The Commitments
SONGWRITER OF THE YEAR
PAUL OVERSTREET

BLACK COFFEE
Hillory Kanter
Even Stevens
ESP Music
Great Cumberland Music

BLACK VELVET
David Tyson (SOCA)
EMI-Blackwood Music, Inc.

BRING BACK YOUR LOVE TO ME
John Hiatt
Careers-BMG Music Publishing, Inc.
Whistling Moon Traveler Music

BROTHER JUKEBOX
Paul Craft
Black Sheep Music
Screen Gems-EMI Music, Inc.

CHAINS
Hal Bynum
Andite Invasion
Silverline Music, Inc.

CRAZY IN LOVE
Randy McCormick
Even Stevens
Screen Gems-EMI Music, Inc.

DADDY'S COME AROUND
Paul Overstreet
Scarlet Moon Music

DANCY'S DREAM
Monty Powell
Resaca Beach Publishing

THE DOMINO THEORY
Beckie Foster
Bill LaBounty
Honeyfarm Music
Screen Gems-EMI Music, Inc.

DON'T GO OUT
Bill Lloyd
Careers-BMG Music Publishing, Inc.

DUMAS WALKER
Greg Martin
Doug Phelps
Ricky Lee Phelps
PRI Songs, Inc.
Three Headed Music

FEED THIS FIRE
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

FOURTEEN MINUTES OLD
Dennis Knutson
Patrick Joseph Music, Inc.

FRIENDS IN LOW PLACES
Dewayne Blackwell
Careers-BMG Music Publishing, Inc.

GHOST IN THIS HOUSE
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

GOOD TIMES
Sam Cooke
ABKCO Music, Inc.

HARD ROCK BOTTOM OF YOUR HEART
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

HELP ME HOLD ON
Travis Tritt
Post Oak Publishing
Tree Publishing Co., Inc.

HILLLIBILLY ROCK
Paul Keenerley
Irving Music, Inc.
Littlemarch Music

HOLDIN' A GOOD HAND
Rob Crosby
Songs Of Grand Coalition

I FELL IN LOVE
Perry Lamark
Lamek Publishing

I MEANT EVERY WORD HE SAID
Curly Putman
Tree Publishing Co., Inc.

I WATCHED IT ALL (ON MY RADIO)
Lionel Cartwright
Long Run Music
Silverline Music, Inc.

I'M GONNA BE SOMEBODY
Stewart Harris
Edisto Sound International
Sony Songs, Inc.

I'M OVER YOU
Tim Nichols
Zack Turner
Coburn Music USA
Hannah's Eyes Music, Inc.

I'VE COME TO EXPECT IT FROM YOU
Dean Dillon
Jessie Jo Music
Music Corporation Of America, Inc.

IN ANOTHER LIFETIME
Steve Hill
Chris Hillman
Bar-None Music

IT'S YOU AGAIN
Skip Ewing
Mike Geiger
Acuff-Rose Music, Inc.

JUKEBOX IN MY MIND
Dove Gibson
Ronnie Rogers
Maypop Music

LEAVE IT ALONE
Bill Lloyd
Careers-BMG Music Publishing, Inc.

LIFE'S LITTLE UPS AND DOWNS
Margaret Ann Rich
Makamillion Music

LOVE CAN BUILD A BRIDGE
Naomi Judd
Paul Overstreet
Kentucky Sweetheart Music
Scarlet Moon Music

LOVE ON ARRIVAL
Dan Seals
Pink Pig Music

LOVE WITHOUT END, AMEN
Aaron Barker
Bill Butler Music
O-Tex Music

MANY A LONG AND LONESOME HIGHWAY
Will Jennings
Blue Sky Rider Songs
Willin' David Music

NEVER HAD IT SO GOOD
John Jennings
Obie Diner Music

NEVER KNEW LONELY
Vince Gill
Benefit Music

NO MATTER HOW HIGH
Joey Scarbury
Even Stevens
ESP Music
Great Cumberland Music

NOBODY'S TALKING
Sonny Lemaire
Randy Sharp
Sun Mare Music Publishing
With Any Luck Music
AWARDS 1991

AND PUBLISHERS OF THE YEAR'S MOST PERFORMED SONGS

OH, LONESOME ME*
Don Gibson
Acuff-Rose Music, Inc.

OKLAHOMA SWING
Vince Gill
Benefit Music

ON DOWN THE LINE
Kastan
Songs Of Polygram International, Inc.

ON SECOND THOUGHT
Eddie Rabbitt
Eddie Rabbitt Music Publishing

ONE MAN WOMAN
Paul Kennerley
Irving Music, Inc.

OVERNIGHT SUCCESS
Whitney Shofer
Acuff-Rose Music, Inc.

PASS IT ON DOWN
Teddy Gentry
Randy Owen
Will Robinson
Rannie Rogers
Maypop Music

PRECIOUS THING
Steve Wariner
Steve Wariner Music, Inc.

PUT YOURSELF IN MY SHOES
Shake Russell
Red Brazas Music, Inc.

QUITTIN' TIME
Roger Linn
Robray West Music

RICHEST MAN ON EARTH
Paul Overstreet
Scarlet Moon Music

RIGHT IN THE WRONG DIRECTION
Hank Cochran
Mack Vickery
Tree Publishing Co., Inc.

RUMOR HAS IT
Bruce Burch
Larry Shell
Ensign Music Corporation
Millhouse Music

RUNNIN' WITH THE WIND
Reed Nielsen
Eddie Rabbitt
Eddie Rabbitt Music Publishing
Englishtown Music

SEEIN' MY FATHER IN ME
Taylor Dunn
Paul Overstreet
Scarlet Moon Music

SHE CAME FROM FORT WORTH
Fred Koller
Lucrative Music

SHE'S GONE GONE GONE
Horlan Howard
Tree Publishing Co., Inc.

SOMEONE ELSE'S TROUBLE NOW
Pam Tillis
Tree Publishing Co., Inc.

SOONER OR LATER
Beckie Foster
Bill LaBounty
Screen Gems-EMI Music, Inc.

SOUTHERN STAR
Steve Dean
Roger Murrah
Tom Collins Music Corporation

STRANGER THINGS HAVE HAPPENED
Roger Murrah
Keith Stegall
Murrah Music
Tom Collins Music Corporation

THESE LIPS DON'T KNOW
Horlan Howard
Tree Publishing Co., Inc.

TILL I CAN'T TAKE IT ANYMORE
Ulysses Burton
Clyde Otis
Alley Music Corp.
Iza Music Corp.
Trio Music Co., Inc.

WALK ON
Steve Dean
Lannie Williams
Tom Collins Music Corporation

WALKIN', TALKIN', CRYIN',
BARELY BEATIN' BROKEN HEART
Roger Miller
Justin Tubb
Tree Publishing Co., Inc.

WALKING SHOES
Paul Kennerley
Irving Music, Inc.
Littlemarch Music

THE MOST PERFORMED SONG OF THE YEAR
(PERCY J. BURTON AWARD)

"HARD ROCK BOTTOM OF YOUR HEART"
HUGH PRESTWOOD
CAREERS-BMG MUSIC PUBLISHING, INC.

WANTED
Charlie Craig
EMI-Blackwood Music, Inc.

WHEN I CALL YOUR NAME
Vince Gill
Benefit Music

YET
Sonny Lemaire
Randy Sharp
Sun More Music Publishing
With Any Luck Music

YOU REALLY HAD ME GOING
Holly Dunn
Careers-BMG Music Publishing, Inc.

* Fourth Award
INSIDE THE BOX

CASH Box's Marketing Commitments

In an exclusive interview, MCA marketing veep Geoff Bywater gives Cash Box an inside look at how the label is marketing the smash soundtrack from the film, The Commitments. With creative planning and strategy, MCA has been able to push sales close to the platinum mark and near the Top 10 on the album chart.

—see page 9

ON JAZZ

Remembering Miles

Cash Box's New York editor Lee Jeske was one of the few journalists that the late jazz great Miles Davis seemed to get along with and open up to. In this column, Jeske recalls some of his experiences with the legendary trumpet player who died last week at age 65.

—see page 11

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ATCO/EAST WEST—Pictured above (lr) are: Atco/EastWest senior vice president Merlin Bobb, co-president Harry Palmer, chairman/CEO Sylvia Rhone, co-president Vince Faraci and executive vice president Craig Lambert.

MERGE RIGHT, YIELD LEFT: Atlantic Records has combined its ATCO and EastWest divisions into a single unit, ATCO/East West. The freestanding division will be headed by chairman/CEO Sylvia Rhone, formerly co-president/CEO of East West. The rest of the executive staff shapes up as: Vince Faraci and Harry Palmer, co-presidents; Craig Lambert, executive vice president; and Merlin Bobb, senior vice president. They will be working with a combined staff—a diminished version of the two imprints' previous staffs—while the two labels' artists will retain their separate label identities.

MO' MARIAH, MUCH MO': Mariah Carey's self-titled album debut recently marched to the multi-platinum sales plateau of six million units, sort of topping last month's RIAA list of such things, if you don't count Pink Floyd's ancient Dark Side of the Moon, which sold its 12 millionth copy last month. Right: 12 million. Among the other albums scaling the multi-platinum heights: Michael Bolton's Soul Provider (four million) and Time, Love and Tenderness (two million), C+C Music Factory's Gonna Make You Sweat (three million) and M.C. Hammer's Let's Get Started, Paul Simon's Rhythm of the Saints, Natalie Cole's Unforgettable, With Love and Paula Abdul's Spellbound (two million each).


Doing the gold album thing were Robin Hood, Homebase, C.M.B., Tom Petty's the Heartbreakers' Into the Great Wide Open, Heavy D & the Boyz' Peaceful Journey, the Geto Boys' We Can't Be Stopped, Dwight Yoakam's If There Was a Way, the Boyz' N' the Hood soundtrack, Alice in Chains' Facelift, Doug Stone, Oingo Boingo's Dead Man's Party, 3rd Bass' Doo-Right of Doo-wop, Candy Dulfer's Sexuality, Gerardo's Mo' Bita, Mark Chesnutt's Too Cold at Home and Mason Williams' Mannheim Steamroller's Classical Gas.

COMING SOON: The long-awaited Phil Spector box set, Phil Spector Back to Mono (1958-1969), will finally arrive from ABKCO, Nov. 5, all five CDs of it... Two Rooms, a Polydor album in tribute to Elton John and Bernie Taupin, with John-Taupin hits warbled by, among many others, Eric Clapton, Sting, the Who, Phil Collins, Joe Cocker and Sinead O'Connor. Look for it on Oct. 22.

WRITE RIGHT: Attention songwriters! On Oct. 14, the National Academy of Popular Music begins its fall season of songwriters workshops. Call Bob Leone at (213) 319-1444 for registration information... On Oct. 17, the Los Angeles Songwriters Showcase, a national non-profit organization sponsored by BMI, will hold its 20th anniversary dinner. Such LASS alumni as Stephen Bishop, Karla Bonoff, Barry Mann and David Foster will perform... On Oct. 21, Hal David, Don Was, Marilyn & Alan Bergman and other tunemasters will gather on Capitol Hill for ASCAP's Washington, D.C. Songwriters' Workshop.

UPS AND DOWNS: Units were down but dollars were stable. That's the bad/good news from the RIAA's mid-year sales statistics report. In the first half of 1990, 424,08 million prerecorded music units left American record stores, while only 377,08 million waltzed out in the same period this year. However, the amount of money spent on those units actually increased a bit, from $3,484 billion to $3,490 billion, suggesting that prices are going ever upwards, which may be one of the reasons why units are going currently downwards.

**David Steel** has been promoted to senior vice president at Virgin Music in America according to Kaz Utsunomiya, president of the company. Most recently, Steel was vice president and general manager. And, Michael Plen has been named senior vice president, promotion at Virgin Records according to Jim Swindel, senior vice president and general manager. Most recently serving as vice president, promotion, Plen will continue to be based at the label's Los Angeles headquarters. **Jamee Cochran** has been promoted from co-national R&B promotion director to vice president of R&B promotion at Motown Records. Cochran will continue to be based in Motown's Chicago office. **Lou Tatulli** has been named vice president, marketing vice president, it was announced by Artie Mogull, president of JRS. Tatulli will be based in New York and report directly to Mogull. **DCC Compact Classics** has announced the promotion of Stan Layton to senior vice president and general manager. He joined the company two years ago as a vice president and general manager. Also at DCC, **Del Costello** has been appointed to the newly created position of vice president-new product development. Costello joins DCC Compact Classics after 25 years with CBS records in San Francisco and Los Angeles. **Nancy Levin** has been named national promotion manager for Reprise Records according to Reprise senior vp/director of promotion Rich Fitzgerald. Most recently, Levin was national singles promotion manager for the label. **Bill Bennett** has been named director of promotion for DGC Records, as announced by label president Ed Rosenblatt. Previously, Bennett spent the past five years at MCA Records, most recently serving as senior vice president, rock promotion and artist development. **Ardenia Brown** has been named national director of promotion for Del Jam/RAL. Prior to this promotion, she was the label's Midwest regional promotion director. **Elektra Entertainment** has announced the promotion of Bonnie Burket to the position of national singles sales manager. She was formerly Elektra's Northeast marketing coordinator, and before that worked in the New Music marketing department. **MCA Music Publishing** has appointed Bob Cutarella to the slot of director of creative services, New York. He was most recently president of Zaymin/Hit List Music. **Mark Pucci** has been appointed vice president, promotions and media relations at Capricorn Records; he was at the label during its first incarnation, in the '70s. Pucci has operated his own Atlanta-based publicity company since leaving Capricorn in 1979. **Dana Keil** has been promoted to national director, top 40 secondary promotion at Columbia; she has been associate director since last Nov. **LaVerne Evans** has been appointed counsel in the law department of Sony Music Entertainment. **EMI Music Publishing** has made two recent promotions: Jill S. Blodgett has been made director of the track department and Marsha Tannenbaum has been appointed to associate director, licensing. **Ralph Jackson** has been promoted to senior director, music relations at BMI. He's an 11-year BMI veteran.
## TOP 100 POP SINGLES

### CASH BOX • OCTOBER 12, 1991

**#1 SINGLE:** Mariah Carey  
**HIGH DEBUT:** Michael Bolton #54  
**TO WATCH:** Amy Grant #29

**Total Weeks ▼**  
**Last Week ▼**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title/Artist</th>
<th>Weeks</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>Enter Sandman (Elktra 4-64857)</td>
<td>56</td>
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<tr>
<td>2</td>
<td>For You (Houston/Caffeine 19103)</td>
<td>53</td>
<td>57</td>
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<td>3</td>
<td>Heaven in the Back Seat (Columbia 737976)</td>
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<td>When a Man Loves a Woman (Columbia 749220)</td>
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<td>5</td>
<td>Face the Music (Caffeine 19073)</td>
<td>49</td>
<td>49</td>
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<tr>
<td>6</td>
<td>Unforgettable (Elktra 4-64797)</td>
<td>45</td>
<td>45</td>
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<td>7</td>
<td>'Till Somebody Loves You (Elktra 4-64857)</td>
<td>49</td>
<td>49</td>
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<td>Groovy Train (Rapire 19029)</td>
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<td>9</td>
<td>Top of the World (Warner Bros. 19151)</td>
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<td>Fading Like a Flower (EMI 50558)</td>
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<td>Ain't It Over 'Till It's Over (Virgin 4-69795)</td>
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<td>12</td>
<td>You Should Know Your Voice (Charisma 4-99773)</td>
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<td>13</td>
<td>With You (Elktra 4-73713)</td>
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<td>14</td>
<td>She's Gone (Lady)/MCA 51617</td>
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<td>Let's Talk About Sex (Next Plateau 330)</td>
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<td>Ballad of Youth (Mercury 866790)</td>
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<td>Street of Dreams (Charisma 063)</td>
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<td>18</td>
<td>Temptation (Cutting/Atco 249)</td>
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<td>Silver Thunderbird (Marcus 4-86786)</td>
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<td>20</td>
<td>Rush (Columbia 734494)</td>
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<td>21</td>
<td>The Devil Came Up to Michigan (Curb 76648)</td>
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<td>22</td>
<td>Whispers (Cutting/Atco 4-96785)</td>
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<td>23</td>
<td>You're the Story of My Life (Elktra 648450)</td>
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<td>Summer Time (Virgin 4-98795)</td>
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<td>25</td>
<td>All I Need Is You (Zoo 14013)</td>
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<td>26</td>
<td>Try a Little Tenderness (MCA 542609)</td>
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<td>27</td>
<td>It's So Hard to Say Goodbye to Yesterday (Motown/21038)</td>
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<td>28</td>
<td>My Name Is Not Susan (Amia 22598)</td>
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<td>Just Like You (EMI 50506)</td>
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<td>Cool As Ice (Everybody Get Loose) (SBK 50531)</td>
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<td>Save Me (Elktra 4-64854)</td>
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<td>Passion (Impact 54046)</td>
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<td>Hard to Handle (Del American/Reprise 4-92454)</td>
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<td>Love on a Rooftop (Elktra 648483)</td>
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<td>Save Me (Aco 96793)</td>
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<td>Love and Understanding (Garren 19023)</td>
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<td>Live for Loving You (Elktra 4-73796)</td>
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<td>38</td>
<td>Stand by My Woman (Virgin 4-60599)</td>
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<td>39</td>
<td>Ring My Bell (Jive 4-62026)</td>
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<tr>
<td>40</td>
<td>For Your Mind (EMI 48005)</td>
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<td>41</td>
<td>Good Time (Virgin 4-98775)</td>
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<td>42</td>
<td>My Blue Angel (Impact 1528)</td>
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<td>43</td>
<td>Got a Love for You (Big Beat 4-98731)</td>
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<td>44</td>
<td>Learning to Fly (MCA 51462)</td>
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<td>45</td>
<td>I'll Be There (Atlantic 73609)</td>
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<td>46</td>
<td>Unbelievable (EMI 50590)</td>
<td>86</td>
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<td>47</td>
<td>Right Here Right Now (SBK 07365)</td>
<td>83</td>
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<td>48</td>
<td>There She Goes (London/LPL 069 3704)</td>
<td>93</td>
<td>93</td>
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<tr>
<td>49</td>
<td>Pop Goes the Weasel (Dee Jam/Columbia 36-73728)</td>
<td>91</td>
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<tr>
<td>50</td>
<td>That's the Way It Goes (Capitol 44740)</td>
<td>94</td>
<td>94</td>
</tr>
</tbody>
</table>

The square bracket indicates strong upward chart movement.
**ALBUMS**

- **LITTLE FEAT:** Shake Me Up (Morgan Creek 2599-20005-2)
  No American rock 'n' roll band sounds quite like Little Feat. Their 12th album is out, and they have never sounded better. Over the last two decades, the band has gone through a few member changes, and reformations. Although the line-up features the same band as the last two albums, the album's backup vocals and horns on the title track for this new album results in a sound as fresh as when they debuted in 1971. Just good Southern-style rock 'n' roll.

- **A TRIBE CALLED QUEST:** The Low End Theory (Jive Records 1418-4-1)
  Q-Tip, Ali, and Phife have returned with their second album, The Low End Theory. This album by far, is one of the best rap albums I've heard all year. The production is well put together with hard basslines and funk rhythms. The lyrics are skillfully written and have a smooth flow to them making a perfect combination. "The Infamous Date Rape," "Bitter," "Check The Rhyme" and "Verses From The Abstract" are among the outstanding cuts included.

- **WC AND THE MAD ACME CIRCLE:** Ain't A Damn Thang Changed (Priority Records Inc. CDL 57156)
  Give this group their props for this release. WC and the Mad Acme Circle are definitely given the real with their debut release Ain't A Damn Thang Changed. "We give up the real on our album, our songs people don't die every other sentence, we just tell it like it really is," WC explains. The album covers various topics about living in the South Central Los Angeles district; actually, living in the ghetto anywhere in America.

- **THE 2 LIVE CREW:** Sports Weekend (As Nasty As They Wanna Be Part II) (Luke Records 91720-4)
  Luke, along with his 2 Live Crew, have topped off the year with their latest release, Sports Weekend. Not losing their touch to cause some controversy, they already have everyone in the rap market buzzing about their latest single, "Top That Pu-Y" (renamed "Top That Cooky" for the single version). Just a couple weeks after its release, the song is being requested all over the nation.

- **BARRY MANILOW:** Showstoppers (Arista 1856-7)
  Barry's 23rd album is a collection of memorable musical moments from Broadway history. This double album features 18 tunes spanning nearly 80 years of music, from "Give My Regards To Broadway" (1904) through "Never Met A Man I Didn't Like" from this year's Tony Award-winning Ill Will Rogers Footlight. This slickly produced recording includes a love song to Michael Crawford (The Phantom) and Hinton Battle on a version of "Cats" and Della Cruise opening "Fugue for Tinhorns." Here, I got the chance to right hand Alternate title for this LP—I Didn't Write The Songs.

- **TEENA MARIE:** Greatest Hits (Epic 46856)
  Epic Records has released a compilation of some of Teena Marie's greatest hits. Included on this 10-song CD are "Lovergirl," "Work It," "Ooo La La La," "If I Were A Ball," "Dear Lover," "Here's Lookin' At You," "Call Me Gotta Number," "Casanova Brown," "My Dear Me Gaye" and "Down To A Well Limit." This CD is a definite must for those admirers of this great vocalist.

**SINGLES**

- **SYLK SMOOVE:** "Klientele" (PWL/Mercury/PolyGram CDP550)
  Total Track Productions, the production company behind DJ Quik and AQC, brings us another talented rap artist named Sylk Smoove. His debut single is titled "Klientele," a B-side single about getting "props" with the ladies instead of selling drugs.

- **PUBLIC ENEMY:** "Can't Trust It" (Icemania Ltd./Columbia CSK 73870)
  Chuck D's style is one of the best in the business. His work with the Pussyfooters has given him the opportunity to work with a number of major artists. His latest single, "Can't Trust It," is a powerful song about the lack of trust in today's society.

- **VESTA:** "Do Ya" (A&M Records 73201-7128-9)
  Vesta has really stuck with her latest release, "Do Ya." The single has an entirely different feel from her previous single "Special," which found its way to the number one spot on the Cash Box R&B Charts. Instead of being soft and smooth, Vesta has delivered an up-tempo danceable cut that surely will push its way past competition on the radio and in the stores. The track is also featured on her album, Special.

- **ERIC GABLE:** "Can't Wait To Get You Home" (Orpheus/Epic ES 73995)
  If you're looking for a nice slow song, "Can't Wait To Get You Home," will fit your needs perfectly. Gable capably lends his smooth vocals to a near perfect production. Although the song somewhat resembles the Earth Wind & Fire classic "That's The Way Of The World," it has its own feel, and shouldn't be overlooked as a future hit. "Can't Wait To Get You Home" is the first single taken from his upcoming Can't Wait To Get You Home album.

- **TARA KEMP:** "Too Much" (Giant/Warner Records 628-24408)
  The female vocalist who previously brought us the club hit "Just Wanna Hold You Tight," has recently released "Too Much." The tune drifts off the up-tempo, clubbish style that Kemp is best known for. This cut is a slowed-down, ballad with a nice quality sound to it. Guest vocals are also included, with R&B and Pop radio. The single is also featured on her self-titled album.

- **RED HOT CHILI PEPPERS:** "Give It Away" (Warner Bros.-EMI/CD 5402)
  This thrash-rap CD single comes from the album Blood Sugar Sex Magik. Sheik has been criticized for its several overtones and innuendos. The track has an infectious, industrial funk-rock beat, and a catchy-scratching intro that sets the stage for the rocking and Pop radio. The single is also featured on her self-titled album.

**POP SINGLES LOOKING AHEAD**

**CASH BOX**, OCTOBER 12, 1991

1. **DO YOU FEEL LIKE I FEEL** (MCA)
   Belinda Carlisle
2. **TOO MUCH**
   Tara Kemp
3. **FALL AT YOUR FEET** (Capitol)
   Crowded House
4. **YOUR THE VOICE** (Capitol)
   Heart
5. **LET'S GET A LOT TO LEARN ABOUT LOVE** (Warner Bros.)
   The Storm
6. **SET AFRIDT ON MEMORY BLISS** (EMI)
   PM Dawn
7. **ALL HEAVEN BROKE LOOSE** (PolyGram)
   R.E.O. Speedwagon
8. **MONSTERS AND ANGELS** (EMI)
   Voice Of The Beehive
9. **WORD TO YOUR MOUTH** (MCA)
   Bell Biv Devoe
10. **NEVER STOP** (Delicious Vinyl Inc.)
    Brand New Heavies
11. **CALLING ELVIS** (Warner Bros.)
    Dire Straits
12. **SUPERMAN'S SONG** (Arista)
    Crash Test Dummies
13. **A DAY IN MY LIFE (WITHOUT YOU)** (Elektra/Columbia)
    Lissette Melendez
14. **BOY (WHY DO YOU WANT TO MAKE ME BLUE)** (Epic)
    Deborah Bland
15. **IF YOU'RE SERIOUS** (Reprise)
    R.I.P.

**PICK OF THE WEEK**

- **PRINCE AND THE N.P.G.:** Diamonds And Pearls (Paisley Park/Warner Bros. 9 25379-2)
  Here We Go Again: It seems the man with the master plan can't stop creating hits. Prince and the New Power Generation have released the long-awaited Diamonds And Pearls CD. The album is a sleek combination of 13 original Prince songs that guarantee this young musician more platinum records for his growing collection. Maintaining his own distinctive sound, Prince makes some adjustments to his already close-to-perfect formula. You can't really point to songs on this album that stick out, because each selection has its own "Prince" sound that makes them all stand out. Well worth a trip to your record store.
HEY, POLICE LADY, YOU WANT AN AUTOGRAPH OR WHAT? Peabo Bryson signs some John Hancocks for fans at Harlem’s African-American day parade, as one of New York’s finest daydreams about some real police work.

CLUBBING: Every once in a while you just turn around in this wacky city and go, “New York, you’re okay.” It usually happens after too much liquor, or after an unexpected kind word from a tattered man with a squeegee, or after you’ve hit the whirlwind of the city and realized that’s why you live here in the first place. Running to the Museum of Modern Art to see Lee Friedlander’s nude photos (including a very nude, unidentified Madonna, back in her artist’s model days), having superb, wine-soaked meals filled with rife conversation at Les Halles or Trattoria del Arte, drinking vodka and cranberry juice with a beautiful dark-eyed woman at Coffee Shop until the wee hours, etc.

Or when you’ve just spent three nights on the town in New York clubs hearing Tony Bennett at the Blue Note, the Grapes of Wrath at Michael’s Loft, Big Audio Dynamite II at the Sound Factory, Chuck Brown and the Soul Survivors back at Tramps and Kenny Kirkland at B. Smith’s. Three nights! New York, you’re okay.

Bennett was the week’s hot ticket and, at 50 bucks a pop, also its most expensive. You either like Bennett or you don’t, and when he’s singing great songs in great voice (as he was here), I do very much. He twirled on his heels, tossed the mike between his hands, grabbed his loyal hometown audience in a very New York embrace, and made the city sparkle. No muss no fuss: a couple of dozen songs nailed on the head over the course of a superb hour.

The Grapes of Wrath was another industry thing and, again, a good group for the room: a big, airy loft with killer views of the Empire State Building. Folk-rock-pop from Canada, a bit Beatlesish sounding in the harmonies, and, again, not half bad with a plate of free burritos and a cold glass of some potent potable or other. How they would hold up in a concert hall is not something I was really thinking about on this night.

BAD II was in another fine space—Chelsea’s big booming Sound Factory—and everything I heard sounded good: Serious dance music that just isn’t very serious. I love the new album, I really like the sound and texture of Mick Jones’ voice, and they rocked things pretty damned handily, especially on their storming cover of Prince’s “1999.” Serious dance music makes the new-fashioned way: sampled up the wazoo. Why not?

Unfortunately, I went on the wrong night—the night before, Joe Strummer, who was in town as the fill-in lead singer of the Pogues (where have you gone, Shane McGowan, a nation turns its bloodshot eyes to you?), showed up for a bit of a Clash reunion. Afterwards, the two old Clashers went to Tramps to catch Chuck Brown, the undisputed Godfather of CoCo. Who can blame them? I was on the same trail the next night: BAD to Chuck Brown, with a quick stop at Lox Around the Clock for a chocolate egg cream pick-me-up. The Godfather’s voice was pretty shot, but his band, with the P-Funk horns in town, smoked. Serious dance music made the old-fashioned way: live, live, live. Why not?

Oh yes, there was also Kenny Kirkland at B. Smith’s, but what does this look like, a jazz column? B. Smith’s is a classy midtown restaurant that has unveiled a welcome new music policy. They won’t necessarily just concentrate on jazz (Sting discovery Vinx will be there in two weeks), but they won’t really rev up until November, when their full-time, second-floor music room is ready.

New York, at times you stink. But at other times—especially during these crisp autumn days we’ve been having in abundance—you’re okay. Now if we can just get back into the October baseball habit...

UK BUZZ

By Chrissy Rey

NO ILLUSIONS: The signs were not auspicious. It appeared I had entered lock-up-your-daughters territory. I’d never seen such an array of screaming drunk nutter as there were walking up the fabled Empire Way to Wembley Stadium. These people were taking Guns N’ Roses as serious role models.

Inside, the stadium’s mood was thankfully milder—there was a sense of bonhomie. If it was a really mean mob it would not have suffered the hour’s delay in the group’s entrance. Or tolerated the showing of Bugs Bunny and other such cartoons on the giant video screens that would soon magnify the allegedly nastiest rock act in the audience of the band began the audience introduced a variation of the Mexican Wave, the Wembley Pyramid—lads piling up on top of each other’s shoulders up to three high—and the Wembley Strip—said lads taking down their bottoms and game ladies ripping off their tops.

When the fun stopped, the serious business began, and it held promise. The quiet went on stage fronted by Axl Rose in a mid-calf length kit and not very well-matching tartan shirt over a bare-midriff tee-shirt with “Martyr” emblazoned on the front. He dashed like a stallion, his long auburn mane whipping the air.

Axl has a customized microphone stand, which resembles the letter A with the bottom half of one leg missing. This he tossed for a roadie to repeatedly, and rather comically, rescue. Guns N’ Roses are categorized as heavy metal, but their skill has been to fuse the genre, as well as shades of other forms, with an attitude not seen on a mass scale in this country since perhaps the Sex Pistols.

They set the pace with the blues boogie of “Mr. Brownstone.” Here, somewhat menacing guitarist, Slash (Saul Hudson to his mum, born in Stoke, moved to L.A. aged 11, now 26), leered in the general direction of the floor. His true expression was hidden by his mass of curly hair. Save for the moments when he too dashed maniacally up and down the ramps, Slash was very much a clone of his hero Keith Richards, though I liked the one moment when he posed almost motionless on monitors like a statue of a heroic guitarist.

After about half an hour, the novelty value retreated and the weak-nerved at the band began becoming apparent. They have a kind of arrogance that is insensitive to crowds; they have not learned how to build and maintain dramatic tension, often letting powerful moments slip away in indulgent guitar and drum breaks and Axl’s frequent visits to the wings.

It wasn’t enough to see Axl go through more costume changes than Madonna. There was a variety of tops, a stars-and-strippers bomber jacket, a camouflage shirt with an MP armband over extra-tight white shorts, topped by a cowboy hat. It was attention-getting, but hardly threatening.

Axl’s voice hoarsened, not surprisingly, especially after “My Michelle,” the sort of headbanging activity I sensed more of the crowd wished they could be inspired to do more of. They had to be content with chanting along to the hits “Patience” and “Sweet Child O’ Mine.”

Of the new songs from the (Use Your Illusions albums), I particularly liked the teeth-gratingly nasty feel of the song about journalists who have been unkind to them.

Slash, who clearly has ability (even Michael Jackson and Bob Dylan have used him recently), too frequently meandered off into repetitive riffs that might have been fine at a jazz workshop, but dropped the temperature at Wembley.

After more than two hours, Guns N’ Roses appeared not so much monsters of rock as toothless tigers. Mothers, you can unlock the doors.
MCA’s Marketing Commitments

By Randy Clark & Alex Henderson

IF YOU HAVEN'T ALREADY HEARD of or seen the 20th Century Fox film *The Commitments*, you probably haven't been out of the house or turned on a television in far too long. The soundtrack on MCA Records has been out for six weeks. *Cash Box* has watched its ascension up the pop albums chart, and we couldn't help but wonder how this entirely, young, fictitious cast of Irish musicians/actors, performing remakes of classic American soul music from the 1960s and, to a lesser degree, the 1970s, was doing so well with the record-buying public. Soo... we got MCA Records marketing vice president, Geoff Bywater on the line to see what the strategy was.

Bywater explained, "The whole thing started from the ground up. The launch started with a tremendous amount of press activity, with three special events we had, starting several months ago when we flew people over to Dublin for a press conference. Anyone who had a role in the business and wanted to see the film got invited to a screening. There must have been 10,000-plus cassettes handed out to people in the industry."

Other events were in New York, Chicago and a special press party at the Hollywood Palace, where soul legend Wilson Pickett (whose hits "In The Midnight Hour" and "Mustang Sally" are on the soundtrack) performed on stage with the young cast members. The word-of-mouth buzz was furthered by discovery of that the cast actually could play and sing with no lip-synching, or professional studio musician backup. The film and soundtrack were then released simultaneously.

Bywater continued, "It opened in maybe six markets—it was a real limited platform launch. After the first weekend, we felt explosive sales—even in markets where the film wasn't showing. That was a reaction to the press and television coverage. By the time the film was on 120 screens, we had sold over 400,000 units." Bywater, who was interviewed on September 26, said that the soundtrack was "over gold. I'd say we're over 600,000 units. We've been averaging 150,000 units a week."

While most of the "MTV Generation" weren't even born when songs like Otis Redding's hit "Mr. Pitiful" or Aretha Franklin's hits "Chain of Fools" and "Do Right Woman, Do Right Man" were released in the 1960s, the soundtrack has fared quite well among younger listeners as well as so-called "baby boomers." In fact, Bywater says that The Commitments' version of Redding's hit "Try A Little Tenderness," which is the soundtrack's current single, is being heavily requested at CHR radio—which certainly has more than its share of "MTV Generation" members.

"I think that initially, it was seen as an upper-demo movie because of the style of the music," Bywater said. "But that quickly changed. The strongest marketing tool we had from the beginning was word of mouth; and as long as we kept feeding the streets with press and television, we could turn around and go to CHR with the soundtrack. It quickly spread to the lower demo as we went to MTV and CHR."

Asked what impact he thought the soundtrack's success would have on MCA's classic soul reissues and on back catalogue, Bywater replied, "Great material is great material, and it transcends time. I think it shows that there's an untapped market out there for this kind of music, but the key thing is that people have to be exposed to it. If you're gonna put a marketing campaign together on a catalogue, doing advertising at retail is not the full story. You've gotta use television and the visual medium to push younger people into record stores and get them exposed to those classics."

Ordinarily, a soundtrack's sales stem from a film's success. But in this case, Bywater says that the soundtrack's exposure is actually helping to bring a bigger audience to the box office. "It's been a big help," Bywater stressed. "For the amount of MTV exposure and CHR airplay we've had, it would cost Fox an absolute fortune to buy that in spots."

MCA has signed two members of the cast to recording contracts, the 21-year-old Robert Arkins (who portrays The Commitments' manager Jimmy Rabbitte) and Andrew Strong, (lead vocalist, Deco) to separate deals as solo artists. At 16, Strong was by far the youngest member of the cast when the film started shooting in August of 1990, but had been singing professionally when he was only 11. Film director Alan Parker screened over 3,000 potential band members before deciding on the final cast of 12. Parker also picked the 14 songs on the soundtrack, as well as 62 different songs used as musical cues in the film.

With the soundtrack continuing to rapidly move up the charts, climbing from number 37 to number 14 in the last two weeks and still rising, Bywater said, it's likely to go platinum in the near future. The marketing executive anticipates that when the film is released on video, even more listeners will be exposed to the music—and the soundtrack will continue to triumph at retail. Bywater asserts, "We're 'committed', we'll be working this record well into 1992."

Bywater directing cast of "The Commitments"
THE INDUSTRY BUZZ

By Randy Clark

STILL CRANKING AFTER ALL THESE YEARS: Paul Simon's groundbreaking 1990 effort Rhythm Of The Saints has been certified double platinum by the R.L.A.A., with worldwide sales nearing five million.

Meanwhile, Paul's "Born At The Right Time" Tour will roll out of the U.S., and play to audiences worldwide 'til the end of the year. An album of Simon's appearance before a crowd of 60,000 in New York's Central Park is scheduled for release in late October. Video and laser disc editions of the concert will be released before Christmas... Hang in there, Paul... Fellow industry veteran Eric Clapton's 1990 and 1991 concerts at London's Royal Albert Hall will be released on October 8th. 24 Nights will simultaneously be released in a double CD or cassette package, as well as a 90-minute video edition, featuring most of the same material in the audio package. A laser disc version of the concert is scheduled for shipment October 29th. 24 Nights features the legendary guitarist in four- and nine-piece groups and the National Philharmonic Orchestra, conducted by composer and film scorer Michael Kamen (who worked with Clapton on the Lethal Weapon 2 soundtrack). The package contains concert renditions of 15 songs spanning the artist's career and includes "Badge," "White Room" as well as a 13-minute version of "Old Love." The audio tracks on the video were reedited from the DAT masters and affords the same superior quality as on the CDs. Joining Clapton in the "All Live" recording is a remarkable lineup of support musicians with a special appearance by Phil Collins on "Sunshine Of Your Love," as well as fellow bluesers Robert Cray, Buddy Guy and others. All tracks feature Clapton on guitar and vocals. Produced by Russ Titelman for Reprise/Duck Records, Jethro Tull is on the road working their new album Catfish Rising. Lead singer and flute player extraordinaire Ian Anderson proves he's not too old to stand on one leg after 20-plus years in the biz and will be featured in a three-hour broadcast The Jethro Tull Story on a classic rock radio station near you the weekend of October 18-20... Tune in, turn on...

REHASHED: Just in time for early X-mas shopping, X-hippies, Atlantic Records is releasing the definitive compilation of Crosby, Stills & Nash hits, as well as 27 previously unreleased cuts on a 77-track, four CD/four cassette package on October, man... Pass the joint, man... EO Speedwagon releases their greatest hits, part two album The Second Decade Of Rock'n Roll 1981-1991 celebrating their 20th year in music... HIT THE ROAD: LA-based hard-rockers Kik Tracee are doing the door-to-door sales act on their debut RCA album No Rules. Helping out are three opening dates with Sony/CBS artists Warrant... Tom Petty and the Heartbreakers were first free-falling, then learning to fly, now they are on their "Into the Great Wide Open" tour, featuring the upcoming single of the same name... Queensryche is adding domestic dates, and will release a limited edition long-form audio/video package Operation: Livewire in early November... Graham-myminated Faith No More will join Soundgarden and Metallica and other metal mayhem in hometown San Francisco, for Bill Graham's almost 20-year-old Bay Area ritual "A Day On The Green" on October 12th. 60,000 fans are expected for an afternoon of hard rock, after a two-year event hiatus... Headbangers beware... AND... guess who's heading out on tour without his band?... Poison lead singer Bret Michaels will be playing club dates throughout the Northeast performing rock covers as well as acoustic versions of Poison ditties from their upcoming double album Swallow This Lie due out in mid-October... call ya when I get home guys...

ALL THAT GLITTERS: Guns N' Roses Use Your Illusion I and II has shipped out 4.3 million domestic and 3 million internationally... Royz N' The Food soundtrack has been certified gold, as well as the single "Losing,My Religion" from R.E.M.'s multi-platinum Out Of Time album after winning an unprecedented six MTV awards. The single, along with the video for the latest release "Radio Song" are featured on a new 30-minute home video and laser disc version of the band's show "Shinee People" as well as never seen before conceptual pieces... Oh, good... how about some conceptual PEACE...next week...

THE ROCK

By Alex Henderson

INDIE NEWS

PROFILE: Yo! Some wack suckas be dissin' Run-D.M.C. and talkin' 'bout the brothers ain't about nothin' in the '90s. To those suckas, I say, "Step off, or get a dose of the megaflex." Run-D.M.C. deserves crazy respect for kickin' stooped knowledge, bustin' dope rhymes, and breaking a groove on the rap/rock tip. Run-D.M.C., King Of Rock and Raising Hell are classics. If you wanna hear for yourself just how much the homeboys from Hollis (in Queens, ya'll) will be presented to the hip-hop, you can pump Together Forever: Run D.M.C.'s Greatest Hits, 1983-1991 when Profile drops it on November 4. Remember, kings come from Queens and raise hell like a class when the lunchbell rings. And those who disagree can only get the job done, the game face and the Ill face nose. On the strength, those who diss may even rumble, creeped on with a nine or sprayed by a pose that a full jack move. Be down or lie down... Since I'm droppin' science on the New York tip, here's an NYC joke: how do you cool off your car on a hot summer day in the Apple? Park it on a street in the South Bronx, and let folks strip it but naked...

Run-D.M.C.

ALBUMS

BARRY HARRIS: Live At Maybeck Recital Hall, Vol. 2 (Concord Jazz CCD-4476)

Those of us who got hip to Barry Harris by listening to his " heroin" solos on Dexter Gordon's classic Blue Note sessions of the 1960s know just how much feeling comes out of homemade piano. The New York acous- tic jazz feast hearing the brother unac- companied on the latest addition to Concord's Live At Maybeck Recital Hall series, was a hoot. It was recorded at Berkeley, Cal. venue in 1990. Harris swings with a passion on "All God's Chillun Got Rhythm" and "Lucky Day," but chills out and shows his lyri- cal side on "It Could Happen To You" and George Shearing's "She." Duke Ellington said that jazz can either swing or be pretty: Harris does both.

DEF JEF: Soul Food (Delicious Records 314-510-120-2)

Yo! L.A.-based hardcore rapper Def Jef kicks the ballistics on his follow-up to Just A Poet With Soul, Soul Food. Homey drops crazy Afro-science on "Hit Dat A New York Nation," "God Complex" and "Don't Sleep (Open Your Eyes)." Another song to pump is "Call's All That," which features labelmate Tone. "Wild Thing," Poor Producers on Soul Food are Def, DJ Mark The 45 King and Delicious Vinyl leaders Michael Ross and Matt Dike. Yo! Jef pump pump pump it up...

IMMOLATION: Dawn Of Possession (RC/Roadrunner RCD 9310)

"Into Everlasting Fire," "Dawn Of Possession," "I Won't Be Blooded, and "Fall In Disease" are among the pleasant, cheerful song titles on Dawn Of Possession, a 10-song CD from hell. Immola- tion, a band posse on this brutal and methodical tip, goes for the type of growing, throat-in-agnosy vocals associated with front molosses like Cannibal Corpse, Entombed, Deicide and Carcass.

FIRST STAR: My Grip Is Like A Cohnra (WRAP/Ichiban ICH 1121)

Female rapper First Star is from a certain city on Lake Michigan known for Da Beach, Da Casino, Da Bulls, deep-dish pizza and thoroughfares named Lake Shore Drive, Michigan Avenue, Clark Street and Diversey Parkway. Da city is Chicago, also known as Da City With Da Big Shoulders, Da Windy City and Chi-Town. Da town, which is my kinda town, is also known for hip-hop, but First Star don't be on that tip. Instead, homiegirl be a hardcore rapper who ain't afraid to cuss, boast, diss, bug out and pump MC's. The 11-song CD's highlights include "Diss Is For The suckas," "Ladies Night Out" and "Stop Jockin.'" Know what I'm sayin', G?"This when time it is, homeboys and homiegirl. I wanna send a crazy shout out to Homiegirl Phyllis Pollack for droppin' dope hip-hop science, and I wanna say what's up to Def MC Gary J. I'm 5000, G. Seeeeeee ya! Peace...
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By Lee Jeske

MILES: Let me just say up front that in 15 years of interviewing jazz musicians, no musician was more consistently cooperative and generous to me than Miles Davis. Dewey Davis III, the much-feared Prince of Darkness who died on September 28 at age of 65.

Cooperative? I interviewed him five times, one of those times the day after Gil Evans died while Miles himself was in the hospital. (Miles, a most unhealthy man, visited hospitals as frequently as the rest of us visit barbers.) If I needed or wanted Miles for an interview, Miles was there. He answered all the questions directly and honestly, although he could be prickly and impatient and intimidating if you asked him a question, you’d better have been prepared for a question back questioning your own depth of knowledge of the topic you were addressing. If you tried to get too close to him, too friendly with him (something I tried unsuccessfully several times), he’d stare you in the eye and say: “You’re getting frisky.” Frisky he didn’t like.

In fact, John Sciolfi, who toured with Miles for several years, said Miles would say the same thing to him and the other bandmembers who tried to make him think that guy with the trumpet was just another musician, just another member of the band. Miles travelled separately, often stayed in separate hotels, rarely hung out with the guys in the band. When I asked Sciolfi who Miles did hang out with on the road, he said he had no idea, but that he suspected he spent a lot of time off by himself.

Miles, I gathered from getting to know him, spent a lot of time off by himself, partly because he went out of his way over the decades to scare off everybody he knew. He struck me, when all was said and done, as a lonely man. Nancy Sinatra once told me that her father was the loneliest man she ever met, and I believed her in an instant. The great and powerful Miles Davis—like the great and powerful Wizard of Oz—always seemed like a lonely man to me.

Generous? Miles who became a successful painter over the past decade (succeeding in critical response—his work had style and substance—and successful in terms of big dollars for his stuff liked to draw while he talked. During one interview, at then-wife Cicely Tyson’s Fifth Avenue apartment, he worked furiously on a drawing of three women for the entire hour. When the interview was about to end, Miles handed me the drawing. It was inscribed, “For Jeske, Miles.” When I tried to thank him, he waved his hand—he hated being thanked.

During another interview, when he was now in his bachelor pad at the Essex House, he told me about a particularly good concert his band had just done in San Francisco.

“Want to hear it?”

“Sure.”

“Got another cassette in that bag?”

“Sure.”

“Want a copy of it?”

Miles Davis led me to his bedroom and attempted to figure out how to use his double cassette deck. When he finally had it down, he set the tape rolling and laid down on his bed. Why Miles Davis put himself down to sleep to a tape of his music I will always wonder. But while he was lying there, I sat for an hour; in Miles’ bedroom, monitoring a tape, looking around at his trumpets and drawings and exercise equipment. Then the phone rang.

“Miles, Miles,” I said, chuckling. “Miles, Miles.”

He jumped: “What is it?”

“The phone.”

He looked at me with one of his are-you-an-idiot? looks and said, “Well, answer it.”

Of course. As he took the call he said, “Tape done?”

“Uh-huh.”

“I guess I’ll see your ass later.”

The last time I interviewed him, he got mad at me—I was getting too frisky—and slammed the phone down on my ear. A month later I saw him at a party and he came across the room and squeezed my arm.

Miles Davis was good to me.

No point in going through the musical history here: This was one of the most important, innovative, influential musicians of the 20th Century. I don’t have to tell you that, you know all about that: His trumpet sound (the sound of a man’s soul stopped here), his Birth of the Cool band, his incredible ’60s Coltrane-Alderley-Chambers-Philly Joe Jones-Garland/Evans/Kelly band that went from chord changes to modes, his incredible ’60s Hancock-Shorter-Carter-Williams band that went from jazz modes to jazz-funk. He was musically restless and he made it pay off.

Over the past decade, he was less restless musically and he let his presentation get tired. He spent the last 10 years playing at being a new, great version of his old cool self, but the music he made was just a coda to the incredible forward-motion run from the mid-‘40s to the mid-’70s.

No point in going through the personal history here: Miles Davis wrote a bitter, mean-spirited, shocking autobiography that stripped away every layer of mystery he had ever cultivated to reveal a paranoid, arrogant, humorless, woman-hating snob. The book was honest and the man who wrote it disappointed me, because the man who wrote it revealed not a morsel of remorse for the damage he had done to people (wives, children, friends, bandmembers) who tried to love him. I’m sorry I ever read it, sorry he ever wrote it.
By Bryan DeVaney

BOYZ N' THE HOOD, the Qwest/Warner Bros. Records soundtrack release from the smash hit film of the same name, has been certified gold by the R.I.A.A., signifying sales in excess of 500,000 units. The soundtrack, assembled under the direction of music supervisor and Qwest Records vice president of A&R, Raeul Roach, features the cutting edge of urban contemporary sounds, including the Top 10 hits, "Just Ask Me To," by Tevin Campbell with a featured rap performance by Chubb Rock and "Growin' Up In The Hood," from the rap group Compton's Most Wanted. The album's current single is "Work It Out" by Monie Love. Other strong tracks included on the soundtrack are "Me and You" from Tony! Toni! Toné!, "Mama Don't Take No Mess," by Yo-Yo, the 2 Live Crew's "Hang It Out," and "Just A Friendly Game Of Baseball" by Main Source.

MTV has added a new musical dimension to its weekly line-up with Fade To Black, an R&B-based music series with an eye on funky street beats. The weekly, 90-minute show will premiere Sunday, October 13 at 5:00 p.m. EDT. Inspired by MTV's two-hour Fade To Black special which aired during Black Music Month, the new series will be music video-driven and feature a weekly Top 10 countdown. The music mix, which will be fast-paced, will include artists such as Bell Biv DeVoe, Guy, Whitney Houston, Michael Jackson, Boyz II Men, Vanessa Williams, and Tony! Toni! Toné! Two regular show hosts will co-anchor each episode from the MTV studio and on-site locations.

R&B music

Columbia recording artist Peabo Bryson takes a moment to sign autographs for some of the many fans who turned out for the African-American Day Parade held recently in Harlem, N.Y. His number one hit "Can You Stop The Rain," was a smash as many onlookers sang along. The float saluting Black music, was sponsored by Sony Music Entertainment Inc.
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<td><strong>Addictive Love</strong> (Capitol)</td>
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<td><strong>Running Back</strong> (Wing/Mercury)</td>
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<td><strong>Emotions</strong> (Columbia)</td>
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<td><strong>Goodbye To Yesterday</strong> (Motown)</td>
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<td><strong>I'm On Your Side</strong> (Arista)</td>
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<td><strong>O-G-M O Ut</strong> (Uptown/MCA)</td>
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<td><strong>Never Stop</strong> (Celloshin/6672)</td>
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<td><strong>Save Me</strong> (Eleko 66512)</td>
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<td><strong>Tender Kisses</strong> (Capitol 44680)</td>
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<td><strong>Why Can't You Come Home</strong> (Reprise 4-40066)</td>
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<td><strong>Word To The Mutha</strong> (MCA 45163)</td>
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<td><strong>Forever My Lady</strong> (Uptown/MCA 54197)</td>
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<td><strong>Don't Want To Be A Fool</strong> (Epic 76876)</td>
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<td><strong>Funday</strong> (Motown 7-10867)</td>
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<td><strong>Don't Wanna Change The World</strong> (P/Wiz/Zoom 14026)</td>
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<td><strong>Sometimes I Wonder</strong> (A&amp;M 28955-17022)</td>
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<td><strong>My Name Is Not Susan</strong> (Arista 2399)</td>
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<td><strong>When Love Dies</strong> (A&amp;M 4042)</td>
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<td><strong>I'm Still Waiting</strong> (Motown 9-582)</td>
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<td><strong>Somuch Love</strong> (Motown 9-7166)</td>
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<td><strong>House Call</strong> (Eleko 66982)</td>
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<td><strong>Feels Like Another One</strong> (MCA 54229)</td>
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<td><strong>Small Thing</strong> (RCA/Laurel 72349)</td>
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<td><strong>Rolling Stone Called Saturday</strong> (Tommy Boy 990)</td>
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<td><strong>Just Ask Me</strong> (Def/Warner Bros. 4-19275)</td>
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<td><strong>Right Down To It</strong> (Arista 73002/40027)</td>
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<td><strong>Fly Girl</strong> (Tommy Boy 991)</td>
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<td><strong>31</strong></td>
<td><strong>Put Me In Your Mix</strong> (A&amp;M 75021-728-2)</td>
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<td><strong>32</strong></td>
<td><strong>I Want You</strong> (Capitol 44733)</td>
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<td><strong>The Pressure Pt. 1</strong> (Perspective/A&amp;M 1209)</td>
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<td><strong>34</strong></td>
<td><strong>Long Hot Summer</strong> (MCA 54104)</td>
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<td><strong>It Ain't Over 'Till It's Over</strong> (Virgin 43660)</td>
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<td><strong>36</strong></td>
<td><strong>Super Woman</strong> (MCA 85219)</td>
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<td><strong>37</strong></td>
<td><strong>I'll Take YouThere</strong> (Capitol 44749)</td>
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<td><strong>38</strong></td>
<td><strong>Afraid It Hurts Nobody</strong> (Select/Eleko 4-66507)</td>
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<td><strong>39</strong></td>
<td><strong>You're The One</strong> (Columbia 75809)</td>
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<td><strong>It Is Good To You</strong> (Uptown/MCA 54202)</td>
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<td><strong>41</strong></td>
<td><strong>Keep On Loving Me</strong> (EMI/50365)</td>
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<td><strong>House Party II (I Don't Know What You Come To Do)</strong> (MCA 54170)</td>
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<td><strong>43</strong></td>
<td><strong>Strawberries &amp; Cream</strong> (Mercury 688 682-4)</td>
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<td><strong>Gonna Catch You</strong> (7SBK 67365)</td>
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<td><strong>45</strong></td>
<td><strong>Let's Talk About Sex</strong> (Next Plateau)</td>
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<td><strong>46</strong></td>
<td><strong>I Want Your Sex</strong> (Profile 5341)</td>
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<td><strong>47</strong></td>
<td><strong>Let Me Be The Beat Hit</strong> (EM) (Columbia 72847)</td>
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<td><strong>48</strong></td>
<td><strong>All About You</strong> (Motown 2087)</td>
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<td><strong>49</strong></td>
<td><strong>Unforgettable</strong> (Eleko 64875)</td>
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The square bullet indicates strong upward chart movement.
By Bryan (B-Style) DeVancy

WATCH WHAT YOU SAY...?!!!

Almost since the beginning of rap music, there have been many complaints directed at rappers and much controversy surrounding their "discrimination" against women and "promotion" of violence. One of the problems here, is that a lot of the complaints against rap music come from music critics who get their hands on a tape where women are referred to in an unfavorable way or they hear a couple of x-plicit lyrics. They give a song a listen and the minute some hear that, the song is shredded and accusations are leveled at the artists as being misogynous, disgusting, etc. Who are these people who write that wack crap, and what gives them the right to write about music that they have absolutely no knowledge about. If they did, they would understand the entire meaning of rap. One thing that's overlooked is that rap music is one of the few remaining sources of true expression, and those that can't understand, shouldn't judge it, not to mention write about it and condemn it. If the commercial-happy "rap" critics had their way, rap would die out because the music would lose it's edge in the public eye.

A large majority of rappers are accused of being misogynous and unsuitable to be in the market are from the Los Angeles area. As Priority Records recording artist W.C. stated, "Man, this entire city is f**ked up, it seems that if your not driving a nice car and have a lot of gold, females won't even talk to you."

"She used to walk in front of me, now she walks behind me, because I said I drive a Benz 190," quoted Ice. The situations are real, the music is real and it's also getting crazy record sales, so how are you going to diss' dat, huh? It would be understandable if nobody listened to it, but it just so happens that most of these artists who kick tha' boliest are some of the most popular and highest paid rap acts today. Most rap listeners nowadays don't want to hear someone rap about partying and how good they can dance, they want to hear a dope lyricist flex with some real lyrics that can relate to you.

You still have your commercial artists who crossover on the music charts, and rack up large record sales, but it's not really rap fans that buy Commercial rap mainly attracts pop fans. "All those commercial artists can have the term 'rap' because we're taking things back to the roots, hip-hop, real rap," quoted MC Search of 3rd Bass. "Nowadays it's hard to get a record deal if you're hardcore. Everyone wants that commercial, rap/pop artist, because they're scared of hardcore material."

After the recent success of commercial rap, hard-core rap has been put on the back burner because of this "sell-out" material. When the 2-Live Crew first started making records, it wasn't as difficult for them to be "as nasty as they wanted to be," but now they're getting harassed for just petty things. The media often states, "The 2-Live Crew displays nothing but explicit and perverted lyrics. What good does that do for the recording business?" Well, these same "writers" praise albums by rock artists like Guns N' Roses who practically do the same thing. Think about it... Peace out to Luther Campbell, WC and the MAAD Circle, Ice Cube and any supporters of free speech.

The 2-Live Crew

W.C.
UNIVERSAL AMPHITHEATRE, LOS ANGELES—Maintaining a high standard of quality rock and roll music for well over two decades, The Moody Blues again demonstrated why they have been long considered one of rock's premier bands, whether it is on record, or as it was in this case, on the concert stage. Before a mellow Sunday night audience at the Universal Amphitheatre, the group took their fans on a thoroughly entertaining musical journey.

Now, there are more than a few people out there who would like something better than to write these “dinosaurs” off. However, this performance clearly proved that the Moody Blues are not yet ready for the museum display floor yet. In fact, a beautiful blending of material from their latest album, Keys Of The Kingdom (Polydor), including the single, “Say It With Love,” along with treasured gems from the past, left their adoring fans soaring with delight.

Greeted by the audience with a rousing welcome, the players opened with “Lovely To See You Again,” and then proceeded to take off on a course filled with older Moody Blues classics including “Tuesday Afternoon.” “Ride My Seesaw,” “I'm Just A Singer In A Rock & Roll Band,” “Isn't Life Strange” and one of their all-time greats, “Nights In White Satin,” as well as more recent favorites like “Your Wildest Dreams,” “I Know You're Out There Somewhere” and “The Other Side Of Life.”

The Moody Blues are led by guitarist/vocalist Justin Hayward, bassist John Lodge, drummer Graeme Edge and flautist Ray Thomas, who enthralled the audience with his inspired rendition of “Legend Of The Mind.” The mainstay of the group, of course, is still Hayward, who delivered sparkling vocals and brilliant guitar work throughout the evening, and has somehow managed to keep his youthful appearance of some 20 years earlier.

A supporting cast worth mentioning provided a solid back-up ensemble with dual keyboard players, dual backing vocalists and one additional percussionist. Absolutely enjoying themselves to the fullest during this show, the Moody Blues transmitted to their fans the same contagious pleasure of performing their music that has endeared them over these many, many years. A great performance by all!
KATHY TROCCLI Pure Attraction Reunion
One of music's most unique voices returns home where she belongs. On her return to Christian music, Troccli, along with noted producer Ric Wake, delivers an album guaranteed to generate an enormous stir in the CCM arena. Troccli's vocals are rich and powerful, enhanced further by a bevy of strong material. It's difficult to pick a favorite cut here because they all are outstanding. It's a delight to have this extremely talented singer back in the fold.

WAYNE WATSON Home Free Dayspring/Word
Watson continues his line of producing beautifully crafted, lyrically strong songs of the heart and soul. This artist, who has received numerous Dove and Grammy award nominations, deals with the subject of relationships on this project. Embodied here are a number of potential radio hits: "Out Of Control," "If Not For Love," "Freedom," along with the title cut just to name a few.

STEVEN WILEY Rhapsody Star Song
Rapper, Steven Wiley, teams up with noted producer Michael Brooks, creating music that infuses the sounds of R&B and jazz with the gospel message. Hot rhythm tracks, samples, and Wiley's strong, cleverly delivered raps, helps to set this record off. Of special note is the treatment given to the Andras Crouch favorite, "Jesus Is Lord." The grooves on this track will definitely open up some ears.

WALT WHITMAN AND THE SOUL CHILDREN Live And Blessed 1 Am
This choir once again delivers an album full of highly energized gospel music. The difference between this album and their previous releases is the vocal maturity the choir now possesses. This enables them to tackle more complex material and arrangements, which they handle with ease. Give this album five ***** stars!

REV. JAMES CLEVELAND AND THE LA GOSPEL MESSENGERS Rev. James Cleveland and the LA Gospel Messengers Savoy
This is the last recording of the Rev. James Cleveland before his untimely death earlier this year. Cleveland is in good voice, considering the numerous health problems he was encountering at the time of this recording. Fans of this legendary artist will enjoy his performances on the cuts "Lifting For Me, Pt. II" as well as his patented narrations on "Great Things" and "Always." This double album will definitely be a collectors item.

LOVE ALIVE IV (Malaco) 00707
Walter Hawkins 1 19
DIFFERENT LIFESTYLES (Capitol) 00708
Be & Ce Ce Winans 2 13
I'LL NEVER FORGET (Malaco) 00440
Bobby Jones 4 15
WASH ME (Tyson) 1401
New life Comm. John P. Kee 6 19
PHENOMENON (Bellmark) 71806
Rance Allen 3 19
I'LL LET NOTHING SEPARATE (Savoy) 71011
Dallas Ft. Mass. Choir 5 19
MAGNIFY HIM (Malaco) 8011
Keith Pringle 7 13
LIVES (Sparrow) 1246
Tramaine Hawkins 8 19
RETURN (W) Alliance 4100
Winans 9 19
LIVE (Malaco) 4450
HE'S PREPARING ME (Ar) 10162
Rev. Davis/Wilmington Mass Choir 12 19
SAINTS IN PRAISE (Sparrow) 1240
The West Angeles Cogic 13 19
HE LIVES (Savoy) 14807
Shun Pace Rhodes 14 10
STATE OF MIND (Senso) 25930
Commissioned 15 18
HIGHLY RECOMMENDED (Word) 9112
Helen Baylor 16 19
THE EVOLUTION OF GOSPEL/Projekt 29048 10040
Sounds Of Blackness 11 16
I AM PERSUASED (Benson) 2727
Fred Hammond 19 9
HIGHER HOPE (Malaco) 9003
Florida Mass Choir 18 19
PRAY FOR ME (Word) 9202
My Mighty Clouds Of Joy 20 19
THIS IS YOUR NIGHT (Black Berry) 2 2033
Williams Brothers 21 11
WALKING IN THE LIGHT (Tribe) 31004
Latoyshia Hawkins Stephens 22 19
THANK YOU MAMA FOR (Malaco) 4445
The Jackson Southerners 23 19
REMEMBER MAMA (Word) 8447
Shirley Ceasar 24 19
REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco) 71033
Rev. James Cleveland/L.A. Gospel Messengers 25 3
REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (Malaco) 6006
Rev. James Moore 17 19
YAF WORK SHOP 89 (SOG) 193
Young Artists For Christ 26 19
JUST ME THIS TIME (Tyson) 401311
John P. Kee 28 19
WAIT ON THE LORD (Bellmark) 71800
Lamara Young Parks Young 27 19
THROUGH THE STORM (Tribe) 790113
Yolanda Adams 31 3
OPEN OUR EYES (Reprise) 9111
Milton Brunson 30 31
REACH BEYOND THE BREAK (Savoy) 14802
Rev. Clay Evans 29 19
FAMILY AFFAIR (Malaco) 4442
Pilgrim Jubilees 33 19
NEW BORN SOUL (SOG) 907
Wanda Nero Butler 32 19
THIS IS THE DAY (Malaco) 4001
Walt Whitman/Soul Children 34 19
I'LL TELL THE WORLD (Savoy/Malaco) 1480
Myrna Summers 35 3
HOLD BACK THE NIGHT (BGC) 178
Rev. Charles Nicks 36 19
HIGHER (Light) 72031
Rev. Beau Williams 37 19
RIGHT NOW IF YOU BELIEVE (Light) 6729
Chicago Mass Choir 39 19
NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR LIV E! (Malaco) 4520
Dorothy Norwood 38 19
I SEE A WORLD (Savoy) 14790
New Restoration Choir 40 19

Bobby Jones Top 10 Videos
GOSPEL • OCTOBER 12, 1991
1. TRAMAIN HAWKINS Lift The Name Of Jesus (Sparrow)
2. DARYL COLEY I Can't Tell It (Sparrow)
3. BEBE & CECE WINANS Addictive Love (Capitol)
4. KEITH PRINGLE No Greater Love (Savoy)
5. WILMINGTON-CHESTER He's Preparing Me (Savoy)
6. VANESSA BELL-ARMSTRONG Something Inside So Strong (RCA/Jive)
7. WALTER HAWKINS Love Alive (Malaco)
8. MISSISSIPPI MASS Near The Cross (Malaco)
9. THE WINANS Don't Leave Me (Qwest)
10. MISSISSIPPI MASS How Good God's Been (Malaco)

The Bobby Jones Video Chart is based on viewer requests.
FEATURE STORY

The "Dope" On The Five Blind Boys Of Alabama

By Tim A. Smith

Clarence Fountain and the Five Blind Boys of Alabama

AFTER OVER 40 YEARS of performing far and wide, the legendary voices of the Five Blind Boys of Alabama, featuring Clarence Fountain, are still charming audiences with their smooth vocal tones and crowd-pleasing showmanship.

Not ones to back away from a challenge, the Blind Boys have joined forces with rapper, Just Unique, on the anti-drug anthem, "No Dope, Keep Hope Alive." The single, released on the New Dawn label, has label exec Marlin Mc Nichols beaming. "We're extremely excited about this record," says Mc Nichols. "We're taking the Blind Boys out of their traditional quintet mode and placing them with the sounds of today's urban/contemporary music, adding a rapper to capture the ears of the kids."

Fountain, leader of the group, felt no discomfort recording music outside the realm for which they're noted. "I'm not into all of these different tags placed on gospel," Fountain states. "This song that we recorded with the rapper, I consider gospel. In my opinion, gospel speaks the truth, and that is what this song speaks. It's the type of song that people have to listen to closely and get into."

The legacy of Fountain and the Five Blind Boys began in the early 1940s when they originally joined together as school boys at Alabama's Talladega Institute for the Deaf and Blind. Since that time, the group has gone on to record numerous hit records, including their all-time classic, "I Can See Everybody's Mother But Mine," as well as star in the Obie Award-winning musical, Gospel At Colonus, an adaptation of the Greek tragedy, Oedipus At Colonus. "People may not hear our name all the time but we're keeping active," says Fountain. "We've performed before all types of audiences this year. We've performed at the New Orleans Jazz Festival and overseas at the Belgium Blues and Jazz Festival. They do their thing, we do our gospel and the people love it."

The Blind Boys will continue to stay busy behind the release of the "No Dope" single. Trendsetter Productions, along with New Dawn Records, are in the process of setting up a national No Dope, Keep Hope Alive tour for 1992, featuring the Blind Boys, Brothers In Christ, Tony McGill and the Southern California Holy Gospel Choir, Just Unique and other major gospel artists and rappers. They have contracted New York University to set up entrepreneurship and scholarship programs, all tied into the No Dope program, to assist the youth of America in getting a positive start in life.

By Tim A. Smith

BEBE & CECE WINANS BEGIN "DIFFERENT LIFESTYLES TOUR": Capitol/Sparrow artists BeBe & CeCe Winans, hot off their first #1 R&B single, "Addictive Love," kicked off their "Different Lifestyles Tour," beginning September 19 in Palm Desert, CA. The tour will feature Reunion Records artist Mike-E, who, in addition to performing material from his debut Christian rap project titled Mike-E And The G-Rap Crew, will serve as guitarist for the duo. The tour will hit 19 major markets, including San Diego, Washington, D.C., Pittsburgh, Philadelphia and New York, ending November 23 in Miami, FL.

MORE NEWS FROM THE BEAT: Vicki Mack Latallia has been named director, Gospel Artist Development, Sparrow Communications Group. The announcement was made during the GMWA convention in Salt Lake City, UT. Fixit Records recording artist Keith Staten, will be touring with the hit theatrical production, Wicked Ways. The play is slated to hit Oakland and Los Angeles, CA; New Orleans, LA; Baltimore, MD; Miami, FL; and Richmond, VA. For further information, contact Patricia Chandler, Fixit Records at (914) 362-2000. A new record company has opened its doors. Detroit, Michigan-based Journey Records will feature talent in the areas of sacred, traditional, contemporary, Christian pop and worship and praise music. Artists currently signed to the label include Randy Pyle, Craig Erguhart, Erkborn; and there is also a Journey "Introduces" production as well. Your contact at Journey is Karen E. Johnson, vice president, production and she can be reached at (313) 567-3576.

ARTIST SPOTLIGHT

By Tim A. Smith

Mike-E (second from left) & the G-Rap Crew filming their debut video, "Housin'."

MIKE-E, REUNION RECORDS—Fresh, vibrant, hip, exciting and cool—all describe the personality and talents of the "new kid on the block," guitarist/rapper Michael Wright, better known as Mike-E. He adds his own style of hip-hop flavored rap to this rapidly growing area of Christian music with the release of his debut album on the Reunion label titled, Mike-E And The G-Rap Crew.

Mixing hip-hop along with the sounds of the streets, the album features all original material written or co-written by Mike-E.

With over 15 years experience as a professional musician, this Detroit native has performed or recorded with the likes of Whitney Houston, Little Richard, BeBe & CeCe Winans, Aretha Franklin, Luther Vandross, Tramaine Hawkins and Commissioned.

One of the highlights of Mike-E's career, other than recording his own album, was touring with contemporary Christian artist Michael W. Smith's Go West Young Man tour, on which Mike-E was featured in his own solo set. "It was a new experience for me, performing before audiences that large," Mike-E relates. "As for playing with Michael W., it was cool. To put it in perspective, it's like going from Ashford & Simpson to playing for George Michael. That's how it was for me—going from BeBe & CeCe, whom I had just finished touring with, to playing pop/rock licks with Michael."

Mike-E raps, dances, sings and plays the guitar. His music is hot; his lyrics straightforward. "I'm upfront about the truth. But let's face it, there aren't any backdoor passes that will get you into heaven. You've got to enter through the front door."
By Steve Giuffrida & Kimmy Wix

Susan Ashton

RECORDING NEW-COMER SUSAN ASHTON brings a brand new voice to Christian Music with her debut project entitled, Wakened By The Wind. After a couple of years in the making, the lp lets Ashton convey a thoughtful, transforming message about genuine feelings and true hope.

Characterized by the producing expertise of Wayne Kirkpatrick and Brown Bannister, Wakened By The Wind also features the instrumental talents of Kirkpatrick, Phil Keaggy, Gordon Kennedy, John Hammond and Tommy Simms, to name only a few. Additionally, these talented artists add a touch of finesse to Ashton’s warm and emotion-filled voice.

Ashton, the daughter of a Houston pastor, grew up in a Christian home but never dreamed of becoming a professional singer. It wasn’t until her acceptance of Christ that she began to feel God calling her into the ministry. “I became a Christian when I was 15, and then about a year later felt that God was calling me to sing,” Ashton recalls. “At that time I didn’t even know what Contemporary Christian Music was, but I’ve watched Him open one door after another in bringing me to this place.”

Before signing with Sparrow Records, Ashton worked full-time in Houston and sang in various studio sessions on the side. Her big break, however, came when she was selected to accompany renowned recording artist Wayne Watson in a duet, which is featured on his Watercolour Ponies disc. Ashton also contributed her vocals on Dallas Holm’s Beyond The Curtain release. It was actually an engineer on the Holm project who took notice of Ashton’s potential and put her in contact with Sparrow. As a result, Ashton moved to Nashville and signed a recording contract almost instantly—therefore starting the creative process which ultimately led to her debut release.

“We really wanted to invest in Susan, to spend time nurturing her gift and assisting her artistic development,” commented Peter York, vice president, A&R for Sparrow. “We believed it was important to her long-time ministry that we identify just the right songs and production for this first album.”

That time of growth and support took approximately two years and allowed Ashton to refine her songwriting ability as well as her vocals. Ashton co-wrote three songs on the disc—“No One Knows My Heart,” “Ball And Chain” and “Beyond Justice To Mercy,” all of which demonstrate the heart of her message.

“I believe God has given me a message of healing to communicate, that He can bring restoration at any time and in any area of our lives,” Ashton states. “What I really want is for others to know what it’s like to be completely embraced by Jesus, for the person who has never known a gentle hand or a gentle word, for them to know what that’s like.”

Ashton’s recent release “Benediction” is currently on the airwaves and her Wakened By The Wind project is already making great moves on the album charts. Susan Ashton is an artist on the cutting edge of Christian music and is undoubtedly pressing toward her mark for stardom.

Hot Off The Press...

Riversong recording group, The Lewis Family, has been working on a new release entitled Sweet Dixie Home in Nashville’s Cinderella Studio. Sweet Dixie Home features the traditional Bluegrass and Country stylings that have made The Lewis Family leaders in the Bluegrass genre for nearly 40 years. The project is slated for a November release.

The Florida Boys recently signed a long-term agreement with Canaan Records. The Boys were the first group to sign with Canaan after its establishment in 1964. They are currently working on a new project scheduled to be released this spring.

BMI and Reunion Music Group recently held a reception honoring Wayne Kirkpatrick for his remarkable songwriting achievements. Kirkpatrick had two recent Top 5 Pop Hits—“Every Heartbeat,” recorded by Amy Grant, and “Place In This World,” recorded by Michael W. Smith—and ten #1 songs on Contemporary Christian Radio with such artists as Grant, Smith, Susan Ashton and Kim Hill. Pictured from (l-r) are: BMI senior director Jody Williams, Michael W. Smith, Wayne Kirkpatrick, Amy Grant, Reunion Music Group president Terry Hemmings and BMI vice president Joe Moscheo. (Photo credit: Beth Gwinn)

Painted Orange, a new alternative Christian band recently released their debut self-titled disc. Painted Orange brings a new unique sound to the expanding Christian music industry, with influences from alternative acts such as New Order, Erasure and Depeche Mode, Painted Orange is trying to reach an audience that appeals more to that dance/alternative style of music. Pictured from (l-r) are: (Back row) Mike Keil, marketing manager for Star Song; Tom Jordan, manager; Dez Dickerson, vice president of A&R, Star Song. (Front row) Gary J. Parson, lead vocals; Kevin Schumacher, keyboardist and Mark McCurdy, keyboards and vocals.

New Releases...
1. HE IS CHRISTMAS (Reprise 26665-4)—Take 6
2. SIMPLE TRUST (Word W1-1040)—Janet Paschal
3. SHINING THROUGH (Benson 02779)—Jeff & Sheri Easter
4. PAINTED ORANGE (Star Song SSC 8213)—Painted Orange
5. HOLINESS OR HELL (Frontline SP/PCN-7-5126-1038-6)—Apocalypse
Music City Takes A "Giant" Step

CASH

James Stroud

becoming so much more versatile, it will come as no surprise if some of the product comes across as being country-crossover material.

Nashville's reknown James Stroud has been appointed to the position of president of the new label division. The announcement was recently made at a press conference and luncheon hosted by Azoff, Warner Bros./Nashville president Jim Ed Norman and Giant president Charlie Minor.

Stroud began his career in the mid-70's with the production of Dorothy Moore's classic "Misty Blue," which sold three million copies and earned him three Grammy nominations. Stroud has also produced such acts as Clint Black, Charlie Daniels, Hank Williams, Jr., Shelby Lynne, John Anderson and Little Texas. Previous to his appointment to Giant, Stroud served as director of A&R at MCA/Nashville and vice president of Capitol/Nashville. Stroud is also the founder of the Writer's Group, the Grammy-winning publishing company which launched the careers of songwriters such as Thom Schuyler, Fred Knoblock and Paul Overstreet.

"I'm excited to be working with Irving Azoff," states Stroud, "and to be a part of Giant, one of the most exciting new labels in the business."

Azoff, former chairman of MCA Music Entertainment oversaw the rise of country artists such as Reba McEntire, Lyle Lovett and George Strait, among others. During his tenure, he revitalized the slumping group into an industry powerhouse. "James is uniquely qualified to lead our move into Nashville," says Azoff. "He is an unequalled success who will be a perfect addition to our team and will have every available resource to make what I know will be a major impact on the Nashville and worldwide music scenes."

Giant Records/Nashville is expected to release its country product debut by the spring of 1992.

CMA Executive Director To Retire

SHE HAS SERVED AS EXECUTIVE DIRECTOR OF THE COUNTRY MUSIC ASSOCIATION SINCE 1960. Recently, Jo Walker-Meador officially announced that she will step down as the trade organization's chief executive at the end of this year. Walker-Meador was the only employee when the organization was formed in 1958, and during her 33-year tenure, the CMA and Country Music have become major forces in the entertainment world.

Walker-Meador plans to stay active in the area of international development as an advisor to various groups interested in promoting Country Music in their territories.

A gala tribute dinner for Walker-Meador, in addition to various recognitions of recognition during last week's Country Music Week activities, will take place on November 7 at the Opryland Hotel.

Ed Benson, CMA associate executive director since joining the organization in 1979, will succeed Walker-Meador. (Photo credit: Don Putnam)

Roy Rogers Rides Again

TOP COUNTRY ARTISTS SHARE THE RIDE! Happy trails couldn't have been any happier when word got out that the King Of The Cowboys, Roy Rogers, would be recording an album of western tunes for RCA Records. In fact, just about every country music star in the territory volunteered to contribute their vocals on the project. However, only a selected string of top-notch artists actually participated on the album.

The Roy Rogers Tribute project came about in 1988 when talent manager Stan Mores confronted Rogers with the idea to record again at the CMA Awards Show. Along with Mores, Joe Galante, RCA president; and Jack Weston, RCA/Nashville CEO, Rogers was convinced that his singing days were not over. "Their belief in this project and my place in today's music world made this a truly memorable experience for me," Rogers explained.

The collection pairs Rogers with Clint Black, Lorrie Morgan, the Oak Ridge Boys, K.T. Oslin, Restless Heart, Randy Travis, Ricky Van Shelton, Willie Nelson, Emmylou Harris, the Kentucky Headhunters, Kathy Mattea and Rogers' son Dusty, who actually penned and sung the only tribute to the King Of The Cowboys on the album. Rogers' better-half Dale Evans also joined her favorite cowboy in singing the Rogers' classic "Happy Trails" along with additional well-known entertainers such as Daniele Alexander, Kathie Ballie, Michael Bonagura, Alan Jackson, Holly Dunn, Roger Miller, Reed Nielsen, Marie Osmond, Eddie Rabbitt, Riders In The Sky, Johnny Rodriguez, Marty Stuart, Sweethearts Of The Rodeo and Tanya Tucker.

Produced by Richard Landis, the Roy Rogers Tribute project recently released its first single and video, entitled "Hold On Partner," one of several duets on the album, this with Clint Black, who has often been tagged as the Roy Rogers clone of the 90's.

—Kimmy Wix

News Box

CELEBRITIES GOLF, BOWL AND BATTER-UP FOR CHARITY—Last week's annual Country Music Week's activities kicked off with a rolling start in Nashville as more than 25 top-name country music executives from the entertainment industry golfed and bowled for dollars to benefit the T.J. Martell Foundation For Leukemia, Cancer And AIDS Research. The T.J. Martell Foundation was founded by the music industry in 1975, and has since raised over $35 million for cancer, leukemia and AIDS research.

Top names in the entertainment network help raise much of the foundation's research money through various events which are held throughout the nation. The most recent featured reknown celebrities such as Glenn Frey, Daniele Alexander, Chet Atkins, Garth Brooks, Brooks & Dunn, T. Graham Brown, Charlie Chase, Mark Collie, Earl Thomas Conley, Lorianne Crook, Charlie Daniels, The Judds, Eddie Rabbitt, Ricky Van Shelton, Doug Stone, K.T. Oslin, Vince Gill, Sweethearts Of The Rodeo, Don Henry and Dan Seals. The Music Row Golf & Bowl events were hosted by golf host Vince Gill and bowling host Eddie Rabbitt, with an expected $80,000 to be taken in for the charity foundation.

PLAY BALL! As if a little golf and bowling action wasn't enough to tire out Country Music's top names during perhaps their busiest week of the year, when the City Of Hope Medical And Research Center yelled "Play ball," they jumped to action. The non-profit organization is known worldwide for research and treatment of diseases such as cancer, AIDS, diabetes and leukemia. Two all-star teams competed on Sunday, September 29 at Greer Stadium in Nashville. In addition to top country names hitting the field, several athletic and television celebrities competed in the Music City Celebrity All-Star Softball Challenge.

—Kimmy Wix
## Cash Box Charts
### Top 100 Country Singles

**October 12, 1981**

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

### Cash Box October 12, 1981

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
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<th>Record Label</th>
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**Notes:**
- #1 Single: Garth Brooks
- #1 Debut: Steve Wariner
- #1 Repe: Jennifer C. Riley

**Events:**
- Alan Jackson: Lame
- Highway 78: Vem
- Peter Gabriel: Little #1
- Billie Joe Spears: Missing
- Linda Ronstadt: faux
- 1981: Lame
- Garth Brooks: 80
- Garth Brooks: 80
- Garth Brooks: 80
- Garth Brooks: 80
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1991 JUKEBOX AWARDS WINNER

"Rising male star of the year?"
AMUSEMENT MUSIC OPERATORS ASSOCIATION

"...Chesnutt seems poised to hit, and hit big. I haven't been this impressed with the star potential of a new act since the first time I saw Garth Brooks."
JOHN WOOLEY
Tulsa World

"This year, Chesnutt is building a reputation as one of country's most electric performers."
DAVID ZIMMERMAN
USA Today

"...this writer was impressed—it is a concert that left a lasting impression of possibly the best concert I have ever attended—and you can well imagine, I've seen a few concerts."
SHERRY SCHROEDER
Country Plus

TOO COLD AT HOME
CERTIFIED GOLD

MCA NASHVILLE
SBK
1991 MCA RECORDS
OUT OF THE BOX

**RESTLESS HEART:** “You Can Depend On Me” (RCA 62129)
**Producers:** Josh Leo/Larry Michael Lee
**Writers:** Ronnie Rogers/Jimmy Griffin

Restless Heart crosses a taller wall and scales an all new horizon with this spastic-tempoed number. True, these guys have proven themselves to be top-notch when it comes to Country Music’s ace groups, but their latest offering from the *Best Of Restless Heart* project, entitled “You Can Depend On Me,” reveals vocal talent stretched to the ultimate. Nailing extremely high notes and laying out unmatched harmony, Restless Heart hits this cut with all they’ve got and right on target. A hit on radio will not be a surprise either!

FEATURE PICKS

**STEVE WARNER:** “Leave Him Out Of This” (Arista 2349)
**Producers:** Scott Hendricks/Tim DuBoise
**Writers:** Walt Aldridge/Susan Longacre

When! This song has all the magic it needs to launch a #1 slot, and it probably won’t take long at all to do so. “Leave Him Out Of This” sparks the first release from Warner on a new label roster, and if this first single is any indication of what’s to come from his forthcoming *I’m Ready* package, we could be on the edge of witnessing a long-overdue “Steve Warner” success explosion. With all the right words, powerful bridge build-ups and vocal slides, “Leave Him Out Of This” should leave quite a mark on radio, as well as old and soon-to-be Warner fans.

**LARRY BOONE:** “I Wouldn’t Kill Me” (Columbia 73992)
**Producers:** Steve Buckingham/Marshall Morgan
**Writers:** L. Boone/P. Nelson/T. Shaprio

The Boone Bounce Bounces Back! And much of the boom is due to the result of songs like this one from his new One Way To Go LP. “I Wouldn’t Kill Me,” with its gentle acoustic and emotional, vocal spills, sounds off immediately with a warm and inviting intro which eventually showcases a singer who just flat-out good when it comes to making true-rooted Country Music. And that stands true with or without a hat.

**CLINTON GREGORY:** “Satisfy Me And I’ll Satisfy You” (Step One SOR-434)
**Producer:** Ray Pennington
**Writer:** B. Dees

Look out! Country newcomer Clinton Gregory outdoes himself this time. With his follow-up to “One Shot At A Time,” which followed-up “If It weren’t For Country Music, I’d Go Crazy,” the Virginia-borne, singer/fiddle champion unleashes a tune that’s sure to hit harder than his previous releases. In addition to catchy lyrics with a deep-luring melody, “Satisfy Me And I’ll Satisfy You” features Gregory topping some vocal tones that have yodel tendencies. This is definitely “Hot Phone” material!

**MARTIN DELRAY:** “One In A Roll” (Atlantic 4225)
**Producers:** Blake Mevis/Nelson Larkin
**Writers:** Wood Newton/Martin Delray

Once again, the rhythm obviously got into Martin Delray when he recorded this soulful number. “One In A Roll,” which sparks the deep voice/cellist’s current single, presents listeners with an excellent taste of stellar instrumentation, in addition to a performance by Delray that’s class-A confident.

**RAY BENSON:** “Four Scores And Seven Beers Ago” (Arista 2340)

By Cliff Gerken and Kimmy Wix

**HIGH DEBUTS**
1. STEVE WARNER—“Leave Him Out Of This”—Arista 2349
2. JOHN ANDERSON—“Who Got Our Love”—BNA Bros. 937
3. OAK RIDGE BOYS—“Baby On Board”—RCA 450

**MOST ACTIVE**
1. RANDY TRAVIS—“Forever Together”—Warner Bros. 932
2. ALABAMA—“Then Again”—RCA 450
3. LITTLE TEXAS—“Some Guys Have All The Love”—Warner Bros. 459

**HOT PHONES**
1. CAROL BOWERS—“Rodeo”—Capitol 41
2. SAWYER BROWN—“The Walk”—Curb Capitol 409
3. TRAVIS TRITT—“Anytime”—Warner Bros. 413

**POWERFUL ON THE PLAYLIST—** Garnering significant radio play, Randy Travis’ current single release entitled “Forever Together” gains 19 notches after two weeks on Cash Box’s Top 100 Singles Chart. Last week’s launch into the Top 50, resulted in the release of the “High Debut,” with 35% of the stations reporting conversions. “Forever Together” makes no signs of slowing down whatsoever. Other stations reporting strong chart movement on Travis include KOHO-FM in Harrison, Ark.; WIXX in New Richmond, Wi; WKHQ in Shreveport, La and WMDQ-FM in New Castle, Delaware.

Supergroup Alabama rolls through the chart once again as stations such as KFGO in Fargo, ND; WAAC-FM in Valdosta, Ga and KRTF in Anadarko, OK report “Then Again” a once-again Alabama favorite of its radio listeners. Such active play has moved this latest Alabama release from last week’s #46 position to #10 this week, after only two weeks on the Top 100.

Last but certainly not least is country new-group Little Texas, which busts on the Top 100 in a big way. The group’s debut single, with a title that certainly compares to their early success (“Some Guys Have All The Luck”), advances from last week’s #52 to #39—becoming one of this week’s Most Active records. Heavy rotation for the debut single was noted by panel reporters such as WOW in Omaha, NE, WRKZ-FM in Hersey, PA; WYBM-FM in Pace, FL and WKLQ-FM in Fayetteville, NC.

**BEHIND THE MIC—** A new concept in country radio programming recently debuted nationwide offering current hits, interviews and concert statements. Hosted by award-winning disc jockey Ichabod Caine of KMPS Radio in Seattle, WA, the hour-long, syndicated radio show features country’s top songs, interviews with recording artists and a fantasy concert segment called Center Stage, which airs clips from recent concerts. The show is sponsored by L’Eggs products and will run for 26 weeks with scheduled guests including Garth Brooks, Randy Travis, Dolly Parton, Mary Chapin Carpenter and Vince Gill.

WMZQ Radio and the Livingston Square merchants recently hosted the 12th Annual Ronald McDonald House Celebrity Auction at Livingston Square in Fort Washington, MD. “We were delighted to work with WMZQ,” said Peggy Miles, manager of Giant Shopping Center promotions. “It’s because of WMZQ that this fundraiser has grown so much.” The Ronald McDonald House serves as a home away from home for critically ill children and their families while they receive special care in nearby hospitals.

For this rodeo put up your boots and get out your boot 98 WSIX-FM in Nashville, TN and Busch Beer present the Kroger Million Dollar Fishin’ Rodeo to be held October 10th-13th at Percy Priest Lake in Nashville. In making the announcement, Steve Moore, producer of the event said, “We believe this event will be one of the largest fishing rodeos ever, with the potential for a winner to catch the tagged bluegill worth $1 million.” The event will be hosted by WSIX air personality Bubba Skynard. For more information including registration and tickets call 98 WSIX-FM at 615-664-2400.

Barbara Barri of KZLA Radio enjoyed a visit from Mark Miller, lead singer of the country group Sawyer Brown, whose latest single “The Walk” stepped into #3 this week on the Cash Box Top 100 Singles countdown. Miller stopped in to promote Sawyer Brown’s recent concert in Los Angeles.
How sweet it is? Atlantic's Ray Kennedy and Tracy Lawrence discuss their royalties with ASCAP's Merlin Littlefield as they wind down from Lawrence's flawless showcase at the 12th and Porter Playroom in Nashville. Lawrence entertained a full house as he performed cuts from his upcoming debut project Sticks And Stones, produced by James Stroud. Pictured from left are Kennedy, Littlefield and Lawrence. (Photo Credit: Richard Crichton)

At the recent City of Hope dinner in Los Angeles honoring MCA Music Entertainment Group Chairman Al Teller, MCA executives gathered with Reba McEntire to celebrate her re-signing with the company. McEntire's tenure with MCA has yielded nine gold and two platinum albums to date, including the recent certification of her current Rumor Has It LP. McEntire and co-producer Tony Brown just completed work on her newest For My Broken Heart project, to hit the streets this month. The album's first single, "For My Broken Heart," was recently shipped to radio. Shown here from (l-r) are: Lori Froeling, director, Business & Legal Affairs, MCA Records; Zach Horowitz, executive vice president, MCA Music Entertainment Group; Teller; Sidney Steinberg, president, MCA Inc.; McEntire; Bruce Hinton, president, MCA/Nashville; and Narvel Blackstock, McEntire's manager.
Gone Gold & Past Platinum

GILL, MCENTIRE, DAVIS, TRITT, CHESNUTT AND STRAIT
spark the latest country artists to garner the gold and platinum belts. Achieving gold album status (signifying sales in excess of 500,000 copies) for the month of August, 1991 were Vince Gill's Pocket Fall Of Gold, Reba McEntire's My Kind Of Country, Mac Davis' Greatest Hits and Travis Tritt's It's All About To Change. Most recently, Mark Chesnutt's Too Cold At Home garnered the gold, after being in circulation for 10 months. Achieving platinum status (signifying sales in excess of one million copies) in August, 1991 were George Strait's Beyond The Blue Neon and If You Ain't Livin' (You Ain't Livin') LPs.

According to a recent release from the Recording Industry Assn. of America, Inc. (RIAA), Country Music witnessed a two percent increase in sales throughout the year 1991. Those figures are expected to increase drastically by the end of 1991, due to Country Music's accelerated growth within the past few months, including the so-called "Brooks Boom." Rock music continues to have the strongest sales, yet the largest growth is in the urban contemporary format—increasing 4.3 percent in 1990.

RABBIT GOES TEN ROUNDS WITH TONEY! Recording artist Eddie Rabbit recently sparred with James Toney, middleweight world champion, in Southfield, MI to promote Rabbit's newly released Ten Rounds LP. Currently, Rabbit's debut single from the project is at #88 on Cash Box's Top 100 Country Singles Chart.

(Cash Box Magazine would love to publish information and photographs regarding any retail news, promotions or events. Please contact Teresa Chance or Kimmy Wil at 615-329-2808.)
HERE’S JEANNIE C., aside from being a great introduction is the title of Jeannie C. Riley’s newest album release off the Playback/Laurie Records label. Continuing to bullet after 10 weeks on the Cash Box Top 100 Singles chart, the album’s debut release entitled “Here’s To the Cowboy” becomes the leading independent single this week.

As for introductions, “Riley is making them again,” shall we say. Since the success of the show-promoting hit in the late ’80s, “Harper Valley P.T.A.,” for which she is probably best known, Riley has released the self-produced Total Woman album, in addition to a collection of gospel recordings, one of which garnered a Dove nomination in 1981. Yet with Riley’s last offering being a 1986 release (Jeannie C. Riley), fans from the mid-’80s era are being reawakened to Riley’s warmth of song which this new album promises. “Here’s To The Cowboy,” which haunts the singer’s rippling, traditional vocals, pays tribute to the American western hero who remains loyal to the responsibilities of home and family.

CHECKING OUT THE CHART—Debuting independent artists this week include Art Buchanan, who moves in at #77 with “Honky Tonkin’ Around,” followed by Kassie Wesley and “Heart Outta Hand” at #78. On down the line is “Keep The Eagle Free” by Ken Artrip; Rick Arnold’s “Wild Nights”; “I’m Going Out Of Your Mind” by Dew Watson; and Elo Davis with “I Can Almost Feel That Feeling.”

INDIE FEATURE PICKS

JASON HAWKINS: “Don’t It Ever Rain In Houston” (Fox Fire FF-152)
Producers: Jason Hawkins/Jennifer Foxx
Writer: Pete Ray

What depth! What control! Which direction will this record go? The answer is a definite “up,” and much of the credit falls on newcomer Jason Hawkins, who proves once again that he is out to make a positive and hard-hitting impact on Country Music. Hawkins’ latest release, entitled “Don’t It Ever Rain In Houston,” slaps us with a haunting ballad enriched with heart-probing lyrics and a deep-rippling vocal performance.

Josiah: “(Girls That Look) A Little Like You” (WTM 7729)
Producers: J.C. Weaver/Jack Brown
Writers: Bucky Allison/John Altep

Another new name on the country scene is this country-rocker who digs deep when it comes to unleashing material with a dash of gut and grind. Josiah flavors up this cut with just the right vocal seasoning—hard-edged and driving. “(Girls That Look) A Little Like You” turns out a country/rock-n-roll tune with instrumental licks that smoke—definitely a touch of spice for the playlist!

SCOTT PENNELL: “Pillow Talk” (Killer K-145)

ERNIE ASHWORTH: “You Changed A Rolling Stone” (Playback P-1356)

TWO FOR THE MONEY: “Playin’ It By Heart” (Ridgewood R-3023)
AMOA EXPO '91 REVISITED

(As previously reported in Cash Box, this year's AMOA convention in Las Vegas was among the association's most successful to date. There were 782 booths on the exhibit floor, which kept the CB photog quite on the go. Following are some additional shots to those already featured in our previous edition. We must now make room for the numerous post-Expo festivities!)

Williams' Super High Impact, pictured with design team members Ed Boone and John Newcomer, was among the big attractions in the factory's exhibit.

This is Taito's Supersonic Blastman redemption piece, surrounded by Chiq Ed Velasquez, Taito America's Rick Rochetti, Natalie Kulig, Yoshi Suzuki and Emilio Cabrera and CB's George Albert.

Took this shot of a group of ops from Germany and Holland who were quite taken with Sega's Time Traveler; and they include Michael Baird, Manfred Wege and Nick Hommerson.

Looking so lovely (center) is Leah Bettelman, our hostess at the big C.A. Robinson & Co. party that was held during Expo; and with her are Diane and Stan Jarocki.

Pioneer Laser Entertainment prexy Ted Karasawa proudly posing with the factory's popular PLE CD jukebox in the factory's exhibit.

This photo was taken in the Leland suite as proxy John Rowe explained the new Dragon's Lair II machine to members of the trade press.

Namco's Tom Siemieniec smiles for the CB photog as showgoers obviously enjoy the factory's new Golly Ghost redemption piece!

In the ever-crowded Williams Bally/Midway exhibit, with regional sales chief Lesley Ross, wishing the placard on her right was the real live Arnold.

Here's a shot of the Bromley exhibit, with Capt. George Gomez (who designed & developed Hawk Avenger), Lauran Bromley and Minerva Santiago!
Manufacturers Join Area Ops At Atlas Showing

CHICAGO—Covering the Atlas Distributing, Inc. post-Expo showing was like being back in Las Vegas at the national convention and seeing so many of the industry’s major manufacturers! They all came in to participate and assist Atlas executives Jerry Marcus and Ed Pellegrini in demonstrating the full lineup of new equipment that was on display for area operators to examine. It would take an extra paragraph just to identify them so we will let the accompanying photos suffice. Event took place on Thursday, Sept. 19 in the Chicago headquarters of Atlas, at 4500 W. Dickens. Food and beverages were available throughout the day; and, as usual, the hospitality of the house was graciously extended by the Atlas staff to everyone who attended.

What an impressive group! We counted 26 manufacturer reps in this photo alone—you’ll recognize them; and we might have even missed a few!

FABTEK’s new Clown Around redemption piece, surrounded by Atlas’ Jerry Marcus, Konami’s Steve Kaufman, FABTEK’s Frank Ballouz and Nintendo’s Mike Minor.

Showing off the new Karate Blazers is Leprechaun proxy Bill Cravens (r) with Ted Wiederanders.

Among the featured pins on the floor was Gottlieb’s 1812, pictured with Premier’s Mike Vrettos, general manager of the amusement game division.

At the wheel of Taito America’s Double Axle is the firm’s marketing manager Natalie Kulig—looking as lovely as ever!

Marc Kahan, president of Just For Fun family amusement centers, posin’ with Atari’s Jim Newlander and Atlas’s Jerry Marcus.

New Company—Jeron Technology; new product—Putt Pro; pictured with Jeron proxy David Miller and sales rep Bob Rondeau.

Leland’s Ken Anderson (facing camera) observes as Kevin Beavers of Sub. Vending gives Dragone’s Lair II a workout.
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