heaven" from her debut Word/Epic release, *Real Life*. Ms. Morgan met with the record company executives after her recent appearance in Dallas.

New Releases...

1. **MY HOUSE** (Warner Alliance WBD-4139)— Ron David Moore
2. **SANCTUARY PRAISE (HIDING PLACE)** (Frontline FLC9404— Various Artists
3. **THE BASICS OF LIFE** (Benson 84418-2960-4)— 4Him
4. **A CHILDREN'S CHANUKAH** (Warner Bros. 4-45027— Various Artists
5. **I AM YOURS** (Asaph AR-1068)— Terry Clark

TOP BLACK GOSPEL ALBUMS

CASH BOX • OCTOBER 3, 1992

- 1 **MY MIND IS MADE UP** (Word 48784)
..... Rev. Milton Brunson & The Thompson Community Singers 1 26
- 2 **GOD GETS THE GLORY** (Malaco 6008) Mississippi Mass Choir 2 36
- 3 **ALIVE & SATISFIED** (Benson 2841) Thomas Whitfield 3 26
- 4 **HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785) . . . Shirley Caesar 4 36
- 5 **THANK YOU JESUS** (Savoy/Malaco 14811) The New York Restoration Choir 7 15
- 6 **LIVE IN DETROIT** (Malaco 6009) Rev. James Moore 5 17
- 7 **I'M GLAD ABOUT IT** (Malaco/Savoy 14804)
..... Rev. T. Wright/Chicago Mass Choir 6 30
- 8 **SAINTS IN PRAISE** (Sparrow 1240) West Angeles C.O.G.I.C. 8 58
- 9 **THE COUNTRY BOY GOES HOME** (Malaco 6010) . . Willie Neal Johnson 9 17
- 10 **WASH ME** (Tyscot 1401) New Life Community Choir/John P. Kee 10 68
- 11 **DIFFERENT LIFESTYLES** (Capitol 92078) BeBe & CeCe Winans 11 62
- 12 **COME AS YOU ARE** (Light 73055) Los Angeles Mass Choir 14 17
- 13 **LIVE** (Malaco 4450) Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 12 60
- 14 **FAMILY AND FRIENDS VOLUME 3** (Selah/Sparrow 1507) . . Ron Winans 13 32
- 15 **HE LIVES** (Savoy 14807) Shun Pace Rhodes 15 59
- 16 **LIVE AND ANOINTED** (Malaco 6012) The Jackson Southernaires 18 10
- 17 **WHEN THE MUSIC STOPS** (Sparrow 1324) Daryl Coley 19 10
- 18 **HOPE OF THE WORLD** (Tribute 790113) New Jersey Mass Choir 16 18
- 19 **NOW I CAN SEE** (Malaco 6011) Florida Mass Choir 17 7
- 20 **THIS IS YOUR NIGHT** (Blackberry 2203) Williams Brothers 20 69
- 21 **FOCUS ON GLORY** (Benson 8535)
..... Hezekiah Walker & The Fellowship Crusade Choir 21 16
- 22 **CALL HIM UP** (Word 9112) Chicago Mass Choir 22 22
- 23 **LOOK A LITTLE CLOSER** (Word 9112) Helen Baylor 23 31
- 24 **THE LEGEND LIVES ON** (Malaco 4449) Willie Banks 24 13
- 25 **A TRIBUTE TO JAMES CLEVELAND** (CGI/A&M 85304) . Various Artists 25 46
- 26 **PHENOMENON** (Bellmark 71806) Rance Allen 26 68
- 27 **REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS** (Savoy/Malaco 7103)
..... Rev. James Cleveland/L.A. Gospel Messengers 27 52
- 28 **NEVER LET GO OF HIS HAND** (New Haven 200142)
..... Rev. Lawrence Thomison 28 5
- 29 **CHURCHIN' WITH THE TYSCOT SINGERS** (Tyscot 9115) . . John P. Kee 29 5
- 30 **USE ME** (AIR 10181) James Bignon and Deliverance 31 3
- 31 **U KNOW** (Savoy SC14812) Anointed Pace Sisters 32 3
- 32 **HE'S PREPARING ME** (AIR 10162) . Rev. E. Davis/Wilmington Mass Choir 30 67
- 33 **SING IN THE SPIRIT** (Light) North Carolina Mass Choir 33 3
- 34 **THROUGH THE STORM** (Tribute/Spectra 790113) Yolanda Adams 35 52
- 35 **TIME IS RUNNING OUT** (TM 1007) Adoration-N-Prayze 34 25
- 36 **YOU CAN MAKE IT IF YOU TRY** (Savoy/Malaco 14809)
..... Camell Murrell & The Newark Community Choir 36 13
- 37 **MUSIC & ARTS SEMINAR(Recorded Live In L.A.)** (Fixit 8224)
..... Edwin Hawkins 37 14
- 38 **COMIN' HOME** (Grace/Spectra 3001) Twinkle Clark-Terrell 38 13
- 39 **TESTIMONY** (Sparrow 1283) Richard Smallwood 39 14
- 40 **BACK TO BASICS** (Word 1903) Nicholas 40 15

GOSPEL MUSIC

TOP 30 BLACK GOSPEL SINGLES

CASH BOX • OCTOBER 3, 1992

THE GOSPEL BEAT

By Steve Giuffrida & Tim A. Smith

BENSON SHINES AT GMWA EXCELLENCE AWARDS

The Benson Music Group was all smiles at this year's Excellence Awards ceremonies. The awards culminated a weeklong bill of activities at the recently held Gospel Music Workshop of America convention, which convened in Chicago. Benson artists received seven Excellence Awards, the most given to any single record company. The GMWA Excellence Awards are given to the most outstanding artists, producers, albums and videos in the categories of traditional, contemporary and urban contemporary gospel music. Winning artists from the Benson label family included: Commissioned for Contemporary Group of the Year; Kingdom for Urban Contemporary Group of the Year; Hezekiah Walker & the Love Fellowship Crusade Choir for Contemporary Choir of the Year; and Fred Hammond for Urban Contemporary Producer of the Year. The Thomas Whitfield Company was honored with three awards. They included Choir of the Year and Contemporary Album of the Year for *Alive And Satisfied*. In addition, Whitfield was named Contemporary Producer of the Year.

SPARROW INTRODUCES RUSS TAFF'S A CHRISTMAS SONG

Bill Hearn, president of Sparrow Communications, recently announced that Sparrow will launch an extensive marketing campaign coinciding with the October 5 release of Russ Taff's first Sparrow recording and video, *A Christmas Song*. Last month Taff premiered *A Christmas Song* in Nashville before an audience of industry representatives and the Sparrow sales force. The performance, which was accompanied by a 17-piece band, was filmed as the basis for a long-form video. The video will also be available for retail. Taff will begin a 23-city, major market Christmas tour on November 27 which will also feature First Call, Michael Tait of DC Talk, David Meece, Rick Cua and author Frank Peretti.

A WORD FROM THE SAVOY CAMP

Savoy Records has announced the following upcoming releases: *Revival Temple (Live) At Symphony Hall* by Bishop Jeff Banks and The Revival Temple Mass Choir; *I'm Going Through* by Rev. Clay Evans; *Another Chance* by The Dallas-Ft. Worth Mass Choir; The L.A. Chapter Mass Choir of GMWA; The Charles Fold Singers; and *I'll Never Forget* by The Cosmopolitan Church Of Prayer Choir. Speaking of cosmopolitan, this Chicago-based choir recently returned from Italy where it performed before some 10,000 ecstatic fans at the Umbria Jazz Festival. The choir will again be traveling to the other side of the world in October when they will begin a tour of Sweden.

BILLY & SARAH ON BET—Benson recording artists, Billy & Sarah Gaines' video, "That Is Why," taken from their latest album, *No One Loves Me Like You*, has been added into rotation on two of the Black Entertainment Television network's major video shows. BET's *Midnight Love* and *Soft Notes* are both running the clip in limited rotation, being shown between four and five times per week. The video also debuted on Bobby Jones' Gospel Video chart at #2 a few weeks ago.



Hundreds of people attended the recent live debut performance of The Brooklyn Tabernacle Singers project *Only To Him* at Christian Publications in New York City, promoted by Christian radio station WWDJ. Pictured are (l-r): Chris Hauser, Warner Alliance, director of national promotions; Judy Cassanova, Brooklyn Tabernacle Singer; Keith Stevens, program director at WWDJ; and Gary Gin, general manager of Christian Publications

- 1 **MY MIND IS MADE UP** (Word 48784)
..... Rev. Milton Brunson & The Thompson Community Singers 1 9
- 2 **HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785) Shirler Caesar 2 9
- 3 **ITS GOOD TO KNOW JESUS** (Malaco 6008) Mississippi Mass Choir 3 9
- 4 **THROW OUT THE LIFELINE** (Sparrow 1319) West Angeles C.O.G.I.C. 6 9
- 5 **I STOOD ON THE BANKS** (Malaco 6009) Rev. James Moore 4 9
- 6 **JESUS IS REAL** (Tyscot 1401) New Life Community Choir/John P. Kee 5 9
- 7 **MASTER CAN YOU USE ME** (Savoy 14804)
..... Rev. Timothy Wright & The Chicago Interdenominational Mass Choir 7 9
- 8 **JESUS IS ALL THE WORLD** (Tribute 1160)
..... Donnie Harper/New Jersey Mass Choir 8 9
- 9 **IT SHALL BE DONE** (Sparrow 1234) Daryl Coley 11 9
- 10 **JESUS IS THE LIGHT** (Benson 8535)
..... Hezekiah Walker & The Fellowship Crusade Choir 9 9
- 11 **MEDLEY** (Benson 2841) Thomas Whitfield 10 9
- 12 **I KNOW I'VE BEEN CHANGED** (Savoy 14807) Shun Pace Rhodes 12 9
- 13 **FOLLOW ME** (Tribute 790113) New Jersey Mass Choir 14 5
- 14 **VICTORY IS MINE** (Malaco 4450)
..... Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 13 9
- 15 **THANK YOU JESUS** (Savoy 14811) The New York Restoration Choir 15 9
- 16 **NEVER SHALL FORGET** (Tyscot 40195) . . V.I.P. Music & Arts Seminar Mass Choir 16 9
- 17 **HOW I DEPEND ON YOU** (Blackberry 2203) Williams Brothers 17 9
- 18 **A TRIBUTE TO JAMES CLEVELAND VOL. I.** (CGI 8530) Various Artists 20 9
- 19 **HE'S PREPARING ME** (AIR 10162) . Rev. E. Davis/Wilmington Mass Choir 18 9
- 20 **MOVE MOUNTAIN** (Faith 1800) . . Rev. R.L. White/Mt. Ephraim Mass Choir 22 9
- 21 **EVEN ME** (Tribute 790113) Yolanda Adams 23 9
- 22 **I CAN GO TO THE ROCK** (Light 75073) Chicago Mass Choir 19 9
- 23 **PRAY FOR ME** (Word 9202) Mighty Clouds Of Joy 21 9
- 24 **HEAVY LOAD** (Malaco 6012) Jackson Southernaires 26 3
- 25 **WATCHTOWER** (Benson 28151) Albertina Walker 24 9
- 26 **COME AS YOU ARE** (Light 73055) Los Angeles Mass Choir 25 9
- 27 **YOU BROUGHT ME** (New Haven 20014)
..... Rev. Lawrence Thomison & The Music City Mass Choir 27 9
- 28 **NOW I CAN SEE** (Malaco 6011) Florida Mass Choir 30 2
- 29 **A SONG OF CONSECRATION** (Selah 7507) Ron Winans Family & Friends III 28 9
- 30 **MEDLEY OF PRAISE** (I Am 740212) Alvin Darling 29 9



Benson's Age Of Faith is in the studio working on their October release, *Change Your World*, produced by Bill Baumgart (Liason, Crystal Lewis, Idle Cure). Pictured are (l-r): John Harwell; Jimi Ray; producer Bill Baumgart; David Huff (Giant); Michael Hough; and Rick Harwell.



Charlie Daniels Signs With Liberty Records

C, D, & B are three letters synonymous with one of the most legendary music groups of all time—The Charlie Daniels Band. Adding another line to his long list of credentials, Charlie Daniels recently signed with Nashville's Liberty Records. In making the announcement, Liberty president Jimmy Bowen said, "Charlie Daniels is a trendsetter and an innovator. We at Liberty are proud to have him recording for us. We look forward to a long association and hope to sell a lot of records."

Liberty's vice-president of A&R Jerry Crutchfield added that "When an artist of Charlie's stature switches labels it can have an energetic effect and generate new excitement." Daniels will be in the studio in October with producer Jimmy Bowen working on his debut Liberty project.

In addition to signing with Liberty, Daniels recently performed as the center of attention for his legendary Volunteer Jam 15 concert at Starwood Amphitheater in Nashville. Always a popular live band, the Charlie Daniels Band performs 150-160 shows each year and continues to be one of the biggest fair attractions in the country, receiving more offers than can be delivered on, and consistently setting and breaking their own attendance records. The band's agent, Steve Lassiter at William Morris says "The band is asked back year after year because they really deliver."

IN ADDITION—Liberty Records president, Jimmy Bowen, recently announced the signing of the band **The Cactus Brothers** to a multi-album deal. The band will be co-produced by Allen Reynolds and Mark Miller with an early 1993 debut album release anticipated. Described by Bowen as a multi-dimensional act, The Cactus Brothers will continue to tour through bookings arranged by Monterey Artists and Crescent Moon Talent.

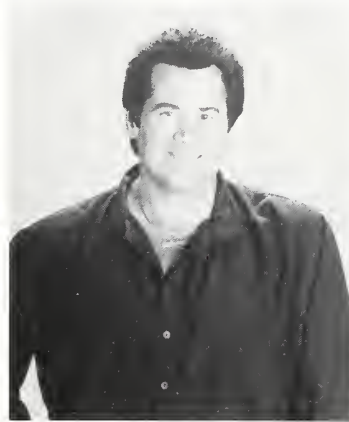
CANADIAN COUNTRY MUSIC AWARDS—were presented by the Canadian Country Music Association in Calgary, Alberta, on Sunday, September 20. Arista recording artist, Michelle Wright was among the highlights, taking home trophies for Single Of The Year ("Take It Like A Man"), Female Vocalist Of The Year, and Video Of The Year ("Take It Like A Man"). Wright's manager, Brian Ferriman was named both Manager Of The Year and Record Industry Person Of The Year, and her band was named Backup Band Of The Year. Another big winner was **Prairie Oyster**, who took honors for Vocal Duo Or Group Of The Year, Album Of The Year (*Everybody Knows*), and Song Of The Year ("Did You Fall In Love With Me"). Other winners included **Garth Brooks**, who garnered an award for the Top Selling Album, Foreign Or Domestic (*Ropin' The Wind*), and **Ian Tyson**, who took Male Vocalist Of The Year.

OTHER WINNERS—Scene Three Video, the Nashville-based production company, has taken top honors at the WORLDFEST-Houston competition for the Mark Collie video "She's Never Coming Back." The video won the first place Gold Award in the Country Music Video category at the Houston festival's 25th annual competition. Scene Three also won second place Silver Awards for the HBO special *Influences: George Jones and Randy Travis* in the Shows/Specials music video category and for the Phil Perry video *Call Me* in the R&B/Soul category. WORLDFEST-Houston is the world's largest film and video festival.

MILLER MOVES—TNN's *Miller & Company* has moved into the highly competitive rink of late night programming. Dan Miller, host of *Miller & Company* on TNN, will join Leno, Hall, Goldberg, and Letterman in the late-night talk show scene this fall. This one-hour program will move to midnight EST and feature in-depth interviews with one or two guests in the country and/or entertainment fields. *Miller & Company* is produced by WSMV-TV, Nashville for The Nashville Network.

Branson Now Part Of Wayne's World

SUPERSTAR ENTERTAINER WAYNE NEWTON, who already performs to sellout crowds for 20 weeks a year at the Las Vegas Hilton, is making Branson, Missouri his "home away from home." On Saturday, May 1, 1993, Newton will open the Wayne Newton Theatre, currently under construction in Branson, and will headline there from May to October—encompassing 228 shows for 124 days.



Newton, however, will not be a partner/owner of the theatre. He will be an employee, just as he has been at the Hilton for the past several years. His Hilton contract will remain in force; he will perform there in '93, and he will maintain his longtime residence in Las Vegas. He plans to have a home in Branson as well.

The cost of the project is approximately \$10 million. The size of the theatre will be 70,000 square feet on an 18-acre tract. The stage dimensions will be 100 ft. wide by 70 ft. deep. The Wayne Newton Theatre will be located one-half mile west of Highway 248 on Shepherd of the Hills Expressway and will be fully equipped for handicapped access. The theatre managers are Howard and Jeannie Cotner.

MEANWHILE BACK AT THE RANCH by FRANK JAMES

THANKS RADIO



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CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

OCTOBER 3, 1992



#1 SINGLE: Alan Jackson



TO WATCH: Mark Chesnutt #33



HIGH DEBUT: Alabama #42



#1 INDIE: Dawn O'Day #57

		Total Weeks	Last Week		Total Weeks	Last Week	
1	LOVE'S GOT A HOLD ON YOU (Arista 2447)(CD)	3	9	51	LYN' JUKEBOX (Curb/Capitol 26806)(CD)	51	3
2	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(CD)			52	THE TROUBLE WITH DIAMONDS (MCA 54450)(CD)	52	3
	Chris LeDoux & Garth Brooks	5	10	53	YARD SALE (Mercury 665)(CD)	32	15
3	IN THIS LIFE (Epic 74421)(CD)	6	9	54	RUNNIN' BEHIND (Atlantic 4639)(CD)	34	15
4	WARNING LABELS (Epic 74399)(CD)	4	13	55	ME AND MY BABY (RCA 62254-7)(CD)	46	12
5	WRONG SIDE OF MEMPHIS (MCA 54414)(CD)	8	9	56	FOREVER FORGIVING (American Image 1387)(CD)	48	8
6	NOWHERE BOUND (Arista 2441)(CD)	9	12	57	LONG GONE (Killer 104)(CD)	61	7
7	JESUS AND MAMA (Atlantic 46562)(CD)	12	10	58	A TRIBUTE TO KITTY WELLS (Crest 9208)(CD)	60	7
8	IF I DIDN'T HAVE YOU (Warner Bros. 5630)(CD)	13	7	59	GIVE OUR LOVE ANOTHER TRY (Door Knob 92-382)(CD)	62	8
9	CAFE ON THE CORNER (Curb 1023)(CD)	14	8	60	IT WASN'T MY FAULT (Killer 104)(CD)	65	6
10	GOING OUT OF MY MIND (MCA 54413)(CD)	11	11	61	GIRLS WILL BE GIRLS (D&T 1388)(CD)	63	5
11	COULD'VE BEEN ME (Mercury 703)(CD)	1	12	62	I'LL GET BY (Sha-Fleur)(CD)	64	5
12	NO ONE ELSE ON EARTH (Curb/MCA 54449)(CD)	18	5	63	YOU'LL DO (BUT YOU WON'T DO RIGHT) (Stargem)(CD)	68	4
13	WEAR MY RING AROUND YOUR NECK (Columbia 74418)(CD)			64	I WISH WE DIDN'T NEED NO MONEY (Small Town 51092)(CD)	66	5
	Ricky Van Shelton	15	9	65	WILD TURKEY AND SEVEN-UP (Lion 626)(CD)	67	5
14	THE GREATEST MAN I NEVER KNEW (MCA 54441)(CD)	19	7	66	BRANSON MISSOURI LOVE (Round Robin)(CD)	69	5
15	I WOULDN'T HAVE IT ANY OTHER WAY (RCA 62241-7)(VL)	2	14	67	YOUR HEART TURNED LEFT (AND I WAS ON THE RIGHT) (Playback)(CD)	78	2
16	LORD HAVE MERCY ON THE WORKING MAN (Warner Bros. 5660)(CD)				Melba Montgomery	72	4
	Travis Tritt	22	6	68	MEANWHILE BACK AT THE RANCH (Stop Hunger 1101)(CD)	72	4
17	NEXT THING SMOKIN' (Epic 74415)(CD)	21	7	69	MY FEET IN TEXAS, BUT MY HEARTS IN TENNESSEE (Player Int'l)(CD)		
18	SEMINOLE WIND (BNA 2312)(CD)	25	6		Don Simmons	73	5
19	WE SHALL BE FREE (Liberty 79457)(CD)	27	3	70	THE WAYWARD WIND (Stop Hunger 1102)(CD)	75	4
20	LETTING GO (Liberty 79346)(CD)	23	8	71	I'D DO ANYTHING FOR YOU BABY (Killer 104)(CD)	74	5
21	HEY MISTER (I NEED THIS JOB) (RCA 62290-7)(VL)	24	8	72	THE LAMP (Playback)(CD)	82	2
22	SHAKE THE SUGAR TREE (Arista 2454)(CD)	26	6	73	LEGENDS NEVER DIE (Legend 92145)(CD)	76	4
23	HELP, I'M WHITE AND I CAN'T GET DOWN (Step One SOR 442)(CD)			74	ELEVEN ROSES (Stargem 013)(CD)	77	3
	Geezinslaw Brothers	28	6	75	WHY DON'T WE GET IT OVER WITH (Star Cut)(CD)	79	3
24	I STILL BELIEVE IN YOU (MCA 54406)(CD)	7	13	76	IT'S BEEN ONE OF THOSE DAYS (Kottage 0096)(CD)	81	3
25	IF THERE HADN'T BEEN YOU (Liberty 79417)(CD)	30	4	77	YOU PUT THE SOUL IN THE SONG (Stargem)(CD)	80	4
26	WATCH ME (BNA 62333)(CD)	29	4	78	IF I WERE PRESIDENT (Playback 1366)(CD)	85	2
27	JUST CALL ME LONESOME (Arista 2448)(CD)	31	6	79	I'VE GOT EVERYTHING I EVER WANTED (D&T)(CD)	84	3
28	EVEN THE MAN IN THE MOON IS CRYIN' (MCA 54448)(CD)	37	5	80	THE MEMORIES (THAT STILL HAUNT MY MIND)(Stargem)(CD)		
29	L.A. TO THE MOON (RCA 62332-7)(CD)	33	4		Cousin Glen	83	4
30	THAT'S ME (RCA 622917)(VL)	35	6	81	HERE I GO AGAIN GIRL (L'I Bill 117)(CD)	88	3
31	WHAT KIND OF LOVE (Columbia 7436)(CD)	10	14	82	I LIKE THE WAY YOU THINK (D&T)(CD)	87	3
32	SO MUCH LIKE MY DAD (MCA 54439)(CD)	16	10	83	WHEN I NEED LOVE (Playback)(CD)	89	2
33	BUBBA SHOT THE JUKEBOX (MCA 54471)(CD)	44	2	84	YOU'RE NOT IN LOVE WITH ME (Frontier)(CD)	86	4
34	NOW THAT'S COUNTRY (MCA 54477)(CD)	41	2	85	THIS OLE FEELING (Killer 104)(CD)	DEBUT	
35	WHO NEEDS IT (Step One SOR 444)(CD)	40	2	86	HOT LITTLE NUMBER (Playback)(CD)	90	2
36	KEEP ON WALKIN' (Columbia 74443)(CD)	38	4	87	BOOTIE BUMPIN' DANCIN' FOOL (Step One SOR 441)(CD)		
37	WHEN SHE CRIES (RCA 62334-7)(VL)	39	3		Jack Robertson	55	10
38	NOT TOO MUCH TO ASK (Columbia 74485)(CD)				Lee Roy Parnell	53	20
	Mary-Chapin Carpenter with Joe Diffie	45	2	88	WHAT KIND OF FOOL DO YOU THINK I AM (Arista 2431)(CD)		
39	CRASH COURSE IN THE BLUES (Arista 2461)(CD)	47	2		Dwight Yoakam & Patty Loveless	54	7
40	THERE AIN'T NOthin' I DON'T LIKE ABOUT YOU (Atlantic 82396)(CD)			90	BOOT SCOOTIN' BOOGIE (Arista 2440)(CD)	56	16
	Neal McCoy	42	4	91	MOTHER'S EYES (Columbia 74400)(CD)	59	7
41	NO SIR (Epic 74454)(CD)	43	4	92	IF YOUR HEART AIN'T BUSY TONIGHT (Liberty 79295)(CD)		
42	I'M IN A HURRY (AND DON'T KNOW WHY) (RCA 62336-7)(CD)	DEBUT			Tanya Tucker	58	17
43	LONESOME STANDARD TIME (Mercury 750)(CD)	DEBUT		93	RIDERS IN THE SKY (Alliance 020)(CD)	57	9
44	MY SIDE OF TOWN (Giant 5644)(CD)	49	3	94	NEED NO TROUBLE (615 92CD-S1031)(CD)	70	7
45	THE LETTER (Curb 1008)(CD)	36	21	95	ONE OF THE BOYS (Gypsy 18996)(CD)	71	7
46	YOU AND FOREVER AND ME (Warner Bros. 5511)(CD)	17	15	96	AS LONG AS YOU BELONG TO ME (Warner Bros. 5571)(CD)	91	8
47	TWO SPARROWS IN A HURRICANE (Liberty 79458)(CD)	DEBUT		97	THE WALL (Gallery II 1016)(CD)	92	9
48	LOST AND FOUND (Arista 2460)(CD)	DEBUT		98	TALKING TO THE WALLS (Killer 155AA)(CD)	93	10
49	ONE TIME AROUND (Arista 2444)(CD)	20	9	99	WELCOME TO MY ARMS (Gallery II 1024)(CD)	94	9
50	YOUR GOOD LOVE WON'T GO BAD ON ME (American Image 1387)(CD)			100	SPECIAL FRIEND (Polar 51492)(CD)	95	9
	Eddie Bond	50	8				

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TOP 75 COUNTRY ALBUMS

CASH BOX • OCTOBER 3, 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:
Garth Brooks #2

1	THE CHASE (Liberty 98743)	Garth Brooks	DEBUT
2	BEYOND THE SEASON (Liberty 98742)	Garth Brooks	35 4
3	ROPIN' THE WIND (Liberty 96330)(P8)	Garth Brooks	2 51
4	BRAND NEW MAN (BNA 07822)(P)	Brooks & Dunn	3 56
5	WYNONNA (Curb/MCA 10529)	Wynonna Judd	4 25
6	THE HARD WAY (RCA 66003)	Clint Black	5 10
7	SOMETHING IN RED (RCA 3021)(P)	Lorrie Morgan	6 74
8	NO FENCES (Liberty 93866)(P8)	Garth Brooks	7 105
9	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2)	Travis Tritt	8 67
10	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	9 56
11	AMERICAN PRIDE (RCA 68044)	Alabama	11 5
12	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	10 69
13	GARTH BROOKS (Liberty 90897)(P3)	Garth Brooks	12 159
14	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	13 48
15	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	14 62
16	SEMINOLE WIND (BNA 61029)	John Anderson	15 33
17	READ BETWEEN THE LINES (RCA 61129)(G)	Aaron Tippin	16 28
18	LONGNECKS AND SHORT STORIES (MCA 26630)	Mark Chesnutt	17 21
19	NOW AND THEN (Arista 18685)	Michelle Wright	18 16
20	LIFE IS MESSY (Columbia 47965)	Rodney Crowell	19 17
21	ACES (Liberty 95847)	Liberty	20 48
22	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	21 78
23	ALL I CAN BE (Epic 47468)(G)	Collin Raye	22 54
24	LONG TIME COMIN' (RCA 66001)	Shenandoah	24 16
25	HOLDING MY OWN (MCA 10532)	George Strait	23 21
26	GREATEST HITS PLUS (Columbia 52753)	Ricky Van Shelton	27 5
27	WHAT DO I DO WITH ME (Liberty 95562)(G)	Tanya Tucker	25 61
28	MAVERICK (Curb/Capricorn 26806)	Hank Williams, Jr.	26 30
29	HEARTS IN ARMOR (MCA 10641)	Trisha Yearwood	32 2
30	PUT YOURSELF IN MY PLACE (Arista 8642)(G)	Pam Tillis	28 68
31	STICKS AND STONES (Atlantic 82326)(G)	Tracy Lawrence	29 41
32	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	33 12
33	I THOUGHT IT WAS YOU (Epic 43457)	Doug Stone	31 56
34	THE DIRT ROAD (Curb/Capitol 94260)	Sawyer Brown	34 77
35	SOME GAVE ALL (Mercury 31455)(P2)	Billy Ray Cyrus	1 18
36	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	36 68
37	COME ON COME ON (Columbia 48861)	Mary-Chapin Carpenter	38 10
38	I STILL BELIEVE IN YOU (MCA 10630)	Vince Gill	DEBUT
39	JOSHUA JUDGES RUTH (Curb/MCA 10475)	Lyle Lovett	39 23
40	TEN STRAIT HITS (MCA 654654)(G)	George Strait	40 32
41	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)	Chris LeDoux	42 7
42	FROM THE HEART (Epic 52436)	Doug Stone	43 5
43	t-r-o-u-b-l-e (Warner Bros. 45048-2)	Travis Tritt	45 5
44	FIRST TIME FOR EVERYTHING (Warner Bros. 26820)	Little Texas	41 27
45	GREATEST HITS II (Curb/RCA 61018)(G)	The Judds	44 52
46	GREATEST HITS II (RCA 60140)(G)	Alabama	46 47
47	CAFE ON THE CORNER (Curb 77574)	Sawyer Brown	DEBUT
48	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52695)	Various Artists	DEBUT
49	DON'T GO NEAR THE WATER (Mercury 51061)(G)	Sammy Kershaw	49 41
50	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	50 103
51	GETTING IT DUNN (Warner Bros. 26949)	Holly Dunn	51 13
52	IN THIS LIFE (Epic 48983)	Collin Raye	54 4
53	PUT YOURSELF IN MY SHOES (RCA 2372)(P2)	Clint Black	52 95
54	UP AGAINST MY HEART (MCA 10336)	Patty Loveless	53 52
55	TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A. (Epic 48982)	Waylon Jennings	57 5
56	FREEBORN MAN (Step One SOR 0070)	Cilinton Gregory	55 21
57	WHERE FOREVER BEGINS (Atlantic 782396)	Neal McCoy	56 14
58	REGULAR JOE (Epic 47477)	Joe Diffie	58 32
59	DIAMOND RIO (Arista 8673)(G)	Diamond Rio	30 67
60	THE BEST OF RESTLESS HEART (RCA 610041)	Restless Heart	60 46
61	COUNTRY CLUB (Warner Bros. 36094)(P)	Travis Tritt	61 126
62	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	62 129
63	THIS ONE'S GONNA HURT YOU (MCA 10596)	Marty Stuart	63 10
64	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnutt	64 98
65	TIME PASSES BY (Mercury 846975)	Kathy Mattea	65 76
66	I AM READY (Arista 18691)(P)	Steve Wariner	37 45
67	GREATEST HITS (Curb/RCA 8318)(P2)	The Judds	67 121
68	CONFEDERATE RAILROAD (Atlantic 82335)	Confederate Railroad	68 15
69	WHEN I CALL YOUR NAME (MCA 4232)(P)	Vince Gill	69 121
70	HIGH LONESOME (Warner Bros. 26661)(G)	Randy Travis	48 54
71	SACRED GROUND (MCA 1054)	McBride & The Ride	47 17
72	IF THERE WAS A WAY (Reprise 26344)(G)	Dwight Yoakam	59 95
73	GREATEST HITS (RCA 2277)	Keith Whitley	73 106
74	KILLIN' TIME (RCA 9668)(P2)	Clint Black	74 173
75	CHILL OF AN EARLY FALL (MCA 10204)(P)	George Strait	75 76

A black and white photograph of Clinton Gregory. He is wearing a light-colored fedora hat, a dark suit jacket, a white collared shirt, and a dark tie. He has a mustache and is looking directly at the camera with a slight smile. He is holding a violin in his left hand and a bow in his right hand. The background is dark with a subtle pattern of small white dots, resembling a starry night sky. The lighting is dramatic, highlighting his face and the hat.

Thanks to everyone for playing
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**Mattea Operates On
Lonesome Standard
Time**

By Brad Hogue



Kathy Mattea

KATHY MATTEA didn't become a household name until 1988, when her #1 smash "18 Wheels & A Dozen Roses" earned Single Of The Year honors from the CMA, and both Single Of The Year and Song Of The Year honors from the ACM. After years of being nominated, Kathy Mattea had arrived. Overnight success would be an inaccurate assessment.

Mattea came to Nashville in 1978 after dropping classes at West Virginia University. She worked as a tour guide in the Country Music Hall Of Fame Museum one summer, but for most of her formative years she served as one of the most popular waitresses at a local T.G.I. Friday's restaurant.

Waiting tables financed a moderate apartment on 17th Avenue and supported an entrance into the Nashville music scene as a demo singer. Her total dedication to music finally pushed her beyond the limitations of jingles and demo singing when PolyGram Records signed her as a recording artist. Many hits and six albums later, Mattea has become a staple in country music. In addition to being a favorite on TNN's *Nashville Now* show, Kathy has appeared on the network game show, *Hollywood Squares*, and has garnered mention in the dialogue of the hit movie *Rain Man*.

Her last album, *Time Passes By* is nearing gold sales certification, indicating simultaneous artistic and commercial success. A departure from previous efforts, *Time*

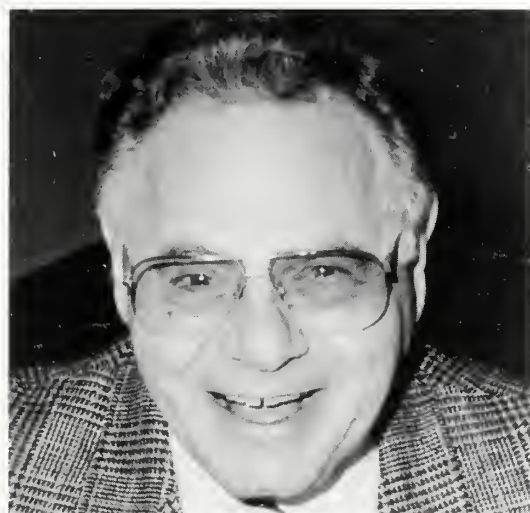
Passes By spurned no instant classics like "Eighteen Wheels." Instead, it revealed a tasteful diversity, acknowledging modern country music's ties to other roots music. The offbeat album offered a version of Julie Gold's "From A Distance" which included acoustic Scottish instruments and bagpipes. Another cut, "Whole Lotta Holes" featured harmonies by the urban folk trio The Roches.

Her latest album, *Lonesome Standard Time*, also refines Kathy Mattea's distinctive sensibility. Producer Brent Maher describes Mattea as "not only a great singer but a real artist, somebody who has a lot of integrity in her music. She wants to appeal to the masses, but she also wants to do it with songs that speak to people and show different sides of her. Kathy has a total sense of music coming before anything else. When you've been CMA Female Vocalist Of The Year twice, things like that get out of shape real quick. It happens a lot in this town; everybody is music, music, music for the first four years of their career, and after that it becomes a little less and a little less. It's a hard thing to combat, but Kathy has a true handle on it."

Lonesome Standard Time places Mattea in a band context with little studio cosmetics glossing over the folk-flavored stylings and stringed instruments. There's a definite live energy captured on the album, especially on songs like "Listen To The Radio," "33, 45, 78 (Record Time)," and the title cut. Brent Maher had planned for this as he attended one of her performances in Denver and "saw a lot of animation and tremendous communication between her and her audience." Maher noticed that she did a version of the Rolling Stones classic "It's All Over Now," which was fabulous. "I put that in my back pocket," Maher said. "We wanted the whole album to have a little bit more tempo than what her other albums had—stepped up a notch."

"Stepped up a notch" is a choice phrase for *Lonesome Standard Time*. Mattea changes producers, further refines her artistry, and once again proves she's ready to take a musical gamble rather than settle for the norm.

THE PLAYBACK STORY



Playback Records was established in 1983 by its President and owner, Jack Gale. Jack began his music business career in radio upon graduation from high school and continued to work in broadcasting for the next 36 years. As a DJ he gained a number of awards including "Disc Jockey Of The Year" from such organizations as Billboard Magazine and The Gavin Report. He also worked as a Music Director, Program Director and eventually owned his own stations in Florida, Missouri, and California.

Along with his involvement in radio, Jack also found himself in the studio on various production projects. His most successful early productions included "Oh Happy Day" and the 1963 novelty hit "Mr. Bassman". Over the years Jack has gone on to produce such major artists as: **Tammy Wynette, Crystal Gayle, Jeannie C. Riley, Waylon Jennings, Tanya Tucker, Margo Smith, Willie Nelson, Charlie Daniels, George Jones, Johnny Cash, Tom T. Hall, Cleve Francis, Jack Greene, Justin Tubb, Stu Phillips** and the list goes on.

Playback Records was originally set up as a television marketing company offering albums via TV mail-order. The company saw immediate success with such albums as: "**The Platters Greatest Hits**", "**Tina Turner Goes Country**", "**Frankie Laine's Gold**", "**Mickey Rooney Favorites**", and "**Ronnie Dove's Greatest Hits**". Despite the initial success of his television campaigns, Gale soon found the market inundated with product and decided to move into more traditional marketing and promoting. He then formed Gallery II Records and for a period of over two years every release from his two labels showed both national and international chart success. Jack then went on to form yet another label called Ridgewood Records while he made a distribution arrangement with CEMA for Playback. Playback has recently moved over to Laurie Records for national distribution.

In September 1991, Jack Gale expanded from his Miami base to also open offices in the United Artists Tower in Nashville. Also, along with his new Laurie distribution agreement, Jack has now set up Playgold International, headed by Len Jinks, which operates out of the Nashville Office and handles Worldwide Bookings of many acts. With three labels, two music publishing firms (Lovey Music (BMI) and Cowabonga Music (ASCAP)) and a production company, Jack notes that, "The older, more established artists will always have a home with us...they will always sell records. But at the same time we're equally committed to helping new artists and songwriters in any way we can."

LABEL ROSTERS:

PLAYBACK The 'flagship' of Jack Gale's three labels, Playback's primary aim is to give tried and true country stalwarts a medium by which they can re-establish their careers, and new artists a chance for National Recognition. Now distributed by Laurie Records, the catalog includes: "**Tommy Cash: The 25th Anniversary Album**" featuring **Johnny Cash, George Jones, Tom T. Hall, and Connie Smith**; "**Charlie Louvin's 50 Years Of Makin' Music**" featuring **Charlie Daniels, Crystal Gayle, Waylon Jennings, George Jones, Melba Montgomery, Willie Nelson and Tanya Tucker**; and a roster that includes: **Jeannie C. Riley, Tommy Cash, Jimmy C. Newman, Sylvie, Jack Blanchard & Misty Morgan, Del Reeves, Leroy Van Dyke, Angela Christie, Michele Bishop, Charlie Louvin, Melba Montgomery, Sammie Smith, George Allison, Becky Egan, Dion Too, Ernie Ashworth, Susan Smith, Robin Right, and Leigh-Ann Lewis.**

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COUNTRY MUSIC

COUNTRY RADIO

By Cory Cheshire

HIGH DEBUTS

1. ALABAMA—"I'm In A Hurry (And Don't Know Why)"—(RCA 62336-7)—#42
2. KATHY MATTEA—"Lonesome Standard Time"—(Mercury 750)—#43
3. TANYA TUCKER—"Two Sparrows In A Hurricane"—(Liberty 79458)—#47

MOST ACTIVE

1. MARK CHESNUTT—"Bubba Shot The Jukebox"—(MCA 54471)—#33
2. MARK COLLIE—"Even The Man In The Moon Is Cryin"—(MCA 54448)—#28
3. GARTH BROOKS—"We Shall Be Free"—(Liberty 79457)—#19
4. STEVE WARINER—"Crash Course In The Blues"—(Arista 2461)—#39

POWERFUL ON THE PLAYLIST—The latest in a series of *Longnecks and Short Stories* from Mark Chesnutt, "Bubba Shot The Jukebox" shoots a straight 10-plus move this week. With a gain of 11, the corny, but uncannily catchy Chesnutt tune, freezes for this week at #33...with a bullet.

Chesnutt's MCA labelmate, Mark Collie, stays strong on the Top 100 with a nine-point conversion to #28. "Even The Man In The Moon Is Cryin'" is Collie's first single off his third album, *Mark Collie*.

Garth Brooks breezes past the 20 mark this week with the gospel-laden "We Shall Be Free." An eight-point jump takes Brooks to #19. Also coming in with an eight-point gainer is Arista's Steve Wariner with "Crash Course In The Blues," inside the Top 40 at #39.



KIKK's new morning hosts, (Bill Taylor (l) and The Bear, got a high-dollar introduction to Texas and the Houston radio station when they hosted Texas' "End of Summer-Million Dollar Drawing" on September 3. Lottery winner Jesus Aimguer is the first million-dollar winner from Houston, the leader in lottery ticket sales in the state.

CMT Top Ten Video Countdown

1. Diamond Rio.....Nowhere Bound (Arista)
2. Trisha Yearwood.....Wrong Side Of Memphis (MCA)
3. Randy Travis.....If I Didn't Have You (Warner Bros.)
4. McBride & The Ride.....Going Out Of My Mind (MCA)
5. Collin Raye.....In This Life (Epic)
6. Sawyer Brown.....Cafe On The Corner (Curb)
7. Wynonna.....No One Else On Earth (MCA)
8. John Anderson.....Seminole Wind (BNA)
9. Travis Tritt.....Lord Have Mercy On The Working Man (Warner Bros.)
10. Billy Ray Cyrus.....Could've Been Me (Mercury)

CMT video countdown, week ending September 23, 1992

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BIG AL DOWNING

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CUT (3) "ME"

NARVEL FELTS

The return of the Legendary "NARVEL FELTS" continues. His last record "LET THE BEST MAN WIN" charted at #47 in Cash Box Hot 100 as well as charting throughout Europe

CUT (2) "WALKING IN MEMPHIS"

DOC HOLIDAY

Doc's last four records were the highest charting Indie Records according to "CASH BOX & TRACKER" All four previous recordings charted in the 40's in the "CASH BOX HOT 100 COUNTRY CHARTS" His version of this grammy winning song should prove to be another WINNER.

CUT (4) "THEY HEARD IT ON THE RADIO"

JULIANNE SMITH

First Runner-up to Miss America, National Spokesperson for True Value Hardware, winner of TV's Star Search, winner on "Be A Star" Nashville Network, are just a few credits that have been earned by this Rising Star. Check out Juliann's first release!

CUT (5) "BREAKING IN A BROKEN HEART"

JAMES CLAYTON

Jim's follow-up to his first release "PAIN IN EVERY WORD" should prove to be another "HIT" for Country Music's Newest Rising Star.

CUT (6) "WEST TEXAS WIND"

SHARRON LEGGETT KEVER

We don't know where she's been hiding but this kid will Blow You Away Check out her first release "It's a Hit"

CUT (10) "MEMORIES GET IN THE WAY"

JULIANNE SMITH & JAMES CLAYTON

Julianne and Jim team up for a Slick Country Ballad

CUT (11) "ACCORDION BOOGIE"

SQUEEZEBOX EDDIE

This one will wake you up in those morning drive times

CUT (9) "BE MY FRIEND TONIGHT"

WAYNE DOUGLAS

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COUNTRY MUSIC

SINGLES

COUNTRY REVIEW

OUT OF THE BOX

■ **GEORGE STRAIT** "I Cross My Heart" (MCA 10651)

Producers: Tony Brown/George Strait

Writers: Steve Dorff/Eric Kaz

Album: *Pure Country*

This one comes from the original motion picture soundtrack album, *Pure Country*, which stars who else but George Strait. Vocals are strong as ever, aimed at jerking a tear or two, and production is what we expect from Tony Brown, with orchestrated instruments as well as twang.

FEATURE PICKS

■ **KATHY MATTEA** "Lonesome Standard Time" (Mercury 314-512)

Producer: Brent Maher

Writers: Jim Rushing/Larry Cordle

Album: *Lonesome Standard Time*

This is the first single from her new album of the same name, and it marks her debut release with Judds producer Brent Maher. It's traditional sounding with tasteful instrumentation set to a live energy vocal recording.

■ **GEORGE JONES & FRIENDS** "I Don't Need Your Rockin' Chair" (MCA 10652)

Producer: Emory Gordy, Jr.

Writers: Billy Yates/Frank Dycus/Kerry Kurt Phillips

Album: *Walls Can Fall*

While this song should be interesting enough to keep him out of the nursing home, it's more like an anthem for the middle-aged crazy. Jones' friends in the last chorus include Clint Black, Travis Tritt, Vince Gill, Alan Jackson, Patty Loveless and Pam Tillis, among others.

■ **RONNA REEVES** "We Can Hold Our Own" (Mercury 778)

Producers: Harold Shedd/Clyde Brooks

Writer: Paul Harrison

Album: *The More I Learn*

This is the tune that caters to Reeves' spunky style, hinted at on "The More I Learn," and overshadowed by heartache in "What If You're Wrong." Reeves' debut album is full of classic boot-scootin' numbers, and "We Can Hold Our Own" is a prime cut.

■ **NORMALTOWN FLYERS** "Country Boy's Dream" (Mercury 314-512)

Producers: Harold Shedd/The Normaltown Flyers

Writers: Brian Burke/Greg Veale/Cal Hale

Album: *Country Boy's Dream*

Sweet fiddle, authentic acoustic, and a buzzin' harmonica set the groundwork for the Normaltown Flyer's second Mercury album and its first single entitled "Country Boy's Dream." The Georgia boys have stayed true to their grass-roots music with a touch of bluegrass added in.

■ **JOY WHITE** "Little Tears" (Columbia 74412)

Producers: Blake Chancey/Paul Worley

Writers: Michael Henderson/Mark Irwin

Album: *Between Midnight And Hindsight*

Making her Columbia debut, Joy White turns to the traditional with her first release, "Little Tears." The slight quiver in her voice and a stirring piano back-up add a good touch.

NEW ALBUM RELEASES

(October 6, 1992) *Lonesome Standard Time*—Kathy Mattea—(Mercury)

(October 6, 1992) *Greatest Hits Vol. I*—Vern Gosdin—(Columbia)

(October 13, 1992) *Life's A Dance*—John Michael Montgomery—(Atlantic)

ALBUMS

COUNTRY REVIEW

■ **Marshall Tucker Band** *Still Smokin'* (Cabin Fever Music 913-2)

Produced by founding members,

Doug Gray and Jerry Eubanks, *Still Smokin'* showcases the artistic combination of rock, country, blues, jazz, and gospel backgrounds for which the Marshall Tucker Band is best known. With Gray's baritone drawl and Eubanks' flute and saxophone work, *Still Smokin'* would have been as comfortable in 1972 as it is today, although the maturity level in the songwriting reveals an understandable mellowness. Highlights include the opening cut, "Frontline," which is a tribute to veterans of Operation Desert Storm, "Two Hearts Fallen," a pop-tinged ballad, and the blues rocker "Full Moon Rising."

—Brad Hogue

■ **Collin Raye** *In This Life* (Epic EK 48983)

The follow-up to his gold debut smash, *All I Can Be*, *In This Life* provides more smooth tenor vocals sung from the heart of Collin Raye. Admittedly influenced by the Eagles, many of Raye's vocal inflections are somewhat reminiscent. From the upbeat swing of "I Want You Bad (And That Ain't Good)," to the sincerity of "Latter Day Cowboy," *In This Life* brings unity to a collection of songs penned by over 19 songwriters. The album is a diverse emotional stimulant leaving the listener with a variety of satisfaction.

—Brad Hogue

■ **Mike Reid** *Twilight Town* (Columbia 48967)

As "A Man With A Hammer," the album's first cut, makes its introduction, Reid fans might hear the faint undertones of *Turning For Home*, Reid's Columbia debut album. While Reid remains loyal to the calling of home, family, and hard work in *Twilight Town*, he also ventures into some true-grit writing such as that showcased in the first radio release, "Keep On Walkin'." Fortunately the songwriter who penned #1's for Ronnie Milsap, Collin Raye, and The Judds, is cranking out that same intimacy on his own album with cuts like "Some Somebody," about hard-core love and the heart-burnin' "Back In The Fire." Reid also includes the song he and Allen Shamblin penned "I Can't Make You Love Me," recorded by Bonnie Raitt, as well as the title cut to Lee Roy Parnell's album *Love Without Mercy*, written by Reid and Don Pfrimmer.

—Cory Cheshire

■ **Radney Foster** *Del Rio, TX 1959* (Arista 07822)

On limited occasion, an artist will emerge with an unfabricated style, strongly adhering to the musical roots many have overlooked. Radney Foster is one of these artists. *Del Rio, TX 1959* has an innocence and believability that can't be faked. Foster even took the trouble of listing the make, model, and year of the instruments used on the album, most of which were pre-1960s. The traditional country in this album is an artistic triumph over the typical traditional country which often tops the charts. This album should have been released in 1959; it would be a classic by now, and Foster would still be receiving royalties, as he is principal songwriter for the entire album. Hats off!

—Brad Hogue

COUNTRY MUSIC



Selavision host Barbara Ann Brown recently visited with country music sensation Billy Ray Cyrus at the Music Mill Studio in Nashville. Ms. Brown also produces the Selavision projects, with Jaguar Film & Video of Nashville handling production. Pictured are (l-r): Jaguar's Richard Riley; Brown; Cyrus; and Jaguar's Sharon Pelton.



TWO OUT OF TWO GEORGES—George Foreman, former heavyweight champion of the world, is featured in the intro to George Jones's latest video for the single, "I Don't Need Your Rocking Chair," on MCA Records. The video was directed by Marc Ball and produced by Kitty Moon for Scene Three Productions. Pictured are (l-r): Danny Ross, Scene Three; Jones, Foreman; and Ball. (Photo Credit: Alan Mayor)



Recently at a record release party at Billy Bob's in Texas, recording artist Chris LeDoux (right) was seen giving Liberty promotion vp Bill Catino a "riding lesson."



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INDIE INSIGHT

INDIE CHART ACTION—Chalking up a four-point move, Dawn O'Day rises to #57 on the Top 100, making her the #1 indie this week. Her single entitled "Long Gone" on the Killer label, stations her in good standing to stay around the Top 100 for awhile. Resigned to the mid-fifties, other indie artists, such as Scott Pennell with the cut, "It Wasn't My Fault," and Mel McQuain with "You'll Do (But You Won't Do Right)," hit a five-point move this week. Pennell takes over the #60 slot, while McQuain rests this week at #63. The biggest gain, however, goes to Playback's Melba Montgomery, whose single, "You're Heart Turned Left (And I Was On The Right)" raced up 10 points after debuting on the charts just last week. It holds at #67 with a bullet. Following her lead was labelmate Ernie Ashworth, who also debuted last week and furthered his single, "The Lamp," 10 points to #72. Only one indie made the debut list this week on the Top 100, and that was Frank Cannon. The Killer artist comes in at #85 with "This Ole Feeling."



Jack Blanchard & Misty Morgan, no strangers to the top of the charts, are at home now at Playback Records. Pictured in the studio after recording their first album on the label are (l-r): Misty Morgan, producer Jack Gale, and Jack Blanchard.

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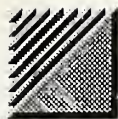
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Indie Feature Picks

■ **JIM PURDY** "The Last True Romance" (615 1036)
Producers: Randy Hauser/Michael G. Smith/Jim Purdy
Writers: C. Craig/J. Hicks
Album: *The Last True Romance*

A sentimental love song set to a waltz theme, "The Last True Romance," trips up only slightly in the chorus, but is well anchored on Purdy's soft tenor vocals.

■ **THE SHADOWS** "Wake Up Little Susie" (MBS 1008)
Producer: Kerry Tolley
Writers: Felice & Boudleaux Bryant

Slowing the pace down a bit, The Shadows cover the Bryants' hit "Wake Up Little Susie." Good harmonies keep the song intact.

■ **MARGARET SMITH** "I Never Could Say No To You" (Killer 156)
Producer: Tommy Dee
Writers: Diane Moorhead/D. Williams

Smith makes a good delivery on "I Never Could Say No To You," a breezy song of surrender.

■ **RICK TYRON** "Goin' To The Sun" (Comstock 2059)
Producer: Patty Parker
Writer: Rick Tyron

Tyron's "Goin' To The Sun" shines through with a catchy lyric, backed by some good steel guitar and harmony vocals.

TOP 5 SINGLES- 10 Years Ago

1. MICKEY GILLEY: "Put Your Dreams Away" (Epic)
2. OAK RIDGE BOYS: "I Wish You Could Have Turned My Head" (MCA)
3. MEL MCDANIEL: "Big Ole Brew" (Capitol)
4. DAVID FRIZZELL & SHELLY WEST: "I Just Came Here To Dance" (Warner/Viva)
5. MERLE HAGGARD & GEORGE JONES: "Yesterday's Wine" (Epic)

TOP 5 SINGLES- 20 Years Ago

1. CONWAY TWITTY: "I Can't Stop Loving You" (Decca)
2. FARON YOUNG: "This Little Girl Of Mine" (Mercury)
3. SONNY JAMES: "When The Snow Is On The Roses" (Columbia)
4. CONNIE SMITH: "If It Ain't Love (Let's Leave It Alone)" (RCA)
5. JERRY WALLACE: "If You Leave Me Tonight I'll Cry" (Decca)

TOP 5 SINGLES- 30 Years Ago

1. BILL ANDERSON: "Mama Sang A Song" (Decca)
2. MARTY ROBBINS: "Devil Woman" (Columbia)
3. JIM REEVES: "I'm Gonna Change Everything" (RCA/Victor)
4. HANK SNOW: "I've Been Everywhere" (RCA/Victor)
5. WEBB PIERCE: "Cow Town" (Decca)

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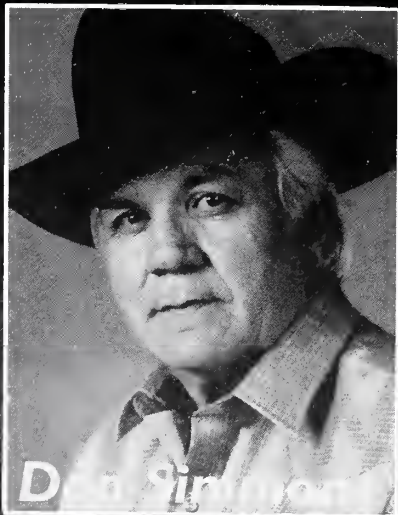
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AMOA Expo '92 Exhibit Hours

Thursday Oct. 1

9:00 a.m. - 10:00 a.m.
Special Distributor Hour (exhibit floor is open to distributors only)
10:00 a.m. - 5:00 p.m.
Exhibit Hall Open (for all show attendees)

Friday Oct. 2

9:00 a.m. - 10:00 a.m.
Special Distributor Hour (Exhibit floor is open to distributors only)
10:00 a.m. - 5:00 p.m.
Exhibit Hall Open (for all show attendees)

Saturday Oct. 3

10:00 a.m. - 4:00 p.m.
Exhibit Hall Open (for all show attendees)

SPECIAL EVENTS

Thursday Oct. 1

Spouses' Program (AMOA ladies will tour a famous Nashville recording studio and then gather for lunch at the popular Cumberland Club).

Friday Oct. 2

AMOA's 1992 Awards Show & Banquet at the Opryland Hotel.

EDUCATIONAL SEMINARS

Thursday Oct. 1

8:00 a.m. - 10:00 a.m.
"What's New in the Industry?"; "Marketing for the '90s"; "Location Profit (Income vs. Return on Investment)"; "Videogame Troubleshooting for Beginners".
11:00 a.m. - 1:00 p.m.
"Depreciation (What Is Correct for Our Industry)"; "Your Employees (Assets or Liabilities?)"; "Pool Tables: Are You Neglecting Your Loyal Equipment?"; "Video Income Down? Turn It Around!"
2:00 p.m. - 4:00 p.m.
"League Play the AMOA Way"; "Retouch, Repair & Renovate: The 3 R's"; "Computers: Friend or Foe?"; "How To Make A CD Jukebox Sound Like A CD Jukebox?"

Friday Oct. 2

2:00 p.m. - 4:00 p.m.
"League Play the AMOA Way"; "50 of the Best Ideas in Management"; "Quality Assurance".

Saturday Oct. 3

Noon - 2:00 p.m.
Video Lottery

AMOA '92—It's Back

By Doc English

AMOA NASHVILLE—What can you expect other than Elvis sightings? Lotsa space rented means lotsa equipment, means lotsa decisions as you travel the exhibit floor at the Opryland Hotel, October 1-3.

Video Lottery—Simple. Either your state has it, or it doesn't. Many operators are still hoping it's the pot of gold at the end of the rainbow.

Staples—No, not the office supply. Dart, music, pinball and pool. They have been excellent. Pinball has been a boon to the bar, taking up the slack for the lack of adult-oriented videos. Trade-in prices have remained high, on average higher than videos. As for the pool table, it is one of the few items where price per play has gone up appreciably, especially in proportion to the cost of the equipment.

Videos—Expect 1001 versions of *Streetfighter*! The demand for blood and guts continues. Not a testimonial to imagination and creativity.

Unless you consider imaginative and creative how to make a game bloodier and gutsier than its predecessor! If you haven't done so already, pay attention to SNK's *NEO GEO*. With high quality software priced at \$300 to \$500, the game doesn't have to earn \$600 a week to be a winner. It's the old ROI chestnut. Base your judgment on ROI, not just a quick return on investment.

Speaking of ROI, you will probably see a cornucopia of big ticket games. The price tags exceeding \$10,000 in many cases may frighten you away. However, remember that these games usually have an interminable life span. The price of Sega's *Afterburner* sit-down gagged people at first, but when the collections rolled in the critics became champions, and several years later the game still makes respectable money and still has value on the trade-in market. Scrutinize them with care.

Redemption—May require your most thoughtful decision. Redemption games are expensive, probably too expensive, but redemption continues to be the hottest trend in the business. The family amusement center is now the most fashionable type of location, a type that requires the outlay of major money. Even on a smaller scale, redemption requires significant capital. Why? Like potato chips, you can't buy just one. Redemption games feed on each other. You need a bank of skeeballs, several pusher-style games. An isolated game here and there just won't succeed. And the number of redemption games available will not ease your decision. You could probably compile a stack of brochures an inch thick without a clue as to what will make you money. Rely on your distributor and veteran redemption operators for help.

New Technology—At every show operators and distributors hope for breakthrough technology that will send the industry, and profits, soaring to new levels, high up in the sky. Virtual reality is the new darling, but is it affordable except for the mega-arcade? Has the technology been perfected yet or will it be rushed to market too soon? You may see more lasers, but that technology has had as many downs as ups. Holograms? Sega will have something to complement *Time Traveler*. The number of games with digitized graphics will more than likely grow. That more modest technological jump seems to be successful, but not earth-rattling.

In the final analysis, whatever you do, whatever you decide, be sure to check all nooks and crannies for equipment. The next hit could come from anywhere. Happy hunting!

Where To Go...What To See...In Nashville

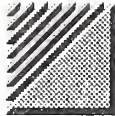
By Jamie Compasio

NASHVILLE—Call it "Music City USA" or "Athens of the South," by either nickname it is still Nashville, Tennessee! Settled in 1779 (and made state capital in 1843), this city, located in Davidson County, is known throughout the world as the capital of country music. It is here that country music has left its mark.

It was in 1927 that announcer George D. Hay first coined the phrase "Grand Ole Opry," which has prevailed to this day. During the month of October the Grand Ole Opry celebrates its 67th birthday, with three days of celebration in true Opry fashion. There will be performances, photo and autograph sessions with various celebrities and a country-style buffet dinner. However, do not let the birthday excitement mislead you. An evening spent at the Grand Ole Opry at any time can be equally thrilling. With artist lineups scheduled weekly, who knows who will be performing among the 20 to 25 artists on a given night? It could be an old country favorite like Loretta Lynn or Crystal Gayle or perhaps the next Garth Brooks or Billy Ray Cyrus. Ticket prices range from \$10.50 to \$14.50 and are well worth it.

Located only minutes away from the Grand Ole Opry is Nashville's famed Music Row where much of the country music we hear is created. Also in the vicinity is the Country Music Hall of Fame and Museum which boasts among its exhibits Elvis Presley's "Solid Gold Cadillac," and examples of the variety of music (bluegrass, Cajun, Western-swing, cowboy and honky tonk) which are all grouped together under the term "country."

Not far from Music Row in Centennial Park is the Parthenon, a building constructed for Tennessee State Centennial and housing both modern and classic artwork which includes a 42-foot statue of the Greek



COIN MACHINE

goddess Athena. This building is also the only exact-size replica of the ancient Parthenon in Greece.

A number of specialty museums are located in and around Nashville and are sure to please everyone who visits. There is the Car Collectors Hall of Fame featuring cars owned by country music stars and John Kennedy's Lincoln Continental Parade Car among its collection of 45 cars. A bit of a ride in Lynchburg will take you to the Jack Daniels Distillery where visitors can see how the whiskey is made, step-by-step. For beer can collectors, there is the Museum of Beverage Containers and Advertising just north of Nashville. Over 30,000 antique beer and soda cans are on display along with antique soda bottles and examples of brewery advertising that are certain to bring back memories—fond or otherwise! Keeping the child in all of us in mind, Nashville also boasts the Nashville Toy Museum. On permanent display are toy boats, soldiers, trains, antique dolls and bears from the past.

Adjacent to the Opryland parking lot is the General Jackson Showboat, offering a variety of sightseeing, entertainment and dining cruises throughout the day and evening. Cruises last between two and three hours and may include tours of downtown Nashville and Ryman Auditorium (original home of the Grand Ole Opry). Each cruise features live entertainment and full musical productions. Buffets are available during daytime cruises with full three-course dinners and stage shows on the evening cruises.

Another good combination of dining and entertainment can be found across from the Opryland Hotel. The Nashville Palace and Nashville Night Life restaurants offer selections of food including barbecue, steak, chicken and fish. The free entertainment is an added benefit.

Nashville is also proud of its many malls. With nine major malls, there is certain to be something to soothe even the most savage shopping beast. All of the malls are located in the downtown area. Also downtown are stores and even specific malls for antique collectors.

Nashville in October is also a nice time to venture out-of-doors for some golf, perhaps, at one of Nashville's many courses; or to just witness the wonders of autumn as the leaves change from the bright greens of summer to the rusts and oranges of fall. Whichever your preference, keep in mind that the average daytime temperature there is 60 degrees, so a light jacket might be a good idea.

With a city as diverse as Nashville, there will be something to please everyone who will be coming to town for AMOA Expo '92. The malls, the parks and the museums are interesting to visit. Bear in mind, though, that Nashville is first and foremost, music!

NSM's "Performer-Classic" Debuts At AMOA Show

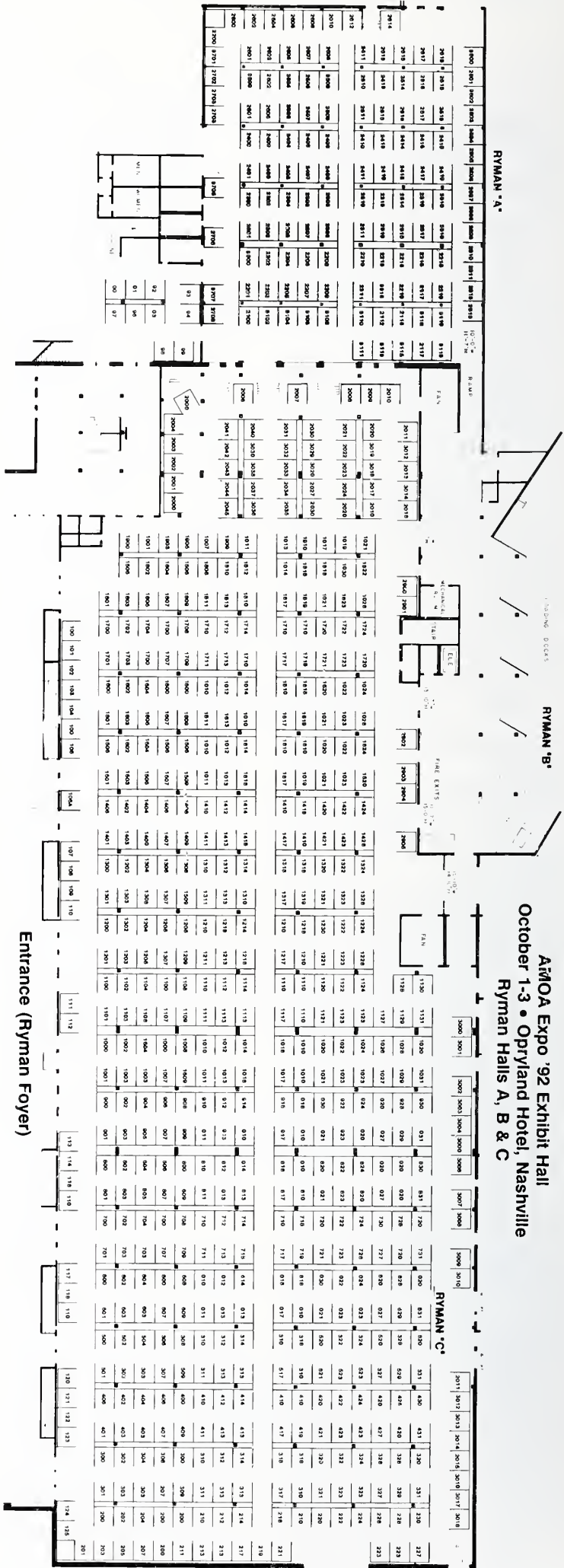
CHICAGO—With an eye to the present, and future, requirements of the jukebox operator, NSM has introduced the latest model in its popular line of CD jukeboxes. It is called the Performer-Classic and it represents the outstanding performance, quality and sound this factory has long been noted for; and also reflects the improvements in cosmetics and design that NSM has been concentrating on since the introduction of the Performer-Grand late last year. The emphasis on appearance and reliability are equally spent.

A photo of this machine was not available at press time. However, we can tell you it is quite a beauty, dressed in bold swaths of bright blues and reds; lit and mirrored to continuously shower color on itself and the floor around it to immediately attract location patrons. The animated "laser chase" lighting at the very top of the machine will catch your eye from no matter where you are standing.

As noted by NSM-America president Rus Strahan, the Classic is an "economy" jukebox...significantly smaller in size to fit into even the most space conscious locations...and, most importantly, it is priced "substantially less than other full-featured jukeboxes."

Strahan also passed along another very important observation with regard to "changing sound technology" and "evolutions in CD technology" which NSM is addressing now.

"NSM is the only company to my knowledge that is building in advanced features and, 'acomodations', right now—into today's NSM jukeboxes," he explained, "so that our equipment can hope to handle forthcoming changes in technology." He went on to point out that "the extra costs for these currently unused features is looked upon as 'insurance' by NSM...against NSM operators being outmoded by technology changes."



AMOA Expo '92 Exhibit Hall
October 1-3 • Opryland Hotel, Nashville
Ryman Halls A, B & C

3 FOR THE SHOW



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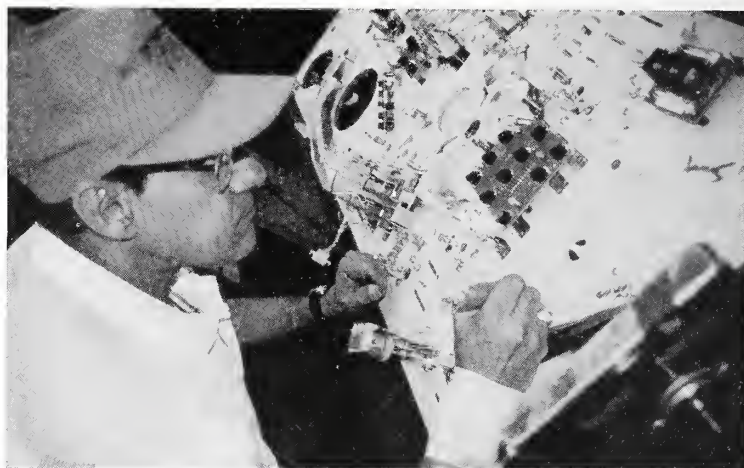
Historic Achievement At Williams Bally/Midway As *The Addams Family* Becomes Best Selling Pin Of All Time!

CHICAGO—Creepy...Kooky...Spooky...Ooky—*The Addams Family* broke upon the scene and made history as a big screen blockbuster that garnered international acclaim. Well, of equal significance is the recent announcement by Williams Bally/Midway that *The Addams Family* has become the all-time greatest selling, most successful pinball machine in the history of the industry!

At a time when pinball continues to enjoy a worldwide renaissance that is attracting a much larger and broader audience of players, *The Addams Family*, in many ways symbolizes just how far this venerable leisure time entertainment artform has come.

Commenting on the landmark achievement, vice president of sales Joe Dillon, stated that "much credit has to go to the entire Bally pinball design team, but also, most importantly, to all of our distributors and operators around the world for supporting us and making *The Addams Family* such a resounding success." Admitting that the demand for pinball has exploded in recent years, Dillon continued, "we are honored by this accomplishment because it truly exemplifies the entire Williams Bally/Midway commitment to always produce the best quality, most innovative equipment in the industry...games that continually excel on location with solid earnings over the long haul and resale value that is still second to none."

The accompanying photos depict the history-making achievement and the many individuals who contributed to it.



Significant for the record-breaking game is the fact that everyone responsible for creating and building it, signed their names as it went down the production line.



Media and camera crews were everywhere to capture the history-making event. Here Pat Lawlor is being interviewed for an upcoming feature on public television.



The assembled masses from manufacturing, design, sales, marketing and management celebrate "the best selling pinball of all time."



Neil Nicastro, Ken Fedesna (r) and Roger Sharpe (l) strike a pose with the special "gold" edition of *The Addams Family* along with the design team: Pat Lawlor, Larry DeMar, Mike Boon, John Krutsch, Scott Slomiany and (not pictured) John Youssi and Chris Granner.



Here we have the proud parents of *The Addams Family*—Pat Lawlor and Larry DeMar at the "gold" edition.

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- Laser technology with interactive live-action.
- Add coins to continue play
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GAME PLAY:

As the player saves the townspeople he receives more clues to the whereabouts of MAD DOG McCREE. The player interacts within a true-to-life western movie; the first in the amusement game industry.



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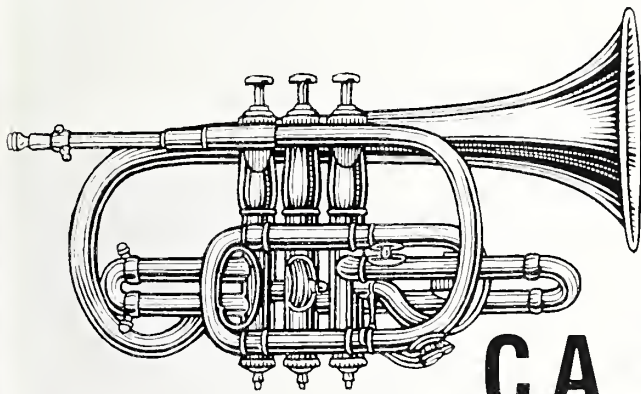
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COIN MACHINE

Atari's *Moto Frenzy Mini Deluxe*

CHICAGO—Atari Games is currently shipping the "Mini Deluxe" 2-player version of *Moto Frenzy*, which offers head-to-head competition on six unique motocross tracks.

Moto Frenzy Mini Deluxe is a one or two-player sit-down game featuring high-speed, off-road motorcycle racing and shooting action. Each track has challenging obstacles such as rivers to cross, trees, rocks and the cheering crowd to avoid or blast out of the way. Enhancements include the realistic handlebar controls, with a vibrating twist-grip throttle, and "rump-thump" to add to the excitement.

There are six different player-selectable tracks (each presenting unique obstacles). The venue runs the course from Los Angeles, to Maui, to Utah, Las Vegas, Kenya and, finally, the Polar Bears attack in the Norwegian race.

The race is a timed lap format with extended play for lap completion, bonuses for special stunts, and flashing targets to shoot for turbo speed. Atari's "rump-thump" feature maximizes player competition. When a player is shot by another motorcycle rider or is off-track, a solenoid thumper is activated, giving a tactile thump under the

fiberglass seat. In addition, the twist-grip throttle control vibrates to give players a realistic motor-cycle feel.

To maximize earnings, operators can link up to two units for four-player, head-to-head competition. With four players in the race, all are allowed to continue play as long as at least one player crosses the finish line within the time allotted.

Further information may be obtained through factory distributors or by contacting Atari Games, 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.



Atari's *Moto Frenzy Mini Deluxe*

Alvin G & Co.'s *U.S.A. Football*

CHICAGO—*U.S.A. Football* is the latest two-ended one or two-player novelty type machine released by Alvin G & Co. and it employs the factory's patented "Switch Flippers" (for simultaneous play), "Auto Flip" and a new scoring system called "Designated Scoring."

The play action puts you right in the thick of this exciting sport. Try for a field goal or a touchdown; go for the timed "extra point" which comes after a touchdown is scored; and don't forget "pinball points" for a replay and "instant touchdowns". All of the thrills and challenges of football are right here—including interceptions and penalties for loss of yardage!

U.S.A. Football's features include total end-to-end playboard action using offense and defense flippers; and three drop targets that advance yardage lights. Hitting all three of your opponent's flippers will light "interception" and completing the three drop targets will make way for the "instant touchdown."

Operators will appreciate the

machine's extensive bookkeeping and diagnostic capabilities. When the game is not in use, it plays itself via the "attract mode," and the factory stressed that *U.S.A. Football* is ideal for tournament play. So get on your jersey and go for it!

Further information may be obtained through factory distributors or by contacting Alvin G & Co., 905 W. North Ave., Melrose Park, IL 60160.



Alvin G & Co. *U.S.A. Football*

American Laser Games' *Mad Dog II: The Lost Gold*

CHICAGO—*Mad Dog II: The Lost Gold* is the new Western shoot-out game being introduced by American Laser Games at AMOA Expo '92 in Nashville.

The setting is the Old West and the challenge is to find the gold treasure that is hidden in a cave. Players get half a map from a dying prospector and the other half from a mission padre; and have a choice of three guides—Buckskin Bonnie, The Professor or Shooting Beaver—to assist them in their search. Incidentally, the choice of guides determines the various scenarios players encounter. The quest is a challenging one, with many obstacles along the way, such as nasty Mad Dog McCree's sharpshooting henchmen, renegade Indians, banditos and other bad guys. All of the exciting scenarios lead to a lengthy 30-man shootout, a final showdown with Mad Dog and a chance to view the contents of the treasure chest.

Mad Dog II... gives players plenty of motion during the course of play to sharpen their shooting skills. Some of the trickier shooting scenes include target practice from the top of a moving stagecoach, hitting bad guys that are shooting from a moving train (while sparing innocent passengers), and rescuing the guides from dangerous situations without hitting them.

"This game has more sound, motion, action and storyline options than any previous game we have created," stated Robert Grebe, president of American Laser Games. "We expect *Mad Dog II* will be just as popular, if not more so, than the original *Mad Dog McCree* was in arcades around the world."

Mad Dog II: The Lost Gold was filmed on location in New Mexico at the Eaves Movie Ranch and the Bonanza Creek Ranch near Santa Fe, and on the Cumbres and Toltec Scenic Railroad, a historic narrow-gauge steam train in Chama, NM. The cast included 45 actors and actresses, stunt men and women and members of the New Mexico Gunfighters Association, and the production crew included people from Southwest Productions.

For Nintendo's SNES

In August, American Laser Games signed an agreement with Nintendo to develop product for SNES, the Super Nintendo Entertainment System. ALG is

authorized to produce real-time, live-action interactive games which can be used in Nintendo's home television entertainment systems with a CD ROM accessory. Nintendo is expected to introduce its new CD Rom accessory late next year. *Mad Dog II* will be one of ALG's five game titles to be considered for the new format.

The original *Mad Dog McCree* became one of the top-grossing video games in the world in 1991, with over 1,500 units in distribution. It has been translated into five languages—Japanese, French, German, Italian and Portuguese. The 33-inch screen deluxe model of *Mad Dog McCree* is distributed worldwide through H. Betti Industries and Betson Pacific. *Mad Dog McCree II: The Lost Gold* will be available with a large-as-life 50-inch screen, as well as the 33-inch screen. The original *Mad Dog McCree* was recently introduced in a 25-inch upright model to satisfy the needs of smaller locations.

American Laser Games is headquartered at 4801 Lincoln Road N.E., Albuquerque, New Mexico 87109.



Mad Dog on Gallin Gun



Banditos



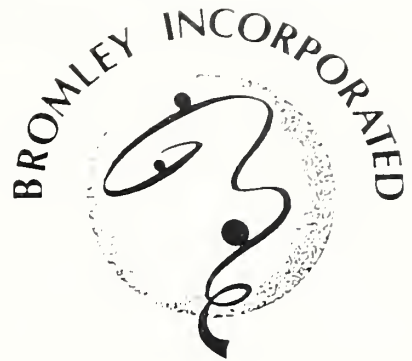
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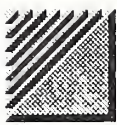
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Nashville

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International Exhibition & Educational Seminar for the
Coin-Operated Amusement, Music & Vending Industry



COIN MACHINE

ON OCTOBER 2 Hank Williams, Sr. will be honored by the Amusement and Music Operators Association (AMOA) at their annual Awards Banquet during AMOA Expo '92. Each year the association honors both a living and deceased recipient with the Jukebox Living Legend Award. Hank Williams, Sr. has been tapped to receive the deceased award.

Williams, the perennial country music patriarch, has been honored for pioneering the sound and style of the art. Songs such as "I'm So Lonesome I Could Cry," "Jambalya" and "Your Cheatin' Heart" were signature Williams classics because they combined raw talent with an emotional draw which immortalizes Williams as a singer and as a person. His personal life alone reads like a country song, and it is this endearing trademark which singles Williams out as a true legend of country music.

Born Hiram King Williams in 1923, the young musician started singing in church choirs in his hometown, Mount Olive, Alabama, and was later introduced to rhythm and blues by Rufe Payne, a black street singer in Greenville where Williams moved in 1935. While most connect Williams with Montgomery, Alabama, he did not move there until 1937, at which time he formed his Drifting Cowboys band and started working at a local radio station.

Williams' eventual partnership with music publisher Fred Rose in Nashville facilitated his recording and songwriting career, with Rose acting as editor and career manager. By 1947 Rose had coordinated a contract for Williams with the newly founded Metro-Goldwyn-Mayer label, as well as a job at KWKH in Shreveport, Louisiana. "Lovesick Blues" was Williams' first honky-tonk smash single at MGM. By 1952 Williams was polishing off nearly 30 Top 10 country records, and Rose was placing his songs with pop singers such as Tony Bennett and Joni James.

The source of many of Williams' classic heartache songs proved the nemesis in his personal life. Succumbing to alcohol and drugs in the wake of spinal ailments and emotional upheaval caused by the breakup of his marriage, Williams died in the back of a limousine en route to an Ohio concert, on New Year's Day, 1953.

BARBARA MANDRELL will be headlining the AMOA Expo '92 Banquet Awards dinner October 2, entertaining nearly 1,000 coin operators. One of country music's most honored recording artists and entertainers, Mandrell has been in the business for over 30 years and has been honored with some 60 major awards, including a Dove Award in 1983 for Gospel Album of the Year and a Grammy for Best Soul Gospel Performance with Bobby Jones and New Life, in 1984. She is the first artist ever to win the Country Music Association's Entertainer of the Year Award for two consecutive years (1980, 1981), and she was also twice voted CMA's Female Vocalist of the Year. She has received nine People's Choice Awards, six American Music Awards, and nine Music City News' fan-voted country awards, including the Living Legend Award.

In addition, Barbara, wife and mother to three, has published her autobiography, *Get To The Heart; My Story*. She and sisters Louise and Irlene starred for two seasons on *Barbara Mandrell and the Mandrell Sisters* variety show, which became TNN's highest-rated show when it re-aired on the network. Barbara continues to host many star-studded events including *Hats Off To Minnie: America Honors Minnie Pearl*, which airs on TNN, October 26. *The Best of Barbara Mandrell*, her 32nd album to date, has just been released on Liberty Records.

AAMCF To Honor Leah Bettelman

CHICAGO—Each year, the American Amusement Machine Charitable Foundation honors a coinbiz dignitary at an Appreciation Dinner, which takes place during the annual ACME convention. Honorees are singled out for distinguished contributions and service to the coin-op industry.

All previous recipients have been men. Next year, however, will mark the first time a woman is being so honored. She is Leah Bettelman of C.A. Robinson & Co., and it is most fitting that AAMCF has chosen to pay tribute to this very exceptional lady. *Cash Box* would like to join her colleagues and the members of the trade in extending sincere congratulations to Leah.

The dates of the 1993 ACME convention are March 11-13, 1993. The convention site is the Sands Convention Center. The site for the AAMCF Appreciation Dinner is yet to be announced.

Konami's Lethal Enforcers

CHICAGO—You are a detective in the toughest section of the city, and you are constantly called upon to exert your authority against the most dangerous of criminals. Challenge—excitement—thrills—this is Konami's hot new gun game called *Lethal Enforcers!*

The action begins when you are called to the scene of a bank robbery in progress and must proceed to help the patrolman on duty by shooting the robbers but making certain not to hit innocent victims. When the perpetrators escape, unscathed, your skill is tested during an ensuing high-speed car chase. Then, it's off to Chinatown where the objective is to protect the citizens from violent ninjas and more gun-toting villains. Once this situation is controlled, you proceed to Metro Airport to neutralize a hijacking attempt. Are you getting tired? Forget it. You are needed at the city port where a major drug deal is taking place. Your final call is to a chemical plant where a highly volatile condition is in progress where you must watch out for hidden enemies, toxic explosions, and also be prepared for an intense night vision challenge. The action is hot, heavy and non-stop throughout play, which ac-

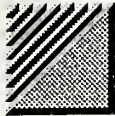
counts for the appeal (and earnings) this game has been enjoying on test.

Lethal Enforcers is a 2-player, upright gun game, with digitized graphics buy-in and continuation, operator adjustable features (English or Spanish on-screen language display), easily accessible diagnostics display, and incredibly realistic graphics. The game can be played in two different modes; the standard (as described above) or the street version, where players can select which scene they want to play in any given order.

Lethal Enforcers will be showcased in the Konami exhibit at AMOA Expo in Nashville.



Konami's *Lethal Enforcers*



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