Joe Satriani

HE'S BEEN CALLED A "GUITAR GOD". Joe Satriani doesn't quite go along with that. After all, it took him almost two years to complete his current creation The Extremist, the Relativity Records album which he describes as "an attempt at defining the rock instrumental more clearly...with more intensity than ever before.

"The key was, I didn't settle. I kept pushing until I had the right elements," says Satriani. Those elements include the rhythm section of brothers Matt and GregBuscarone on bass and drums, a set of songs Satriani considers his best yet and co-producer Andy Johns who Satriani credits with bringing: "...to life the soul, spirit, and heart of my songs. The sound he got was so overwhelmingly huge and exciting that I was inspired to play in a way I always knew I could, but had never attempted before." Those "before" attempts include the platinum Surfing With The Alien, gold Dreaming #11 EP, gold Flying In A Blue Dream—all of which garnered Grammy nominations—and Not Of This Earth.

"Every record I've ever done has always been a departure from the one before," Satriani states. His desire on The Extremist was to depart from the methodology of past efforts and "get back to basics and use live musicians on all the tracks to try to capture that magic which can only take place when people are playing together and reacting to one another," he says. "I don't think any of my previous records have truly captured me from the start to finish like this one does."

Guitar God? Extremist? Perfectionist?—Joe Satriani, taking it to the limits. (Cover photo: Mark Leialoha)
Copyright Industries Wary Of NAFTA

By M.R. Martinez

UNITED STATES COPYRIGHT INDUSTRIES remain leery about the tentative North American Free Trade Agreement (NAFTA) recently entered by the Bush Administration with Mexico and Canada, and members of this industry say they will closely examine the agreement to determine if it will adequately protect copyright protections for music recordings and publishing, film and video and computer software. So far, the most strident opposition to the NAFTA, which has been submitted to congress for “fast track” passage, has come from the Motion Picture Assn. of America. MPAA officials remain concerned that the recently concluded NAFTA negotiations did not adequately deal with the Canadian Free Trade Agreement’s “cultural industry exemption.” This exemption allows Canada to limit TV programming of U.S. origin to 40% of the shows aired on Canadian airwaves. Such quotas, other segments of the entertainment industry believe, could eventually lead to import quotas on recordings and other entertainment software.

The Washington D.C.-based International Intellectual Property Alliance, which said that its member associations, (the MPAA, RIAA, National Music Publishers Assn. etc.), recently issued a statement which said, “After IIJA members have examined the complete text and fully considered the potential impact of the agreement, the IIJA will have further statement.” spokesmen for the various associations have been reticent to discuss aspects of the trade package, which has been under fire by U.S. labor organizations and environmental groups. President Bush praised the tentative pact struck in mid-August and said that if passed as is it would lead to 400,000 new jobs by 1995. But detractors say that there will be a hemorrhage of jobs in the U.S. mainly to the economically depressed Mexican marketplace. Senator Don Riegle (D-Mich.) has led vocal opposition to the Bush NAFTA plan, calling it a “jobs program for Mexico.” Environmentalists say the agreement would permit U.S. corporations to operate from manufacturing plants below the border without the added cost of complying with more stringent U.S. environmental safeguards.

There is also opposition to the Bush Administration’s employment of the “fast track” legislative passage of the measure. Last year a consortium of labor, groups, entertainment industry lobbyists and environmental advocates lashed out—unsuccessfully—against the fast-track procedures during a presentation in Washington D.C. The Bush Administration has repeatedly asserted that the “national treatment/contractual rights” provisions of the agreement will satisfy IIJA’s goals. The IIJA is attempting to introduce similar protections in their Uruguay round of negotiations for the GATT, which is still being deliberated and will surely not be addressed until after the presidential election.

At stake, according to the copyright industries here, is the loss of significant revenues and employment. According to a report titled, "The Copyright Industries in the U.S. Economy," these industries grew at more than twice the rate than any comparable-sized sector of the U.S. economy. In 1989 copyright industries accounted for more than $17 billion in revenues, or 3.3% of the U.S. GNP, and export earnings for that year were estimated to be more than $2 billion.

Total-ly Awesome!

Tabu/A&M rockers Total Eclipse were the guests of honor at a recent company barbecue before their sold-out show at the Roxy. The group is currently on tour to support their self-titled debut album. Pictured (l-r) are: J.B. Brenner, v.p. album promotion, A&M; Myles Mangram, manager; Dre Baby, Dave Brown, Bernie K., Victor Johnson, Total Eclipse; Guy Abrahams, director of A&R, Tabu; Bill Gilbert, v.p. sales, A&M; Walker Baron, son of A&M’s v.p. of publicity Diana Baron; Charles Kimball, manager; and Jill Glass, product manager, A&M.

Polylam Group Distribution has promoted Jim Caparro to president, following the departure of Gary Rockhold to pursue other career interests.” Caparro has been executive vice president of PGC since its 1990 inception. David B. Blaine, former vice presidential sales administration, has been upped to senior vice president. David Kershovenbaum has decided to leave his position as co-president of Morgan Creek Music Group to “pursue creative interests.” He was one of the company’s founding partners.

Mercury Records has named Luke Lewis president and promoted Harold Shed to senior vice president, creative of its Nashville division. Shed has been with Mercury/Nashville for three-and-a-half years, while Lewis comes to the label from UNI Distribution. Mercury has also upped Howard Paar to vice president, media & artist relations, West Coast; he had been senior director in the division. Ged Donald has been appointed vice president, international marketing, Epic Records, which he joins from his own Renegade Artists Management. Kim Jakwerth has been appointed director, television media, Epic Records, a newly created position. She had been at Arista since 1988.

Gotham Advertising, Sony Music’s in-house ad agency, has promoted Kyle McDonald to media manager, a newly created position.

GRP Records has named Frank Hendricks as director of European Operations; he joins the label from Sony Music International. And Richard Veloso has been named supervisor of creative services.


BMI has named Steven Blinn director, media relations/licensing in New York; he was most recently at the Bates Company, a New York PR firm.

Duff Marlowe, recently a pop music critic for the Los Angeles Times, has been named senior director, A&R, Chrysalis Records, where he used to serve in the A&R division.

SBK Records has promoted Pete Ganbarg to director, A&R; he has been A&R manager for the past three years.

David Millman has been appointed to the newly created position of head of publicity at Giant Records. He was most recently national director of publicity for I.R.S. Records.

Private Music has announced three staff promotions in its Los Angeles office. Heather Donlouhan has been named manager of creative services. She was coordinator of the department for two years.

Stephanie Kavoulakos is now manager of publicity & artist relations, promoted from coordinator; and Kathryn Keller has been promoted to director of office operations from manager of finance.

Arista Records has announced new appointments within its sales department. Nancy Shamess assumes the role of West Coast regional director. Most recently, she was the national accounts director for I.R.S. Records. Patricia Hauseman becomes the manager of alternative marketing. She previously was East Coast manager of alternative marketing at Atlantic Records.
# Top 100 Pop Singles - September 5, 1982

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**MUSIC REVIEWS**

**SINGLES**

- **NIRVANA:** "Lithium" (DGC PRO-CD-4429)
  - Well, '91's surprise boys of summer are still milking their multi-platinum debut album for all they can get. This latest single incorporates all the "who the hell cares?!" attitude we've come to expect from the benchmark model of the Seattle grunge bands. Low-key verses backed only by bass and drums lead into the choruses of power-chorded feedback that seem to be the alternative rage. Produced by Butch Vig and Nirvana.

- **ASIA:** "Who Will Stop The Rain" (Great Pyramids JPS 819-2)
  - After a seven-year absence from a totally new studio, recording, and some changes in membership, Asia's forthcoming album *Aquaria* has already received high acclaim in Japan and Europe. The initial single features a powerful, anthemic track with new vocals/bassist, John Payne, fronting the fat keyboard sound of founding member and producer, Geoff Downes. The classic Asia sound has been modified slightly, but what the hell, it's the '90s.

- **LINDSAY BUCKINGHAM:** "Countdown" (Reprise PRO-CD 5526)
  - If you were wondering what happened to the sound of Fleetwood Mac, you need not listen further than the guitarist's latest solo outing, *Out Of The Cradle*. The new single is more evidence of Lindsay's powerful influence on the former band's pop sound. Although it worked for much of us with the girl side, the new single is not the creative side, and Lindsay hasn't stopped creating pop grooves just yet. He produces himself along with Richard Dashut.

- **JIMMY NAIL:** " Ain't No Doubt" (Atlantic PRCD 4736-2)
  - An English television actor, who just so happens to play bass and sing, Nail has released a tongue-in-cheek dance/mix from his *Growin Up by Public Ivy*. "Ain't No Doubt" has its roots in seventies soul and disco, which is enjoying a new resurgence in the UK right now. Jimmy talks a little on the very agreeable, a girl voice of the bridge then sings in the manner of the most successful sound channel. The song entered the UK pop charts at #1.

- **GERARDO:** "Here Kitty Kitty" (Intenscope PRCD 4711-2)
  - If you were wondering what happened to the sound of Tabby's latest debut album, *Out Of The Cradle*. The new single is more evidence of Lindsay's powerful influence on the former band's pop sound. Although it worked for much of us with the girl side, the new single is not the creative side, and Lindsay hasn't stopped creating pop grooves just yet. He produces himself along with Richard Dashut.

- **"WEIRD AL" YANKOVIC:** "Taco Grande" (Scotti Bros. SBDJ 75336-2)
  - Obviously, there's a market out there for the comic counterparts of contemporary songs, but with the chart position of Yankovic's latest collection entitled, *Of The Lilac End*. Ripping Gerardo's career-establishing single, "Rico Suave," Al brings in a rockabilly edge to the heap he can all relate to. Hot off the heels of "Smells Like Nirvana," Yankovic's territory is wide open and none is safe. It's better that way. Thankfully, he produces himself.

- **UGLY KID JOE:** America's Least Wanted (Mercury 314 512 571-4)
  - One of the surprises of the year has been the overwhelming success of "The Kids'" debut EP, *Ugly As They Wanna Be*. The band hadn't really done much in the way of change for their third full-length release, (13 cuts, two of which were on the EP) although they still maintain the same street-smart, panache vibe that put them on the map, and may be recorded a little better this time around. Produced by Mark Dodson (Anthrax, Judas Priest).

- **BOB JAMES/EARL KLUGH:** Cool (Warner Bros. 26939-2)
  - They won a Grammy in '79 for One Of A Kind, released on Two Of A Kind in '85 and now they're back with another. "Tutu" is a duet with the band's most notable instumentalists/composers. Earl's virtuoso playing on the piano is as much an accomplishment as the band's voice as a jazz pianist from his "Taxi" theme as a piece of work. This is an exceptional jazz album. Bob and Earl produced.

- **ERIC EDEN:** "Grooving Up Slowly" (A&M 75021 3595-2)
  - Eric's songwriting style borders on the grandiose, a little unusual for a pop album. But the collection of 12 tracks is filled with different moods, and interpretations. Eric's arrangements also lend themselves to the bizarre, the odd blending of different orchestral sounds and instruments in an eclectic, almost Prince/Rundgren approach. AC stuff with a pop twist here. Eden writes with himself, Mark Mazzetti, and produces himself.

- **THE PARTY:** Free (Hollywood HR-61558-2)
  - This teenage vocal group has had chart success with "In My Dreams," a cut from their *In The Meantime*, in the teen-age time release. Meanwhile the group has also seen some time on the road with High Five, Vanilla Ice and Taylor Dayne. The combined, teengebopper dance grooves and ballads on this latest effort will only cement this act in the teen-mage. There are some talented producers and songwriters assembled here, including Teddy Riley, Dr. Dre, Clive Majanko and Steven Bray.

- **REIN SANCTION:** Maranatha! (Sub Pop SP1618)
  - Okay, something hit and they drive it into the ground. This typical Sub Pop act isn't the group that put the word "grunge" on the lips of America, but they might be the ones to redefine it. More outcast, rebellious noise here, folks, but make no bones about it, this is what they want. Not up to the rest of the world to decide if this is what we want. Proof once again that too much of anything is not good. Produced by Seattle sound-man, Jack Endino.

- **DANCE WITH A STRANGER:** Dance With A Stranger (RCA 07863 66043-2)
  - This Norwegian quartet has, for two years in a row, won that country's Grammy equivalent for "Artists Of The Year." Their American record debut is a pretty good indication of the band's previous three European LPs. Lead singer/bassist, Eik's voice is unique in a soulful/pop sense (a little Daltrey-ish). The band uses solid grooves and a "newness" vibe which has been tempo- extensive touring. There are some strong songs on the 11-cut CD produced by Bjorn Nessø.

- **BELA FLECK & THE FLEETTONEK:** UFO TOFU (Warner Bros. 9 45016-2)
  - With musicianship so extraordinary, and cutting across so many styles and formats, Bela Fleck & The Flecktones' new release has got something for everyone. Although it may be difficult to accept somebody who knows how to play a banjo, at first, all anyone needs to do is listen. A clear sign of the respect paid so far to this relatively new group, is the band's one Grammy nominations and their rise to #1 on the Contemporary Jazz chart with Flight Of The Cosmic Hippo. UFO TOFU was recorded live in the studio with no sequencing or quantizing, an amazing claim as you will hear if you put on the 12-cut CD. Fleck compositions almost all the tracks and produces with the help of the band.

**ALBUMS**

- **JANIS JAPAN:** The Youngsters (Atlantic 5714-2)
  - The Youngsters' second album, *The Youngsters*, was released in 1992. The album featured covers of classic rock songs and original material.

- **SIOUXSIE & THE BANSHEES:** The Bride (A&M 5604-2)
  - The album marked the band's return to their punk roots after a brief foray into electronic music.

- **JOE Cocker:** I-Touch (Atlantic 5713-2)
  - The album featured a mix of new material and reworkings of previous hits.

- **SYMPHONY X:** The Odyssey (Metal Blade 13 6043-2)
  - The album was a concept album inspired by the Greek myth of Odysseus.

- **THE DEERHUNTER:** Soundgarden (Warner Bros. 9 45016-2)
  - The album was a departure from the band's previous rock sound, focusing on experimental and atmospheric elements.

- **TINA TURNER:** Private Dancer (Epic 5712-2)
  - The album marked Turner's comeback after a long hiatus and included hit songs like "What's Love Got to Do With It?"
By Lee Jeske

If this scene looks appealing, head for 46th St. between Sixth and Madison any time on Sept. 6, when Brazilian Independence Day will be celebrated with sambas, caipirinhas and a free performance by MPB star Lulu Santos.

BYRNE-ING DOWN THE HOUSE: You'd a thought that David Byrne didn't really need the Talking Heads. After all, he was their songwriter and singer, it was his quirky persona that put them on the musical map in the first place, putting himself on the cover of Time magazine in the process. Like Sting and the Police, you'd a thought that Byrne would do fine out there on his own, since he could sound like the Talking Heads without Jerry Harrison, Tina Weymouth and Chris Frantz, but they couldn't sound like the Talking Heads without him.

David Byrne's solo career is now stumbling through its second tour. The first tour followed the release of Rei Momo and it picked up the album's Latin American conceits: Byrne toured in front of a salsa big band and, for the most part, played the album. I liked the album, but I felt the concert was kind of limited—two hours of David Byrne-ified salsa was a bit much.

On this tour, which follows Uh-oh—an album I also like—Byrne needed to bring it all together, to weave the Talking Heads songs in, in an interesting way, while not letting go of his current interests in salsa and Brazilian music. He needed to find the balance that Paul Simon achieved on his last tour.

Judging from his concert at the Beacon Theatre, it didn't work. Byrne is still leading a salsa band, and their attempts at Talking Heads songs sounded hollow, empty—the new clothes didn't really fit the old songs. And the new songs—good songs, with typically wry, humorous Byrne lyrics—were blasted away by the mundane Latin horns and the ear-splitting volume; they got lost in the sauce. Although the crowd was up and dancing—if you don't dance to salsa, you don't dance—the concert had little edge, little excitement, and most of that was stuffed into Byrne's short solo opening set, which featured just him, his acoustic guitar and a drum machine (a mini version of a private album-launching CBGB's show I attended, and reported on, earlier in the year).

Wasted here was George Porter Jr., the incredibly funky bassist from New Orleans' incredibly funky Meters. Byrne—whose audience is dwindling (the Beacon Theatre engagement was supposed to be a multi-night affair; but ticket demand kept it a one-nighter)—should have skipped the salsa horns for this all-important second tour and built a small, tight funk/world music ensemble around Porter. Rather than salsa up the old songs, he should have Talking Heads-ed up the new songs.

Byrne, who will be touring until October, was in great voice—his singing has really come into its own—but something was missing. One imagines that his next tour will find that something. Namely the Talking Heads.

Bobby Brown

WHEN THE INDUSTRY WANTS to make a lot of noise about a new release, it most assuredly can. Especially when the record company ties the artist in with corporate sponsors. The package deal. The big push. The hype.

Thousands of records are released each year with no more fanfare than the publicity department sending copies to the press and promotion sending copies to radio. Some don't even get that much. Then, of course, there is the assorted array of release/listening parties, with their widely varied budgets (which I have written about here from time to time). None of which has come close (in recent memory) to the spending spree and hoopla surrounding the latest release on MCA from Bobby Brown, singularly titled, Bobby.

Monday last, in a combined promotional tie-in from MCA Records (who owns Bobby), Universal Studios (who owns the label), Technics (the electronics manufacturer, marketed by Panasonic and owned by Matsushita who owns the whole enchilada, and who is actively pitching its new DCC players), and the Pepsi-Cola Company (any one of these on its own, would be enough, wouldn't you think?) threw a massive wingding on the back lot of Universal Studios with an over-abundance of just about every kind of indulgence you could think of.

Over 1,000 guests were shuttled onto the heavily guarded back lot, to the massive multi-leveled patio by way of the Studio Tour trams, where the elaborate setting encompassed four different levels of food, drink, dance floors, video walls and monitors, a V.I.P. area, and a stage set up for a live satellite radio broadcast, TV cameras, huge blow-up posters of Bobby, and sound throughout.

The funny thing was, with all the space available on the other three levels, most of the guests chose to crowd onto the one upper deck where the stage was, and where comedian Sinbad was holding mike for the radio broadcast of the album, as well as interviews with Bobby, Bobby's pregnant wife Whitney, and the whole ex-New Edition gang.

There was the same food and drink on the lower levels, one of which was surrounded by a waterfall, a beautiful pond, and a panoramic view of the Valley, but no one was there except the paid help. Food-servers, bussers and bartenders standing around a lot of empty, lavishly decorated tables, while the service staff on the upper deck sweat it out. Figures... Five bars (three of them empty), three dance floors (all of them empty), and more consumables than would ever be consumed (tons of everything from fried chicken and Cajun shrimp to Dom Perignon and chocolate-covered strawberries). There must have been enough leftover feasting to feed a small army (or some homeless). For entertainment, the studio even took all the guests for a late-night trip through the Studio Tour's new Backdraft attraction on one of the massive sound stages. You name it, it was there to be had by all the takers, fakers and wannabe shakers. Everyone had their fill of schmoozing and boozing. You would think everyone would have had a great time. I did. Oh, yeah. Big Fun. Big Bucks. Big Hype... Big Deal. None of it makes the record sound any better to me... Next week...
TALENT REVIEW

DIXIE CHICKS

By Robert Adels

The Chicks (l-r): Martie Erwin, Laura Lynch, Emily Erwin

AT MY PLACE, SANTA MONICA, CA—"What a great place to play..." remarked feisty Dixie Chicks lead singer and bass player Laura Lynch as she stepped upon a Los Angeles stage for the first time. "No chicken wire!"

Looking like a younger country cousin to Designing Women's Annie Potts while sounding as frisky as a young Dolly Parton, Ms. Lynch revealed a sound and attitude with which nothing could be done. Because Dixie Chicks started out as Texas street performers, an "indoor" gig in front of a bottle-throwing audience on the roadhouse circuit could have been a step up for this band early in its career. Now past that nightmare point, they found their dream-gig-come-true as multi-faceted L.A. club called At My Place.

Dixie Chicks deserve to be country's next Cinderella story thanks to the power and exuberance of their just-released second album Little Ole Cowgirl (on Dallas-based Indie Crystal Clear Sound) and the magic they make in concert. As they finally try on the glass slipper (earlier promised by their debut package Thank Heavens For Dale Evans), they come across as the most exciting female threesome since Dolly Parton joined Emmylou Harris and Linda Ronstadt for the Trio album.

Barely out of high school, Dixie Chicks have quickly evolved from a bluegrass outfit into a multi-faceted country band with a refreshing swing edge. Cross The Judus with Dan Hicks & His Hot Licks and you've got some approximation of their down-home yet sophisticated appeal.

Starting from their set opener "Lone Star Swing," these Chicks quickly display a host of musical virtues that professionally validate their attractive "hip cowgirl next door" look. The banjo/guitar spunk of Emily Erwin bounces into the bluegrass/jazz fiddle frenzy of sister Martie Erwin to keep the energy level high. Laura Lynch's rich, resonant lead vocals stand out on solos but eagerly take the team-player approach for the three-part harmony blend that provides the DC's with their most obvious commercial hook.

As their contemporary version of Ella Mae Morse's "Cow Cow Boogie" attests, Dixie Chicks could build an entertaining set just by putting swing spins on country oldies. But to their pioneering credit, the band concentrates on new outside as well as original material. A prime example is their catchy new single "A Heart That Can," currently finding believers at radio.

The Laura Lynch/Marty Erwin original "Pink Toenails" is a saucy opera with a Laurie Anderson performance-art twist that speaks to overachievers everywhere. (It's also the first song to rhyme "Roy and Dale" with "spurting whale.") Material this unique will help Dixie Chicks build both a local and national following. "Blame" provided a positively rowdy closer to their set, and contrasted masterfully with the shimmering beauty of their encore "Campfire Lullaby." Along the way, Dixie Chicks unveiled an instrumental so strong you could walk out of the club humming it—the left-field Grammy-ponenter "Beat Around The Bush."

Dixie Chicks should do for women on country indie labels what Garth and Billy Ray have done for men on country majors. They've got the looks to win America's hearts—and the talent to keep the love affair growing for years.

TALENT REVIEW

COMMANDER CODY

By Hilarie Grey

THE PALOMINO, NORTH HOLLYWOOD, CA—It's easy to see why the oddball, truck-driver blues of Commander Cody and his Lost Planet Airmen (Relix Records) has been a barroom (if not a radio) favorite since the early '70s. The latest version of the group looks like a mismatched assemblage of spare parts from other bands—a silver-bearded surfer bass player, all-American-looking drummer, hard rock longhair guitarist and a bohemian sax player/vocalist (the first female "airman") set off Cody's rumbled Deadhead folk. It quickly became apparent that Cody chose his band for their force playing ability as well as their character. They romped through such politically incorrect honky-tonk blues tunes as "Let's Go Stealing (At 7-11)" and "Good Morning Judge, Why Do You Look So Mean, Sir?" with a jumped-up, brassy style that kept the dance floor active. Cody's improvisational piano solos and Nancy Ray's smoking sax work and country growl vocal on "Good Rockin' Tonight" were musical highlights.

Cody's between-song banter gave a nice counterpart to recent political conventions as well, as he touted "family values" like sharing a six-pack of beer, clean living and good eating" as a preface to his novelty hit "Two Triple Cheese, Side Order Of Fries." He promised a new album soon as well, which garnered whoops of approval from the packed house.

Another album release to look forward to will come from outstanding opening act Blakey St. John, whose powerful voice and hard-hitting country compositions like "Slow Movin' Train" and "River Is High" wowed the early crowd (which included many devoted "Blakeyheads," as well as amazed Commander Cody fans). Her music is driven by a rough, rock edge which places her among the best of the "new country" artists.

During her set, the Los Angeles favorite revealed that she will be recording her debut album in Nashville this fall, lending a fun irony to her song "Careful What You Wish For." She will clearly be one of the newcomers to watch in '93.

TALENT REVIEW

Hollywood Bowl Orchestra: Evening With Gershwin

By Fred L. Goodman

HOLLYWOOD BOWL, HOLLYWOOD, CA—On one of the rare evenings of the current L.A. summer when the temperature cooled off before midnight, the Hollywood Bowl Orchestra (who records for Philips Classics), with John Maueri conducting, provided their own heat as they performed some sizzling pop/jazz only the Gershwins could create. From the opening number, the orchestral arrangement of the 1930 musical, Girl Crazy, featuring the evergreens "I Got Rhythm," "Embraceable You," and "But Not For Me," the orchestra set the stage for the powerhouse numbers to follow—An American In Paris and Rhapsody In Blue.

The highlight of the evening was definitely Rhapsody In Blue. This classic piece, which in recent years has probably been known by most of the general population for its use in Woody Allen's film, Manhattan, and in a commercial for an airliner, took on new life with 22-year-old jazz pianist Geoff Keezer. Keezer, who was making his Hollywood Bowl debut, abandoned the score at times and used his own jazz improvisations (something George Gershwin frequently did when he performed it) in the solo sections. For this act of derring-do, Keezer received a well-deserved standing ovation and even returned for an encore—a thoroughly enjoyable version of "The Man I Love."

The second half of the show featured a coterie of vocalists singing selections from Strike Up The Band—notably Beverly and Kirby Ward on "I've Got A Crush On You" and Louise Edelen and Jason Workman on "The Man I Love."

All in all, a great way to spend a summer's evening.
NEWS FROM JAPAN

A SURVEY CONDUCTED BY CASH BOX TOKYO OFFICE of accumulated revenues of 27 Record Industries Association of Japan (RIAJ) affiliates reveals that total revenues for fiscal 1991 (April '91 to April '92) hit $4,550 million (second highest in history), representing a rise of 9.4% over fiscal '90. The second portion of fiscal '91 (Oct. '91 to April '92) yielded a record $2,432 million, up 14.7% over the first six months and 10.0% over the comparable six months of fiscal '90. A close look reveals the showing to be result of strong CD and video software traffic. CDs reached, for the six-month period, $1,406 million, 57.9% of the total revenues.

"THE 41ST JAPANESE AUDIO FAIR" (The Festival of both Audio and Video) will be held in Tokyo October 9-13 at The Tokyo Convention Center. With a slogan of "A presentation for new music," 68 audio and video manufacturers will take part. The main items expected to be exhibited will be new digital-oriented hard and soft wares in which MD, DCC and CS:PCM will be featured. Heitaro Nakajima, fair president, said, "Several years after 1992 will be a new era to construct new audio systems by digital technics which have been exploited and accumulated in the past years. We'd like to contribute to the development of the audio industries in the world."

ACCORDING TO RECORD INDUSTRIES ASSOCIATION OF JAPAN (RIAJ), chart toppers from March to June were "Don't Make My Brown Eyes Blue" (Laura Fugi), #1, in the International Single Section with sales of 39,182 followed by "Beautiful Boy/John Lennon & Yoko Ono" and "For Friends/Diana Ross." #1 Best Album—International and Domestic Repertoire was "Super Best II/Chage & Ask" with 2.14 million sales followed by "Houtetsu Eno Akashi/Yutaka Ozaki" and "LINDBERG V/Lindberg," "Human Touch/Bruce Springsteen" ranked #1 in the International Album section with sales of 126,338. Classic Album #1 was "Aoki Okami No Densetsu/Isao Tomita" with sales of 11,959, followed by "Cliver/1992 New Year Concert."

ANOTHER RIAJ SURVEY reports total shipments of audio and video softwares in Japan for the six months of January to July were 2% up over the comparable period of 1991 to $2,280 million.

LOCAL 45s TOP 10

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LOCAL CDs TOP 10

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<td>YOSHDAMACHI NO UTA (For Life)...Takuro Yoshida</td>
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A Marquee "DeSade"

By John Carmen

Planek as the Duchess

HOW DOES THE TERM "APOCALYPTIC" strike you? It describes with fair accuracy the Duchess DeSade. A five-piece group augmented by dancers, and located in (where else?) Hollywood, Duchess DeSade is a bizarre goth/metal performance act guaranteed to offend the Tippers and Falwell's of the world with their profoundly blatant messages. Outrageous they may be, but they have risen from a spin-off of horror rockers Haunted Garage to a headlining act on their farewell tour of the US. For this tour, they're on the road during the worst period for L.A. club bands in over a decade.

Titillation is apparently not the group's intent, nor its raison d'être. "We're really in the pro-female, pro-consenting adult mode of thinking," says group leader and spokesperson Barbara Planek, aka the Duchess DeSade. Despite the proliferation of simulated sex acts and the accompanying props which leave many an L.A. audience agog, the Duchess believes her group transcends the "T&A" stereotyping. "Many people come to the shows expecting nothing but a live sex show and leave saying, 'Hey, I thought they were really good musically, and the Duchess can really sing. Wow!' Conversely, the band has to overcome the sexist stereotyping that relegates their act to mere novelty. "One of the dancers is male, which helps," says DeSade. "But we've still got to overcome the idea that we're only theatre, and smutty at that."

Still, sex sells, and the onus of the Duchess' act is sexual in nature. "It is the major theme of the act, for sure," says the Duchess. "That seems to be the way to get the people through the door." And with the band now on indie vinyl for the world, how will the rest of the market take to the Duchess? "We're really happy to get our single out, to see how it stacks up," says the Duchess. The band has released its debut on Peace of Mind Records, the self-explanatory "Oh My Cash" backed with "Pleasureome." They've also appeared on a compilation record on XXX of Alice Cooper songs with "Pain," and on an I.R.S compilation with their anthem, "Flowers for Hitler" (which refrain is "Masturbate on me") and is the band's most popular song (Naturally).

Of course, higher ground is the intent of all little fish, and Duchess DeSade is no exception. "Sure, we'd love to be major-label material," she says, "but I'm realistic enough to settle for a bigger indie. Peace of Mind is really great, though. You know, it's low budget and all, but it's so laid-back that all of the acts like recording for them." Touring the U.S. is also on the agenda. "I'd love to do nothing but play music, of course," says DeSade. For now, she supplements her musical career with the mundanities of medical transcription. "I've done every straight office job you can think of during the day," she muses. "Administrative assistant, accounting, the works. I can appear to be very normal if I like!"
The Great One

UNGAWA: On October 21st, John Gillespie of Cheraw, South Carolina—better known as Dizzy Gillespie of the whole wide world—will turn 75 years old. It's a big deal.

It's a big deal because Dizzy Gillespie is one of the dozen most important jazz musicians to ever live and one of the others, Duke Ellington, made it to 75 (and only by a month). Most of the others didn't get close (although one of the others, Ornette Coleman, 62, is still quite alive and healthy). It's a big deal because Dizzy Gillespie has for nearly all those years been jazz's most good-humored ambassador, the very antithesis of the stereotypical jazz musician. Never a junkie, married to one woman for more than 50 years, Gillespie's public face has never been dour or moody or introspective—he's been a cheerleader and a sparkplug, laughing a big belly laugh all the way.

Ironically, this year, which was to have been filled with celebration, has been the least active of Gillespie's life; he has been laid up with intestinal trouble since the spring. It's unlikely that he'll be performing before next year, although he still intends to celebrate his birthday as the centerpiece of what should be a wingding of a jazz cruise. Still, the co-parent of bebop and progenitor of Afro-Cuban jazz will be very much in evidence in at least two places: on your radio and in your record stores.

Dizzy's Diamond is the name of a 13-part, 15-hour series from National Public Radio. Hosted by the ubiquitous Billy Taylor, the weekly series should provide listeners with a fairly complete picture of Gillespie, from the early big band days to his recent work at the helm of the United Nation Orchestra. For those who think his jazz contributions began and ended at bebop or Afro-Cuban jazz, the series should be an ear-opener.

Playing with the same "diamond jubilee" title, Dizzy's Diamonds, a three-CD boxed set of his often unjustly overlooked Verve years, is coming from Verve. Gillespie recorded prolifically for Norman Granz in the '50s and early '60s—with Charlie Parker, Jamie, Jazz at the Philharmonic, his own terrific big band, and in various small group settings (with, among others, Roy Eldridge, Sonny Stitt and Stan Getz)—and most of the records have long been out of print. This set—"researched, selected and sequenced by Kenny Washington" (the drummer and jazz scholar)—skips the usual chronological approach for a more panoramic view: disc one covers the various Gillespie big bands of the period, disc two focuses on "small groups & guests," and disc three puts us "in an Afro-Cuban, calypso, boss nova groove."

More on the great Gillespie as we get closer to the birthday. In the meantime, get some blank tapes to record that NPR series and save a couple of spots on your Christmas shopping list for Gillespie boxed sets. Ooh, hop shbam!

A DIFFERENT APPROACH: Chiarascuro Records, the fine mainstream label begun in the '70s by Hank O'Neal, has seen new life over the past few years—recording new albums (including last year's splendid Milt Hinton set) and reissuing its catalogue.

The other day I was listening intently to the new CD reissue of Dick Wellsell and His Famous Orchestra featuring Kenny Davern, a terrific album of duets by the late pianist and the alive clarinetist, when I discovered a couple of things. For one, the CD also included another album: The Blue Three at Hannaty's (the Blue Three being Wellstoed, Davern and drummer Bobby Rosenfeld), an album originally cut for a minute on Chaz Jazz.

Chiarascuro, you see, recently acquired the small but quite tasty, catalogue of Chaz Jazz, whose brightest moment was the recording of the two Ralph Sutton/Jay McShann albums, The Last of the Whorehouse Pianists, which Chiarascuro also just put out on CD (both albums on one disc).

Anyway, the other thing I noticed was the following note: "Unhappily there were unissued selections suitable for reissue from these sessions, even though there were perhaps a dozen takes of each song. We don't think it is proper to reissue things that have fluffs or recording problems..."

It seems that those who reissue jazz records have forgotten that key thing about unissued takes: they were unissued for a reason. It's nice to be reminded that mistakes aren't necessarily suitable for reissue, any more than reissues of books should necessarily have chapters that were deleted in the editing process or characters that never made the author's final draft. I'm not taking an anti-alternate take line here (they give me all the Charlie Parker, Bix Beiderbecke and Thelonious Monk you can find), but it is good to remember that sometimes things should stay on the cutting room floor.

If I was a jazz artist, I'd have an erase clause in my contract—the takes you don't use, you lose. I'm glad they don't, but I wouldn't.
PLEASE, OLIVIA, PLEASE: If you imagine Kylie 20 years on, you get Olivia Newton John. Still a golden girl with sand-colored skin. Still pussycat-eyed, beautiful really, still Australian-sounding, despite the Malibu crack in her voice. But more amazingly, still deliberately vacuous. She offers a sugar-spun evasiveness to every probing question, leaving you not knowing if she is incredibly dumb or incredibly clever.

She looks frail, but she is boot-leather tough, a survivor of terrible haircuts, unattractive romances and critical appraisals like, "If white bread could sing it would sound like Olivia Newton John."

Her career has swooped from saccharine success in the early days, alongside Cliff Richard, to the rather obvious high octave sex-sell of the Grease period, to the quiet "let's save the dolphins" environment-friendly tunes of recent years that no one ever bought.

It's all chronicled on Back to Basics: The Essential Collection 1971-1992. Olivia wants to talk about the new songs on the album penned by hired hitmakers Georgio Moroder and Diane Warren. She is reticent about casting her eye back to the songs of her youth and whatever it is they symbolize. And with that same embarrassed squidy smile that we got from Kylie when she said, "I can't bear to watch myself singing 'I Should Be So Lucky,'" Olivia says, "I could never sing 'Banks of the Ohio.' It's just not me."

When pressed about why, and I mean really pressed, she says, "It has an innocence."

Once the innocence was lost, she wanted to flaunt it. There's a vague sense of transferring emotional hurt into sexual appetite. Olivia's most high impact period was "Physical." Grease, where she was a woman rediscovered with lithe lascivious limbs clad in whatever was the late-'70s equivalent of Lyra. The toothy grin was replaced by the Spandex pout.

Press clippings from the period says This is the real me, I have discovered myself. Rather like after Kylie met Hutchence, when she took drugs, borrowed Madonna's image of corsetry and leather, and sang about sexual healing as if she was the world's authority.

Livvy had an even more cosseted existence. And what might have looked to the world like a commercial move into another market was probably an inner volcano. A sexual awakening had gone on that became a sexual insomina that strutted, pumped and grinded across the video screen.

"It was an evolution. I became myself. I don't think I knew who I was until I was 33. Meeting Matt (her now husband and former dance partner, Matt Lattanzi) was certainly part of it. I felt lucky, I felt happier, less desperate."

Olivia desperate?

"I was never comfortable with myself. Age brought confidence. I finally stopped making the same mistakes again and again. I was always confident, still never speaking. I left school at 15, and I always felt that everyone else in the class got it and I didn't. I was in a dream world, I couldn't concentrate. Not because I was driven, I didn't become ambitious until much later. Ambition was a dirty word. I would have been offended by it, although now it's a compliment; it meant being grabby when I started off. I was such a different person. I came to England and TV shows happened by accident. All I thought of was going back to my boyfriend in Australia for that white picket fence."

"Physical" was a 1980's story. 'I like you, let's go.' It's not a very responsible image for now," she says, suddenly bringing the platitudes in when she thinks she's revealed too much. Now she wants to talk about environmental issues because she wants to build a better world for her child, the most important thing in her life.

The right career moves and the wrong men—including an affair with Bruce Welch of an intensity that almost devastated him when she broke off—meant that she waited a long time before conceiving. A couple of miscarriages since have added to the preciousness of Chloe.

Olivia's own childhood was painful, which may go some way to explaining her overattentiveness. "It was one of those things that I didn't realize until much later, well into my thirties, how unhappy I'd been. My parents divorced, and although that's nothing new, in small-town Australia it was looked down upon. My mother was shunned because she was beautiful and single and the other women felt threatened. I only saw my father twice a year—it was a nice relationship, but a distant one. Looking back on my patterns with men, I think it was the start of some problems, but I never acknowledged it at the time."

"It made me insecure. I felt their break-up was my fault. I felt guilty and very lonely."

She talks in a whispery voice, except when she's talking platitudes. It's a struggle for her to carry a sentence. So when she does, it makes you really like her, and makes you think, Who'd want to be Michelle Pfeiffer when you could be Olivia Newton John?

You don't imagine Olivia as someone who has suffered, you imagine her full of pap and plastic. She's always been quiet about what goes on in her inner sanctum, which led one to suspect she had none, when in fact it is probably too murky and deep.

She touches on a recent experience where her best friend's daughter, the same age as Chloe exactly, Chloe's best friend, died of cancer. Together they have set up a foundation to research possible cause of cancer brought on by environmental pollution. "Because I feel it's my responsibility. For the first time, I'm not afraid to speak out."

Despite the fact that it's been a very difficult year, with her clothing empire, Blue Koala, bitten into oblivion by the recession, Olivia is not diminished by it. In addition, since this interview, she has been diagnosed with breast cancer. It's been a real struggle."

"We worked really hard, put everything into it, did our best, and we failed. But that doesn't mean that I must carry on with a sense that I'm a failure. Everything that has gone wrong I have learned from and evolved. I've already told you too much. This is the happiest I've ever been."

I'm really not sure if I should believe her, but then there is the possibility of Grease 3 to consider. The story has been scripted: several years on, in the mid-'70s, in a commune where there's free love and free drugs, Olivia's children rebel into responsibility.

"If John and I like the script, we'll definitely do it. Aha."

She smiles, Stepford Wife smug, and I want to say to her, "Please, Olivia, please don't do it." But Chloe is screaming that she wants to go on the swings, and I notice that my face is frozen into a similar creepy smile and there's nothing I can do about it.
RHYTHM & BLUES

THE RHYTHM

By M.R. Martinez

DUET AND DO IT AGAIN: Producer Michael J. Powell recently finished a duet by "Queen of Soul" singer Aretha Franklin and pop singer/jazz guitarist George Benson for the latter's forthcoming Warner Bros. album...Producer Narada Michael Walden may be on his way to the UK to put in some work on vocalist Mica Paris' next album for Island Records...Chuckii Booker (whose Atlantic Records album is reviewed below) has been in production on Lalah Hathaway's next album for Virgin Records.

Smooth Bee of Def Jam/Columbia recording act Nice N' Smooth recently jammed the box at New York's Central Park where Sony Music Entertainment Inc. co-sponsored a premiere/after party for the big screen comedy Mo' Money. The Smooth One was rewarded for his work with some lovin' by actress/choreographer Rosie Perez (I) and Almayonne Dixon, who co-starred in Mo' Money.

RICHEE LEAVES MOTOWN: Singer Lionel Richie, one of the last vestiges of the old Motown Records creative regime, is on his way to Mercury Records for whom he is scheduled to deliver his first product in the spring of 1993. Mercury president Ed Eckstine has indicated he is not deterred by the five-year drought between Richie's 1987 album Dancing On The Ceiling and his current Back To Front. Jeryl Busby, Motown president and CEO, praised Richie for his more than 20 years of contributions to Motown as a solo act and in the beginning as a member of The Commodores. It is hardly a major jump for Richie, Motown and Mercury are both distributed by PGD.

DRIVIN' SPIKE: Film writer/producer/director Spike Lee is slowly launching his record label, Forty Acres and a Mule, which is distributed by Sony Music through Columbia. He held a coming out party for label executive vp Lisa Jackson and recording artist Lonette McKee at the Jack The Rapper Family Affair in Atlanta. McKee starred in Lee's film Jungle Fever.

REVIEWS


It's been three years since Chuckii's self-titled debut album and the #1 R&B tune "Turned Away." This album demonstrates what international exposure as the opening act and musical director on Janet Jackson's "Rhythm Nation" tour, kudos from the likes of the late Miles Davis and a fresh dose of enthusiasm can do. A well-defined pop/soul/hip-hop landscape, the lp travels from the brooding, adventurous grooves of "Love Is Medicine," the cheeky fun of the knucker "I Git Around" and the respectful nod to traditional funk on "Soul Trilogy" and the title track, to the sumptuous production and keyboard work on the first single, "Games" and "With All My Heart." It's hard to believe he plays just about all the instruments.

CASH BOX SEPTEMBER 5, 1992

TOP 75 R&B ALBUMS

1. FUNKY DIVAS (EastWest/Arco 76192-2) - En Vogue 21
2. BOOMERANG (Original Motion Picture Soundtrack) (Warner Bros.) - Various Artists 3
3. TOTALLY KROSSED OUT (Ruff House/Columbia 48710) - Kris Kross 2
4. BACK TO FRONT (Motown 37552) - Lionel Richie 4
5. STAND BY ME (Columbia 55759) - Mix-A-Lot 10
6. BORN INTO THE 90's (Lake/61469) - R.Kelly & Public Announcement 6
7. FOREVER MY LADY (Uptown/MCA 10196) - Jodeci 7
8. 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21959) - Arsenio Hall's Development 8
9. COMFORT ZONE (Warner Bros./Atlantic 48759) - Vanessa Williams 9
10. DANGEROUS (Epic 40450) - Michael Jackson 37
11. XODUS (Polydor 13205) - XClan 12
12. F.U.DON'T TAKE IT PERSONAL (Live 41740) - Fabrick 21
13. THE WOMAN IS AM (Warner Bros. 26090) - Ginuwine 17
14. OOOOH ON THE TLC TIP (Laface/Arista 26003) - TLC 21
15. TRUE LOVE (Arista 18679) - Lissieften 19
16. KEEP IT COMIN' (Elektra 61216) - Spice 18
17. MEAN TO BE MINT (Perspective/A&M 10014) - Montifond Condition 17
19. INNER CHILD (Motown 360192) - Shanie 19
20. PRIVATE LINE (EastWest 19717) - Gerald Levert 20
21. T.E.V.I.N. (Owest/Warner Bros. 26291) - Tevin Campbell 21
22. 2 LEGIT 2 QUIT (Capitol 98511) - 2 Pac 41
23. DEAD SERIOUS (Atlantic/West 91827) - Das EFX 23
24. BROTHERHOOD CREED (Gasoline 46623) - Brotherhood Creed 15
25. COOLEYHIGHHARMONY (Motown 9203) - Boyz II Men 24
26. DON'T SWEAT THE TECHNICE (MCA 10598) - Ernie B. & Rakim 27
27. UNDERGROUND BODY (Def Jam 9354) - Chuck D 27
28. CYPRESS HILL (Ruff House/Columbia 47886) - Cypress Hill 28
29. BURNIN' (MCA 10439) - Patil Labelle 29
30. RADIO FUSION (Virgin 91658) - College Boyz 30
31. SYSTEM OF A DOWN (Original Motion Picture Soundtrack) (Perspective/A&M 26003) - Various Artists 35
32. EMOTIONS (Columbia 47980) - Mariah Carey 32
33. ALYSON WILLIAMS (OB/Columbia 4517) - Alyson Williams 32
34. LOVERS LAND (Motown 6349) - M.C. Brains 34
35. DRINK N' PAY THE PENNY (Atlantic/West 91870) - Paid In Full 43
36. WHAT'S THE 411 (Uptown 10681) - Mary J. Blige 60
37. 2ND II NONE (Profile 1147) - 2nd II None 43
38. JOE PUBLIC (Columbia 46320) - Joe Public 38
39. HOUSE OF PAIN (Tommy Boy 9968) - House Of Pain 38
40. HERE I GO AGAIN (Atlantic 91992) - Glenn Jones 40
41. THE POWER OF LOVE (Epic 467899) - Luther Vandross 41
42. LOW END THEORY (Tape 1418) - A Tribe Called Quest 42
43. DEEPA (Atlantic 82993) - Troop 44
44. AC 74 (Atlantic/West 19196) - Salt-N-Pepa 27
45. GET 5'T ON MY MIND (Rude Records 91800) - Luke 45
46. CHECK YOUR HEAD (Capitol 98038) - Beastie Boys 46
47. STILL IN LOVE WITH YOU (Pendulum/Elektro 612371) - Mellea Morgan 47
48. MR. SCARFACE IS BACK (Priority 57167) - Scarface 48
49. TIME FOR LOVE (Capitol 44850) - Charlie Jackson DEBUT
50. FINALLY (A&M 5381) - Cece Peniston 50
51. DEEP COVER (Original Motion Picture Soundtrack) (Epic ZK 75330) - Soundtrack 51
52. MECCA AND THE SOUL B (Def Jam/Rock/Smoth 529) - Smooth 52
53. VOLUME II JUST RIGHT (Virgin 97171) - Soul II Soul 54
54. ACT LIKE YOU KNOW (First Priority/Atlantic 7101) - MC Lyte 55
55. DIFFERENT LIFESTYLES (Capitol 90278) - BeBe & Cece Winans 55
56. AFFAIRS OF THE HEART (MCA 10355) - Jody Watley 56
57. AIN'T A DAMN THING CHANGED (Elektra 91787) - Rick James 57
58. WHITE MEN CAN'T JUMP (Original Motion Picture Soundtrack) (EMI/ERG) 98141) - Rhym 58
59. DAILY OPERATION (Chrysalis 21910) - Gang Starr 36
60. MEN AT LARGE (Acore/Atlantic 90159) - Hammer 60
61. HEAVEN AND EARTH (Reprise 26489) - Al Jarreau 62
62. THROUGH EYES OF LOVE (Warner Bros. 26730) - Through Eyes Of Love 61
63. UNFORGETTABLE (Elektra 610418) - Natalie Cole 63
64. SEX AND VIOLENCE (Live 41470) - Boog Booty Productions 54
65. NARROW ENOUGH (Epic 4271) - Narrows Enough 31
66. APOCALYPSE 91 THE ENEMY STRIKES BACK (Def Jam/Columbia 47374) - Public Enemy 66
67. KIZZ MY BLACK Azz (Priority 53867) - MC Ren 57
68. WE'RE SHOWING (Jive/Reprise 91558) - Mix-A-Lot 59
69. WE'RE Goin' OFF (Unidisc 88514) - Clay D. & The New Get Funky Crew 59
70. NEARER TO YOU (Atlantic 82328) - SKYY 59
71. PAID THE COST (Ruthless/Priority 57181) - Penthouse Players Clique 61
72. POISONOUS MENTALITY (Elektra/9006) - A Tribe Called Quest 62
73. THE KINGS OF BASE (Lonzo Boy) 3004) - Bass Patrol 73
74. CHIC-ISM (Warner Bros. 26354) - Chic 59
75. COLOR ME BADD (Giant 24529) - Color Me Badd 75
CASH BOX CHARTS

TOP 100 R&B SINGLES

#1 SINGLE: Baby Face

TO WATCH: Miles Davis #42

HIGH DEBUT: Gerald Levert #55

CASH BOX • SEPTEMBER 5, 1992

1  GIVE ME YOUR HEART  (LaFace 2-4026)  Babyface feat. Toni Braxton
2  LJM  (Epic 73320)  Michael Jackson
3  KEEP ON WALKIN’  (A&M 15908)  CeCe Peniston
4  THEY REMINISCE OVER YOU (R.T.O.Y.)  (Elektra 64773)  Pete Rock & C.L.Smooth
5  WARM IT UP (Ruthless 74346)  Kris Kross
6  END OF THE ROAD  (Motown 374651)  Boyz II Men
7  YOU KNOW WHAT I LIKE  (Warner Bros. 18901)  ElDeBarge
8  I’VE GOTTEN SO USED TO LOVING YOU  (Motown 38816)  (Arranged by)
9  JUST MY LUCK  (Columbia 74171)  Alyson Williams
10  SOMEBODY’S BEEN SLEEPIN’ IN MY BED  (Capitol 44825)  Gary Brown
11  I COULD USE A LITTLE LOVE (RIGHT NOW)  (Capitol 44855)  Freddy Jackson
12  BABY BABY BABY  (Arista/LaFace 1-4928)  TLC
13  WHEN YOU’VE BEEN BLESSED  (MCA 54376)  Patti LaBelle
14  MR. LOVE LIKE YOU  (Motown 37427)  Shabba Ranks
15  THE WAY LOVE GOES  (Mercury 866782)  Brian McKnight
16  NEVER SATISFIED  (Giant/Reprise 19981)  Good 2 Go
17  BRAINSTORMING  (Motown 2170)  M.C. Brains
18  USE ME  (Atco/East West 64258)  Men At Large 16 15
19  MONEY CAN’T BUY YOU LOVE  (Perspective 0011)  Ralph Tresvant
20  GIVING HIM SOMETHING HE CAN FEEL  (Atco/East West 98560)

21  YOU REMIND ME  (Strictly Business)  (Uptown/MCA 54327)  En Vogue
22  SILENT PRAYER  (Motown 2165)  Shanice
23  HUMPIN’ AROUND  (MCA 34342)  Bobby Brown
24  DEPEND ON YOU  (Capitol 44824)  BeBe & CeCe Winans
25  SLOW DANCE  (Jive 42093)  R. Kelly/Public Announcement
26  UPTOWN ANTHEM  (Tommy Boy 519)  Naughty By Nature 29 26
27  THE BEST THINGS IN LIFE ARE FREE  (A&M 28950/100)

28  WHATEVER IT TAKES  (Atlantic 4589)  ll Troop
29  WE DIDN’T KNOW (Arista 1-3940)  Whitney Houston & Stevie Wonder
30  YOU CAN MAKE THE STORY RIGHT  (Warner Bros. 188787)  Chaka Khan
31  DO IT TO ME  (Motown 2160)  Lionel Richie
32  SHE’S PLAYING HARD TO GET  (Jive 42067)  Hi-Five
33  THEY WANT EFX  (Atco/EastWest 4-96026)  Des EFX
34  FOREVER IN YOUR EYES  (Perspective 0009)  Mint Condition
35  ALL ABOUT HER  (Atco/East West 98565)  Smoove 40 10
36  JUMP AROUND  (Tommy Boy 526)  House Of Pain 49 10
37  DO UNTO ME  (Warner Bros. 10037)  Karyn White 35 11
38  TENNESSEE  (Chrysalis 23820) -pages
39  YOU CAN’T SEE WHAT I CAN SEE  (MCA 54427)  Heavy D & The Boyz
40  DON’T SWEAT THE TECHNIQUE  (MCA 54418)  Eric B & Rakim
41  JUST FOR TONIGHT  (Mercury 865888)  Vanessa Williams
42  THE DOO BOO SONG  (Warner Bros. 189030)  Miles Davis 47 2
43  STARRBERRY LETTER 23 (Warner Bros. 18919)  Tevin Campbell
44  MY KINDA GIRL  (Atlantic 87456)  The Rude Boys
45  COME AND TALK TO ME  (Uptown/MCA 54179)  Jodeci 42 22
46  NO PLACE LIKE HOME  (Pendulum/Elektra 64776)  New Edition 63 4
47  HONEY LOVE  (Jive 42031)  R. Kelly/Public Announcement
48  IT ALL BEGINS  (MCA 54396)

49  IF YOU FEEL THE NEED  (Mercury 867674)  Shomari
50  KICKIN’ IT  (Virgin 12984)  After Seven
51  IN THE CLOSET  (Epic 4537)  Michael Jackson
52  I’LL BE THERE  (Columbia 74330)  Mariah Carey
53  I MISS YOU  (Columbia 74313)  Joe Public
54  COMMITTED (Jive 864)  Third World
55  CAN YOU HANDLE IT (EastWest)  Gerald Levert
56  SOMETIMES I RHYME SLOW  (R&A/Lucia 38-74167)  Nice & Smooth
57  I WANT YOU (Slow)  (Virgin 85990)  Jade
58  DREAM COME TRUE  (Motown 98964)  Brand New Heavie
59  REAL LOVE  (Alpha Intl 787000)  Lorenzo
60  MOVE ME NO MOUNTAIN  (Virgin 12585)  Soul II Soul
61  HOW ABOUT TONIGHT  (MCA/Arista 1-2430)  Eugene Wilde
62  CROSSOVER  (G&R Inc. 74179)  EPM
63  SYMPIN’ AIN’T EASY  (Motown 34823)  Boyz II Men
64  A LITTLE MORE LOVE  (Arista 2449)  Lisa Stansfield
65  REAL LOVE  (Upsetters/Max 6961)  Mary J. Blige
66  PEOPLE EVERYDAY  (Chrysalis 52927)  Arrested Development
67  IT’S NOT HARD TO LOVE YOU  (Rappire 18672)  Al Jarreau
68  I’M STILL WAITING  (Uptown 54451)  Jodeci
69  ALONE WITH YOU  (Warner Bros. 19009)  Tevin Campbell
70  BREAKDOWN  (Luke 152)  Luke
71  WHY ME BABY  (Elektra 64777)  Keith Sweat
72  WISHING ON A STAR  (Epic 74343)  Cover Girls
73  WELCOME TO THE GHETTO  (Jive 42056)
74  7 DAYS 7 NIGHTS  (MCA 54053)  Sue Ann Carwell
75  SWEET NOVEMBER  (Atlantic)  ll Troop DEBUT
76  ALL THE WAY  (Taboo 50390)  Larry Springfield
77  SCHOOL ME  (Atco/East West 98577)
78  THROUGH THE TEARS  (Pendulum 64728)  Mel’s Morgan
79  ALL OF MY LOVE  (Epic 74320)  Kathy Sledge
80  STILL IN LOVE WITH YOU  (Taboo 50389)  Cheriville
81  WHO WILL I CHOOSE  (Atco/East West 823591)  Cheri Bänder
82  CAN I GET WITH YOU TONIGHT  (Atlantic/Interscope 98528)  Truth Inc.
83  LET’S GET NAKED  (LaFace 2-4014)
84  ROCK THE HOUSE  (Pump 11193)  The Chili Crew
85  YOU CAN’T HANDLE  (Giant/Reprise 19981)  Lisa Taylor
86  I’M NOT IN LOVE  (EMI 50396)
87  I’VE GOTTA HAVE IT  (Solar/Epic 74548)
88  BABY GOT BACK  (Def American 19947)
89  THAT’S THE WAY I LIKE IT  (Mega Intl 1001)  King B & The New Jack Crew
90  JUST LIKE COMPTON (Profile)  D.J. Quik
91  MY DESTINY  (Motown 2179)
92  MIKE CHECKA  (Capitol/East West 98516)  Des EFX
93  JUST MAKE ME THE ONE  (RC 62004)  Tyrer Collins
94  I’M ON YOU  (Perspective 74030)  Caron Wheeler
95  ONE MAN WOMAN  (Motown 2156)
96  SCENARIO  (Jive 42056)  A Tribe Called Quest
97  HELLOVA (MCA 54350)  Brotherhood
98  JUMP  (Ruthless/Columbia 38-74197)  Kris Kros
99  NEARER TO YOU  (Atlantic 87477)
100  BREAKING MY HEART  (Perspective 0004-032)
After a show at the Westbury (Connecticut) Music Fair, Elektra entertainment rap duo Pete Rock and C.L. Smooth met backstage with Pete Rock's cuz Heavy D. Heavy D. and the Boyz made a pop call on the set. Pictured in the back row are (l-r): G. Whiz of Heavy D. and the Boyz; Eddie F. of Heavy D. and the Boyz and presiden/CEO, Untouchables Management; an unidentified dancer for Pete Rock; Pete Rock; and Heavy D. Pictured up front are (l-r): dancer Tim Dawg and C.L. Smooth.

NURSE THAT RAP: Mother Goose is now Mama Goose and she's throwin' down some inside lingo to bumpin' beats for the pre-teen set on Nursery Raps, MCA Records' collection of 13 hip-hop versions of traditional nursery rhymes performed by some of the storytelling genre's most enduring characters. Humpty Dumpy is now Humpty D and MC Gandor is the narrator. There's Mix Master Mary and the Brothers Tweedle Dee and Tweedle Dum. They hail from a place called "Rapland," which is the outgrowth of a vision created by the veteran music and television creative brain trust of Eric Allman, Dexter Moore and Kevin O'Donnell. Moore, senior director of writer/publisher relations for BMI, says the project started two years ago when he and Allman, a classically-trained composer who has worked on projects like Disney's animated program Jungle Book Reunion, were discussing how there really was very little hip music out for the pre-teen boppers. "There's a baby boom goin' among adults that grew up with rap, and they all want something for their kids to listen to," Moore says the idea is to entertain them, but also give them some subliminal messages about do's and don'ts without hitting them over the head." Moore, Allman and O'Donnell, who is president of RainForest Entertainment and producer of network television toons such as Hammern and Inspector Gadget, did a three-song demo of nursery rhymes converted to the hip-hop vibe and thought they would shop a deal, when Casey Cole Ray, daughter of the late Nat King Cole heard the sounds and decided to finance the album. The finished project came to the attention of MCA Records Group chairman Al Teller and, Moore, says, the Nursery Raps production concern (For Kidz, Inc. in conjunction with Just For Them Productions) were signed to a long-term deal. Moore and Allman are joined by a mix of veteran and unknown voice-over artists to render the raps on this disc. "We wanted the focus to be on the characters and not famous celebrities," Moore says. He says that For Kidz is "definitely" exploring options such as home video, a weekly teen and other visual markets for the concept, as well as exploration of non-traditional marketing avenues such as schools, churches and kids' organizations.

GET ALONG: Bob Bryan recently completed work on the video for the song "Can We All Just Get Along"—by the group Civilized Nation featuring Doug Pryor—and is trying to complete a tripea in the rap video circuit. Bryan, head of Bryan World Prods., recently completed a series of national commercial spots for St. Ives Malt Liquor featuring Los Angeles rappers Ice Cube and DJ Pooh. A veteran director/producer/cameraman, the Los Angeles-based filmmaker is actively developing projects for Atlantic Records A:Vision, including long-form videos and video profiles for such artists as Gerardo, Yo-Yo, En Vogue, Tori Amos and others.
By John Goff & Milt Petty

The Alarm: Blaze Of Glory

WHETHER AMBLIN' DOWN THE AISLES of a video store or ramblin' in the remote in the couch potato position, the choices one is presented with is enough to straighten the vision of Clarence The CrossEyed Lion or cross the vision of a visionary (Nostradamus comes to mind—he's got a couple of cassettes on the shelves. Too bad his agents didn't know about percentages and residuals). If it drives you crazy making decisions, curl up with, well, there are fewer choices required at a library. Movies: old, new, any genre; classics, basically good, basically blah and classically bad. Music videos: again, you name it, it's there. On tube, tape or disc. Video covering the body (fitness), uncovering the body (XXX-rated), documentaries on parts of the body, parts of the world, people, places and things, animals, insects! AHHHHHHH!!! Ad infinitum. Sometimes it makes a person want to not even peek out from under the covers, just remain in the sweet silence of sleep—until the mind runs a commercial or previews some coming attraction with the jump cut editing of a Michael Jackson video or the metaphorical miasma of one of Madonna's that brings one back to reality. In Reality they're here and coming and here are some that are coming:

SEPTEMBER SONGS RELEASES: The Black Sabbath Story Volume I, 1970-1978, 58-minute vid retrospective released in conjunction with the group's new album Dehumanizer. From Warner Reprise...Queen "Greatest Hits" from Hollywood Video..."Fuego!"—The Videos, Gipsy Kings from Elektra Musician Video...From Strand Home Video...The 70-minute The Alarm: Blaze Of Glory and a four-video boxed set, Rock 'N Roll—The Greatest Years featuring James Brown, Stevie Wonder, Moody Blues, The Rolling Stones, Chuck Berry, Roy Orbison among others from 1963, 1964, 1965 and 1966, called by Strand's VP, sales, Don Gold, "the definitive Sixties collection." PolyGram's putting out Bob Marley doc Time Will Tell, Sammy Kershaw 28-minute package Cadillac Style and children's entertainment, Linda Arnold's World Of Make Believe. Good variety there...Fitness your bag? Warner Reprise Video's got Exercising With The Angel which is "exercise and style" starring Mary Jane Williams (Hank Williams Jr.'s wife, known affectionately to him as "The Angel") moving to the music of hubby Hank's rhythm which is sure to stimulate a good sweat...Opera's in there from V.I.E.W. Video with MAKING OPERA: The Creation Of Verdi's La Forza Del Destino, a feature-length performance documentary by Canadian filmmaker Anthony Azzopardi. Called a "drama within a drama," vid crosscuts between backstage and day-to-day nuts and bolts of pulling the elements together and rehearsals with the finished product of the Canadian Opera Company...FEATURE FILMS! An Inconvenient Woman from Prism; Sissy Spacek starrer, Hard Promises, Stone Group; Paris Is Burning, Academy's Mike's Imperial horror tale and The Mambo Kings from Warner Home Video, among others...Something for everyone. Choices! Choices...

RHINO HOME VIDEO has announced that the final volumes of its popular Shindig series, the 11th and 12th, will be released October 13. These final volumes are British Invasion Volume II and Legends of Rock 'n Roll.

FILMED SEPTEMBER 28...just days after last year's failed coup attempt, a feature-length film about Moscow's first festival/style rock concert will be available on Rhino Video...October 14. For Those About To Rock is dedicated to Unifeds resisting oppression and celebrating new freedoms in the former USSR and features performances by The Black Crowes, Metallica, AC/DC and Pantera. Russian group Electro Shock Therapy is also captured live. E.S.T.'s "Bully" has become a popular Russian rock anthem. The video is directed by Wayne Isham (HBO's Billy Joel Moscow Concert video). The release of For Those About To Rock will be supported by a high visibility national TV and print advertising campaign.

CASH BOX SEPTEMBER 5, 1992
Dave On Bob
By Milt Petty

Dave Robbins
"WE'RE NOT GOING TO PUT OUT a soundtrack album for this film," says David Robbins, who worked creatively with his brother Tim on new release, Bob Roberts.

"We're afraid somebody like Rush Limbaugh and his audience or Pat Buchanan and his constituency might take it literally. We're coming at it tongue-in-cheek."

Thus, for unique reasons, what might have been the best soundtrack album of the year featuring original material may never be released. The music in this film is just too good, too believable.

The story of an ultra-conservative yuppie folksinger, Bob Roberts is a brilliant political satire directed, written and starring Tim Robbins, whose Roberts character is running for United States Senate against incumbent Brickley Paiste, played by noted liberal, Core Vidal.

David Robbins wrote the music for Bob Roberts, played the guitar parts and helped brother Tim pen the lyrics. "What I'm most proud of," Robbins comments, "is the way the music helps to tell the story."

In fact, while most current films scarcely benefit by the choice of background soundtrack songs that are mere excuses to give an album commercial appeal, the inspired songs for Bob Roberts are an integral part of its message and impact. They have titles and express points-of-view that the political and televangelical Right and the Up With People singing group probably wishes it had conceived. They're songs that celebrate pride in the overarching accrual of money, "Wall Street Rap"; that play on Dylanesque imagery, "Times Are Changin' Back"; calls-to-arms, "Retake America," "We Are Marching" and "Prevailing Tides"; songs as relevant as this morning's front page.

Inspired by films such as D.A. Pennebaker's Don't Look Back, Rob Reiner's This Is Spinal Tap, reminiscent of Haskell Wexler's Medium Cool and six years in the making, Bob Roberts is an expansion of a Tim Robbins' Saturday Night Live sketch. (There is a devastatingly effective Cutting Edge Live Roberts appearance in the film.)

Aided and abetted by cameo appearances of Susan Sarandon, James Spader, John Cusack and Peter Gallagher, the film turns the conventional portrayal of a leftist folksinger upside down. Though we never really got to know Bob Roberts "the person," he's a Reagan-era, money-for-money's-sake rich guy, who--with the help of Machiavellian handlers played expertly by Alan Rickman (remindful of Peter Sellers' Dr. Strangelove) and Roy Wise (Twist Peaks)—has his eyes on the Senate seat, and ultimately the White House and fascist political control.

The plot has Robbins and court employing dirty tricks to win the election, their plans only partially foiled by journalist Bugs Raplin (Giancarlo Esposito), Robbins uses his songs, album release timing and MTV-style music video as political tools, supporting players (sweet-singing and clean-looking Kelly Willis with an exceptional vocal performance) as political props in pursuit of this master plan. "It's all live, too," says Robbins. "The film was rejected by all the studios, and ultimately we had to get foreign money from PolyGram International and sell the home video rights to Live Entertainment to get it made at around four million. I was already in the studio with the musicians before I got the word that all the money was there."

"We rejected the notion of writing intentionally bad songs. And we considered several alternatives in discussions about a possible soundtrack. Instrumental versions. Rewriting the lyrics. But we finally decided we didn't want these songs used out of the proper context. Tim is actually even a better singer than he shows in the film."

The Robbins brothers' political point-of-view is clear throughout. Their father, Gil, appearing as a revered, was a member of the w.k. folk groups, the Highminded and sang with the left-leaning likes of Tom Paxton, Harry Belafonte and the Cumberland Three. The notorious Woody Guthrie's beautiful "I've Got To Know" closes the film.

Despite the lack of a soundtrack album, David Robbins should benefit from Bob Roberts in many ways. He and Tim are in the midst of creating a radio project about Christopher Columbus set to air on 400 National Public Radio stations (KCRW locally). The show will explore pre-Columbus indigenous music and the western influence on its virtual disappearance. He also produces a local jazz pop instrumental group, The Freeway Philharmonic, and has written the music of two other films, Robert Downey's Too Much Sun and Bud Cort's Ted And Venus.

"I'm looking forward to doing a lot more," he says, acknowledging that he expects to get the chance. "I'm an active songwriter. And I would like to put out an album of my own."

Here's betting that Robbins gets that opportunity.
<table>
<thead>
<tr>
<th>Position</th>
<th>Album</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>&quot;Billie Ray Cyrus&quot;</td>
<td>Billie Ray Cyrus</td>
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<tr>
<td>2</td>
<td>&quot;Boys&quot;</td>
<td>Diamond Rio</td>
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<td>3</td>
<td>&quot;Chicks&quot;</td>
<td>Gretchen Wilson</td>
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<td>4</td>
<td>&quot;Cowbell&quot;</td>
<td>Ray Stevens</td>
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<td>5</td>
<td>&quot;Cross My Heart&quot;</td>
<td>Alabama</td>
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<td>6</td>
<td>&quot;Crystal City&quot;</td>
<td>Charley Pride</td>
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<td>7</td>
<td>&quot;Cryin' &quot;</td>
<td>Shania Twain</td>
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<td>8</td>
<td>&quot;Dancing In The Dark&quot;</td>
<td>Steve Wariner</td>
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<td>9</td>
<td>&quot;Don't Cry Over Me&quot;</td>
<td>Faith Hill</td>
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<td>10</td>
<td>&quot;Dreams&quot;</td>
<td>Air Supply</td>
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<td>11</td>
<td>&quot;From The Heart&quot;</td>
<td>Desert Rose</td>
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<td>12</td>
<td>&quot;Garden Grows&quot;</td>
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<td>&quot;Gettin' It Right&quot;</td>
<td>Jo Dee P pot</td>
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<td>14</td>
<td>&quot;Goin' Coastal&quot;</td>
<td>Sonny James</td>
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<td>15</td>
<td>&quot;Girls&quot;</td>
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<td>&quot;Going Home&quot;</td>
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<td>&quot;Heartaches&quot;</td>
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<td>&quot;Heaven On Earth&quot;</td>
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<td>20</td>
<td>&quot;Here Comes The Sun&quot;</td>
<td>Kenny Chesney</td>
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<td>21</td>
<td>&quot;He's My Home&quot;</td>
<td>George Strait</td>
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<td>22</td>
<td>&quot;How Do I Love You Again&quot;</td>
<td>Steve Wariner</td>
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<td>23</td>
<td>&quot;I Can't Help It&quot;</td>
<td>George Strait</td>
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<td>24</td>
<td>&quot;I Can't Help It (When I Feel You Near)&quot;</td>
<td>Lee Ann Womack</td>
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<td>&quot;I'm Gonna Love You Again&quot;</td>
<td>George Strait</td>
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<td>&quot;I'm Gonna Love You Again (Remix)&quot;</td>
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<td>&quot;I'm Gonna Love You Again (Remix, PT. 5)&quot;</td>
<td>George Strait</td>
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Note: The chart includes top 30 albums, starting from position 1. Further albums are not listed in the provided text.
Christian Music Video
By Cory Cheshire

Rock, R&B, and rap video have MTV. Adult contemporary and pop video have VH-1. Country music has CMT. Contemporary Christian music video, does not have an outlet to service full-time video play. Yet according to AristoMedia, who annually publishes a status of Christian video outlets, there are currently around 100-110 active Christian video outlets, regionally, nationally, syndicated, and multi-market.

CCM-TV, which began airing July 11 on the Family Channel, is eager to offer its services to this growing trend in Contemporary Christian music. Yet it could be said that this is a cart/horse scenario, because labels are reluctant to put out the money if there is no audience for it (and little return on the money), and CCM-TV and other video shows cannot run without them. So who goes first?

While StarSong Communications has already activated CCM-TV to world premiere debut video for In Reach, a new, post modern/pop group, they will be tightening their link to video with the introduction of “Turn Up The Radio, Turn On The Video” in late October. The concept, which also includes The Forefront Communications Group, in conjunction with Family Bookstores, Parable Group Stores, independent retailers and radio stations nationwide, will synchronize Christian video and radio play with retail advertising.

Steve Gilreath, president of CCM, has said, "We have seen that other Christian labels are beginning to use the program for specific marketing plans. While many labels have been hesitant in allotting video production costs in an artist's budget, Gilreath says this is turning around, so that now the average of one in five artists that get a video, will be two or three artists in five in the next year. "Traditionally a new artist doesn't get a video," Gilreath explained, "but recently there have been four or five artists who have gotten a video done right out of the chute on their first album, and that's been great. I think the labels are starting to see the benefits of that."

The fact that CCM-TV limits its programming to "hip" videos, that are more youth-oriented and less inspirational in content will help to define the market of Contemporary Christian music videos. This breakdown of genres within the gospel/Christian market further evidences the problem of catering to multiple interests, a feat which Christian radio has struggled with for some time. While video programming, as opposed to radio programming, however, does not have to substantiate a 24-hour playlist, and can therefore be more limited in its scope and still fill a half-hour program.

While CCM-TV may be the catalyst for Christian labels to produce more videos, (i.e. single videos and not long-play concept/concert videos), there have been a number of "secular" outlets which have been addressing Contemporary Christian videos because of their positive message and increased production value.

Gaging the success potential of Christian Music Video, Craig Bann of AristoMedia says, "The format has really strengthened over last year due in part to crossover success." According to Bann, the only fallback is the lack of product to justify consistent air time. "The potential is there, with a lot of interest by secular, mainstream, pop shows."

Mando Camina, producer and Video Sampler, two bi-weekly, predominantly secular video shows shown locally in Texas, has added Christian videos to both 30-minute telecasts, specifically those by artists such as Susan Ashton, Lisa Bevila, Steven Curtis Chapman, and Audio Adrenaline. "For the most part the production is there," says Mando, "but if the message is there, we'll play it. I think the person out there is not so much concerned with production as the message. "The response, he says, has been good. "People are glad to see them. The message is clear, and it touches people."

In addition, the Pennsylvania-based LightMusic, which began airing nine years ago, has remained committed to videos of "positive value." For the past five years, the internationally syndicated half-hour show, has combined a playlist of mainstream and Christian music resulting in positive response worldwide.

The Nashville Network (TNN), which services country videos, along with continuous country entertainment programming, has run videos by Christian artists, such as DeGarmo & Key and Steven Curtis Chapman. Country Music Television (CMT) remains partial to "contemporary visual or Southern Gospel appeal" and is currently playing the Bruce Carroll video, "If We Only Had The Heart," featuring Ricky Skaggs.

Since linking a deal with the newly established Brentwood Bluegrass, Doyle Lawson and band Quicksilver must peruse the fine print, including parts regarding the release of two new albums on September 1. Pictured are (l-r): Doyle Lawson; Brentwood Music creative director Ed Espy; Brentwood Bluegrass A&R director Jack Jezzo; president Jim Van Hook; marketing director Dean Diih; Quicksilver member Shelton Feazell; national sales director Don Noes; and Quicksilver members John Bowman and Jim Mills.

By Cory Cheshire & Tim A. Smith

PARRIES GOES NATIONAL—Former Sound Of Gospel recording artist Minister Jerry Q. Parries has formed his own label, National Records. Artists signed to the label, which is being distributed by TM Records, include Parries and the Christian Family Choir and Cheryl Frazier. Contact: National Records, 10716 Hathaway, Cleveland, Ohio 44108, Phone: 216-979-5451.

DAVIS & ASSOCIATES TO REPRESENT.....At the recent GMWA convention in Chicago, the artist management division of the Detroit-based Davis & Associates announced the roster of artists under their representation. They include Wanda Nero-Butler, Light Records; Michael Fletcher & The Michael Fletcher Chorale, Sound Of Gospel Records; The Clara Ward Singers, Tri-Believers Records; Greg Pearson & The Detroit Mass Choir, Savoy Records; Evilyn Turrentine-Age, CGI Records; Michael Mindingall & Communion, Sound Of Gospel Records. Also, Andrea Harling has been appointed marketing sales consultant, Davis & Associates, gospel division. Contact: Davis & Associates 313-326-7796.

QUAKER OATS COMPETITION A MOUTHFUL—Joining the ever-increasing ranks of corporate-sponsored gospel events, The Quaker Oats Company has announced their Voices of Tomorrow Youth Gospel Choir Competition and UPC/Label Collection Drive. Top choirs will have the opportunity to appear on the nationally syndicated gospel television show, SINGATION!, as well as have a chance to be featured at the 1993 Chicago Gospel Festival. The winner will receive a cash prize of $10,000 for their church and $15,000 in scholarship money. In addition, a church will have the opportunity to earn cash and merchandise through the collection of UPC purchase seals from Quaker products.

AND YOUR HOST, AL DENSON—They weren't shooting hoops or swinging for a home run, but young people between the ages of 16 and 27 got a great summer experience at the first annual Al Denise Music Conference in Dallas, Texas. Denson, a recording artist at Benson, was joined by StarSong's Paul Smith, Benson's A&R director Andy Ivey, Christian comedian Al Fike, and Expo president Steve Gilbreath to provide instruction on sound equipment, record production, and offer advice on how to get into the Christian music business.

OF SPECIAL CONCERN—Christian music lyricist and producer Mark Heard passed away recently due to complications from a heart attack he suffered in July. Because of severe financial distress his family is now undergoing. Enclave Entertainment has planned a radio special featuring songs from Mark's projects, including his latest, entitled Satellite Sky. The special will be distributed in September. Listeners will be able to make donations to the Mark Heard Family Fund, via a 900 number.

THE GRASS IS ALWAYS BLUER—Already established in the Christian music market, Brentwood Music, recently announced the formation of a new label, Brentwood Bluegrass. In their pursuit of American music, the label will target a new audience through the same marketing strategy employed for the musical series, "Smoky Mountain Hymns." In addition to The New Tradition, who signed with Brentwood Music in 1990, Doyle Lawson & Quicksilver will share billing on the new label.
GOSPEL MUSIC

Songs of Praise

MAIA AMADA: Maia Amada (Dayspring)

This new female artist comes out of the box with one jamming album! Most of the music is of the urban/pop/dance vein, with some nice slow grooves included for good measure. Vocally, Amada displays influences of Vickie Winans, Mariah Carey and Chaka Khan. What makes this debut album are the "they-just-wont quit" dance jams. Amada is a pleasant addition to the Christian music family.

VARIOUS ARTISTS: Rivers of Praise/A Worldbeat Celebration (Myth)

While the creators of this album may have had praise and worship material in mind, (and that is surely accomplished), the album itself is a unique blend of world music that comprises a simple equation of fun, easy listening music. From pum African rhythms to reggae dance rhythms and alternating male/female leads, the album, produced by Michael Harrington, is a clever, enjoyable package.

YOUNG ARTISTS FOR CHRIST: Workshop 99 (SOG)

Although this was recorded two years ago, the music is still fresh and vibrant. This live set includes guest appearances from Parkes Stewart, Lisa Page, Rie Choice, Liz Lee and Yolanda Adams. The progressive direction this project takes musically is one of its many strong points.

RAY BOLTZ: Seasons Change (Word)

On his Word debut, Seasons Change, Boltz, who wrote or co-wrote lyrics for nine songs on the album, stays pretty universal in theme throughout the entire project. He does manage to engage an edge to each song, if not through lyrics, then through the production, which initiates a rock sound in "Saying Grace" and softens into the finer sounding "I Think I See Gold" by album's end. Feature picks include "The Last Time I Fall" and "Seasons Change."

Dancing Diva—Nicole Coleman is now touring with the Newsboys in support of her new release Wish Me Love on Frontline Records. Coleman worked up a lot of energy last year while singing and dancing on the Amy Grant Heart in Motion Tour. The livesome (Nicole pictured here with the Newsboys) are setting out for the first of 46 concerts scheduled for this fall.

New Releases...

1. STAND STILL UNTIL HIS WILL IS CLEAR (AIR 10180)—Rev. Ernest Davis, Jr.'s Wilmington Chester Mass Choir
2. BATTLE CRIES (Pakaderm 7012516267)—The Brave
3. PEACE TO THE NEIGHBORHOOD (Pointblank/Charisma 92147-2)—Pops Staples
4. SAFE PLACE (Benson 84418-2909-4)—Michele Wagner
5. TIME IS ALL IT TAKES (Intense 7-5126-1143-9)—Angelica

TOP BLACK GOSPEL ALBUMS

CASH BOX • SEPTEMBER 5, 1992

1. MY MIND IS MADE UP (Word 46784)
2. GOD GETS THE GLORY (Malaco 6068)
3. HE'S WORKING IT OUT FOR YOU (Word/Spic 48780)
4. ALIVE AND SATISFIED (Benson 2841)
5. LIVE IN DETROIT (Malaco 6059)
6. I'M GLAD ABOUT IT (Malaco/Savoy 14804)
7. SAINTS IN PRAISE (Sparrow 1240)
8. THE COUNTRY BOY GOES HOME (Malaco 6010)
9. WASH ME (Tyscot 1401)
10. DIFFERENT LIFESTYLES (Capitol 92078)
11. THANK YOU JESUS (Savoy/Malaco 14811)
12. LIVE (Malaco 4450)
13. FAMILY AND FRIENDS VOLUME II (Sparrow 1507)
14. HE LIVES (Savoy 14807)
15. HOPE OF THE WORLD (Tyscot 79013)
16. NOW I CAN SEE (Malaco 6011)
17. THIS IS YOUR NIGHT (Blackberry 2203)
18. COME AS YOU ARE (Light 7306)
19. FOCUS ON GLORY (Benson 8535)
20. CALL HIM UP (Word 9112)
21. THE LEGEND LIVES ON (Malaco 4449)
22. LOOK A LITTLE CLOSER (Word 9112)
23. WHEN THE MUSIC STOPS (Sparrow 1324)
24. LIVE AND ANOINTED (Malaco 6012)
25. A TRIBUTE TO JAMES CLEVELAND (Word)...
26. PHENOMENON (Belmark 71506)
27. REV. JAMES CLEVELAND/L.A. GOSPEL MESSAGERS (Savoy/Malaco 7103)
28. HE'S PREPARING ME (Air 10162)
29. MUSIC & ARTS SEMINAR (Recorded Live In L.A.) (Fast 8204)
30. NEVER LET GO OF HIS HAND (New Haven 200142)
31. TIME IS RUNNING OUT (TM 1007)
32. I DEDICATE MY LIFE (TM 1007)
33. LIVE (Benson 2815)
34. CHURCHIN' WITH THE TYSCT SINGERS (Tyscot 19115)
35. INTERPRETATIONS (Shakina 02058)
36. YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809)
37. COMIN' HOME (Green/Spectra 3001)
38. THROUGH THE STORM (Tyscot/Spectra 70913)
39. TESTIMONY (Sparrow 1260)
40. BACK TO BASICS (Word 1903)
Chicago Hosts 25th GMWA

By Tim A. Smith


Along with the standard concourse of classes, workshops, musical presentations, and record company-sponsored luncheons, this year’s convention initiated an influx of new and innovative concepts, all falling under the camp tagline, "The Dawn Of A New Era."

Following are capsule-highlight sketches of some of those innovations:

AN INDUSTRY FORUM—The industry forum dealt with the problems facing the relationship between retail and record companies. The forum, which became heated at times, included a panel of Teresa M. Hariston, Scoo Magazine; Demetruce Alexander, Warner Bros. Records; Bobby Jones, Bobby Jones Gospel-BET; Jackie Patillo, Star Song Records; Roger Holmes, Sierra Management; George W. Stewart, Spectra Distribution; Chris Squire, WDAS AM/FM-Philadelphia; Jeff Powell, Malaco Records; Vicki Mack Latallade, Sparrow Records; and Walt Cooper, Boston.

The forum kicked off with a mini Take 6 press conference. The idea behind the conference was that to explain the reasoning behind their absence from the workshop. Group member Claude McKnight explained, "Because of our strenuous tour schedule, we were never able to come to the workshop, but we’ve always wanted to be a part. We are part of the family." Regarding the music, McKnight stated, "We are not a traditional gospel group. We believe in taking the message outside of the gospel spectrum. There are all kinds of slices to this gospel music pie, and we are just one of the slices."

NEW ARTIST/INDEPENDENT MANUFACTURERS SHOWCASE—This new addition to the workshop drew a lot of rave reviews during the week. New, unsigned artists from all across the country performed before A&R representatives, as well as other industry types, with the hopes of securing that ever-elusive recording contract.

The evenings were capped off with independent labels showcasing their rosters of talent. Labels participating included Sound of Gospel Records, Platinum Disc/Message Music Records, TM Records, and Suite 9 Records. Adding to the excitement was the presence of some of gospel music’s marquee artists who witnessed some of the talent and shared an encouraging word. Included among these were Tramaine Hawkins, Sandra & Andre Crouch, Richard Smallwood, Vanessa Bell Armstrong, O’Landra Draper, Ben Tankard, and Donald Malloy.

Also new to the workshop was the concept of simultaneously held music showcases. These "after hours" showcases were featured under the guise of contemporary, traditional, and quartet styles.

On the recording end, sessions were held featuring the GMWA Youth Mass Choir, recorded by Sweet Rain Records; the GMWA Male Chorus, recorded by PepperCo Records; and the GMWA National Mass Choir, recorded by Benson Records. The latter session included a special 25th anniversary recording, featuring some of the top songs presented at the convention during its 25-year existence.

Closing the week of festivities was the presentation of the GMWA Excellence Awards. Accolades go to GMWA chairman Al Hobbs, executive director Ed Smith, and their staff of tireless working volunteers for putting on a first-class event.

CHICAGO, IL—Fallen artists, friends and family members gathered at St. James Church on 16006 S. Calumet in Chicago to lay to rest the Rev. Milton Brunson. A large host of singers and musicians sang, including those who were his protégés and friends. Brunson, a popular gospel singer, songwriter and composer, died on June 5th. 

The service was filled with music, with Bruno’s protege, the Rev. James Moore, leading the music. The Rev. John P. Kee, a fellow gospel singer, sang a moving tribute, "A Tribute To Milton Brunson." 

Brunson’s family, friends, and fellow gospel singers gathered to pay their respects. "Milton was a great man, and we will miss him greatly," said one of his friends.

Homeland Records has announced the signing of The James Blackwood Quartet. The singer, joined by the Blackwood are Ray Shelton, baritone; Ken Turner, bass; Larry Ford, tenor; and Beth White, keyboards. The first project, produced by Ben Speer, is due in early 1993. Pictured (L-R): Shelton, Speer, Blackwood, and Homeland/Canaan’ Terry Exley.

BACKSTAGE FOLLIES—Catching one of the few slow moments during the recent Bobby Jones Gospel Explosion In Nashville are (l-r): George W. Steward, director of black gospel, Spectra Distribution Inc.; Bonita Tankard, wife of Tributes, is president; Ben Tankard; Yolanda Adams, Tributes recording artist; and Phil Nicholas, Command recording artist, with wife Brenda and son Phil Jr. (P.J.)
COUNTRY NEWS BOX

-Calendar Events-

SRO '92, the CMA's talent buyers extravaganza, is scheduled to take place October 8-10 at the Nashville Convention Center and the Stouffer Nashville Hotel. Twenty-seven of country music's most exciting entertainers are scheduled to perform during five talent showcases. Following the success of last year's SRO international conference, the SRO '92 agenda will once again include discussion of country music's expanding global presence. CMA will also present a special marketing seminar for SRO attendees, and roundtable discussions will be sponsored by the Nashville Association of Talent Directors and the International Entertainment Buyers Association.

For the third year, SRO will bestow the highest honors in the live entertainment industry, with awards presented in 12 categories, including two new awards for Talent Agency of the Year and Publicist of the Year. Artists slated to perform are: Marty Brown, T. Graham Brown, The Cactus Brothers, Stacy Dean Campbell, Paulette Carlson, Jeff Chance, Confederate Railroad, The Cowboy Jubilee, DeAnna Cox, Dixiana, Darryl & Don Ellis, Evangeline, and Radney Foster. Rounding out the bill are: Cleve Francis, Jimmie Dale Gilmore, Sammy Kershaw, Jeff Knight, Tracy Lawrence, Little Texas, Matthews, Wright & King, Martina McBride, Dude Mowrey, Pinkard & Bowden, Collin Raye, Ronna Reaves, Dennis Robbins, and J.J. White.

Additional information is available through the CMA's special projects department at (615) 244-2840.

CANADIAN COUNTRY MUSIC WEEK is scheduled for the week of September 16-20 in Calgary, Alberta. Just as country music has become the rage in the United States, the same excitement is being experienced in Canada. While Canadian stars like Michelle Wright, Prairie Oyster, and George Fox are gaining state-side recognition, many U.S. artists are doing likewise in Canada. Music sales are on the rise in Canada as many of the nation's nightclubs and radio stations are switching to a country format. More acts are touring there, television is devoting more time to country programming, and the CCMAs show is one of the top-rated shows on CTV.

CCMA Week, which is described as a type of Fan Fair, Country Radio Seminar, and SRO rolled into one, will include participation by many Nashville music industry personnel including AristoMedia's Jeff Walker and Craig Campbell. For more information contact Melissa Hambrick at (615) 269-7071.

THE ACADEMY OF COUNTRY MUSIC'S 10TH ANNUAL CELEBRITY GOLF CLASSIC, hosted by Sawyer Brown, will be held Monday, October 12, at Burbank's De Bell Golf Course. Proceeds from the tournament will again benefit the T.J. Martell Foundation For Cancer, AIDS and Leukemia Research, and its West Coast division, Neil Stewart Memorial Laboratory. The entry fee is $250 per person for the Texas-style scrambles format. The post-tournament awards dinner and celebration, which will feature entertainment by Sawyer Brown, will be held at The Castaways Restaurant in Burbank. Special hotel rates will be available to participants at the Burbank Holiday Inn. Further information can be obtained at (213) 462-2351.

SOMETHIN' 'BOUT VOTING—Reprise recording artist Kevin Welch, with Fats Kaplin backing him up, performed material from his latest album, Western Beat, at Nashville's Tower Records recently. The in-store was done in conjunction with "Rock The Vote." Over 65 people in attendance registered to vote in two hours.

COUNTRY MUSIC

Capricon To Release Bocephus Box Set

By Brad Hogue

HANK WILLIAMS, JR., Bocephus, as we've come to know him, is one of the most commanding figures in country music. As the son of country music's first superstar, Hank Williams, Jr. has not only triumphed over a deadly fall from the side of Idaho's Aynsley's Trail, but he has also triumphed musically from the shadow of his legendary father to become a legend in his own right. Hank's achievements include a 35-year-career spanning over 61 albums. In the past 10 years alone, he has received 16 songwriting honors from BMI, posted 10 #1 singles, 13 #1 albums, recorded 20 R.I.A.A. gold album certifications, five platinum album certifications, and one double platinum album certification. He is the two-time winner of the coveted Country Music Association's Entertainer of the Year Award, and the three-time winner of the Academy of Country Music's Entertainer of the Year Award. He also won a Grammy for the video of "There's A Tear In My Beer," which electronically enabled Hank to perform a duet with his late father.

Hank's story is as old as show business itself. An exceptionally talented individual climbs the ladder to stardom, only to fall into the surrealistic trap of mental deterioration leading to self-destruction at a very early age. His first-born son, unable to live up to the legacy he carries, falls victim to the same set of circumstances. Almost. Somewhere before Jr. was totally whiskey-bent and hellbound, he pulled himself up by the bootstraps to eventually emerge as a superstar in his own right, with his own set of fans who were just as comfortable with ZZ Top as they are with George Jones. Between his near-death experience in 1975, and his landmark album, Family Tradition, in 1979, Bocephus had become a pioneer, one of the outlaws of country music to bridge the gap between country and rock, forever changing the retrospect of modern music.

In addition to his fame in the field of country music, Hank's voice is also known to the millions of people who watch Monday Night Football on ABC, for which Hank composed and performed the theme song. It won him an Emmy award, as well as a spot in the International Film & TV Festival of New York. He also sings the Hardee's jingle, "Are You Ready For Some Real Food?" and his tune "Fax Me A Beer" has been turned into a commercial for Budweiser, who sponsored his 50-city Budweiser Rock N' Country Tour, a multi-million dollar extravaganza with state-of-the-art staging, lighting, and sound showcasing Hank and his eight-piece Bama Band.

The latest release which sports the Williams name is The Bocephus Box—The Hank Williams Jr. Collection 1979-1992, a three-CD longbox set that features 13 previously unreleased tracks including seven live performances and other rarities from the country music superstar. Capitol Records has announced a November 3 release date for the collection.


Highlights of the previously unreleased live tracks include Hank Jr.'s version of Aerosmith's "Walk This Way," The Rolling Stones' "Honky Tonk Women," and Lynyrd Skynyrd's "Tuesday's Gone," plus a solo performance of "All My Rowdy Friends Have Settled Down." The box also highlights previously unreleased studio tracks including a version of the Muddy Waters blues classic, "Mannish Boy." The set also includes a 20-page booklet featuring extensive liner notes by producer Jimmy Guterman, comments from Hank Williams Jr. about the songs, and a collection of Bocephus photos and memorabilia. The Curb/Capitol release will be distributed by Warner Bros.

ARTIST SPOT

THE BOCEPHUS BOX

The Hank Williams Jr. Collection 1979-1992

CASH BOX SEPTEMBER 5, 1992 21
## Cash Box Charts
### Top 100 Country Singles
#### September 5, 1992

### Track 1:
**That’s Me** (RCA 620217(CD))
- Artists: Martyr McBride
- Chart Position: 50

### Track 2:
**Working Man** (Evangel 1201(CD))
- Artists: Darrell Smith
- Chart Position: 53

### Track 3:
**Be My Angel** (MCA 64442(CD))
- Artists: Lionel Cartwright
- Chart Position: 55

### Track 4:
**Help, I’m White and I Can’t Get Down** (Step One SCR-442(CD))
- Artists: Geesinlaw Brothers
- Chart Position: 59

### Track 5:
**Walk Softly on the Bridges** (Mercury 670(CD))
- Artists: Jeff Chance
- Chart Position: 54

### Track 6:
**No One Else on Earth** (Curb/MCA 54449(CD))
- Artists: Wynonna Judd
- Chart Position: 60

### Track 7:
**Even the Man in the Moon is Crying** (MCA 64448(CD))
- Artists: Mark Collie
- Chart Position: 64

### Track 8:
**Last Night I Fell in Love Again** (Alyco 1042(CD))
- Artists: Jerry Jeff Walker
- Chart Position: 68

### Track 9:
**That’s What I’m Working on Tonight** (Epic 48920(CD))
- Artists: Dixiana
- Chart Position: 70

### Track 10:
**Forever Forgiving** (American 1367(CD))
- Artists: Jerry Lee Lewis
- Chart Position: 72

### Track 11:
**Both of Us Slipped** (Killer 152A(A(L))
- Artists: Doug James
- Chart Position: 73

### Track 12:
**Your Love Won’t Go Bad on Me** (American 1367(CD))
- Artists: R Lee Davis
- Chart Position: 74

### Track 13:
**I Hope You Find a Memory in This Song** (Atlantic 103(CD))
- Artists: Rob McNamara
- Chart Position: 75

### Track 14:
**It’s Not Yet Over** (Gallery 11020(CD))
- Artists: Jerry Chandler
- Chart Position: 76

### Track 15:
**The Wall** (Gallery 1 1016(CD))
- Artists: Mark Collin
- Chart Position: 77

### Track 16:
**High Voltage Man** (Killer 154(CD))
- Artists: Largent Brothers
- Chart Position: 78

### Track 17:
**Welcome to My Arms** (Gallery 11024(CD))
- Artists: Roby
- Chart Position: 79

### Track 18:
**Special Friend** (Papar 5418(CD))
- Artists: Tommy Lynn
- Chart Position: 80

### Track 19:
**Just the Memory of You** (Robbins 10708(CD))
- Artists: Rob McNamara
- Chart Position: 81

### Track 20:
**Going Out with Your Memory** (Orbit 18(CD))
- Artists: Steve Wyles
- Chart Position: 82

### Track 21:
**Riders in the Sky** (Allison 020(CD))
- Artists: Tun Cunningham
- Chart Position: 83

### Track 22:
**Give Our Love Another Try** (Door Knob 82-362(CD))
- Artists: Bo Harris
- Chart Position: 84

### Track 23:
**Hometown** (Staircase 32314(CD))
- Artists: Kimberley Summers
- Chart Position: 85

### Track 24:
**Main Attraction** (Rca 126(CD))
- Artists: Steve Strickland
- Chart Position: 86

### Track 25:
**I’ll Think of Something** (MCA 54396(CD))
- Artists: Mark Chesnutt
- Chart Position: 87

### Track 26:
**Long Gone** (Killer 104(CD))
- Artists: Dawn O’Day
- Chart Position: 88

### Track 27:
**One of the Boys** (Grace 15999(CD))
- Artists: Judy Lindsey
- Chart Position: 89

### Track 28:
**Need No Trouble** (Stat 502CD-5103(CD))
- Artists: Heartland Express
- Chart Position: 90

### Track 29:
**A Tribute to Kitty Wells** (Crest 9298(CD))
- Artists: Keith Bradford
- Chart Position: 91

### Track 30:
**It Wasn’t My Fault** (Killer 104(CD))
- Artists: Scott Pennell
- Chart Position: 92

### Track 31:
**Wild Turkey and Seven-Up** (Door Knob 62(CD))
- Artists: Del Pritchett
- Chart Position: 93

### Track 32:
**Girls Will Be Girls** (Bast 1308(CD))
- Artists: The Whistton Sisters
- Chart Position: 94

### Track 33:
**Branson Missouri Love** (Round Robin(CD))
- Artists: Lowell McDowell
- Chart Position: 95

### Track 34:
**Billy the Kid** (Liberty/SBK 7923(CD))
- Artists: Billy Dean
- Chart Position: 96

### Track 35:
**My Feet in Texas, but My Heart in Tennessee** (Player Int(CD))
- Artists: Don Simmons
- Chart Position: 97

### Track 36:
**I’ll Get By** (Sha Feud(CD))
- Artists: Brad LaFleur
- Chart Position: 98

### Track 37:
**I Wish We Didn’t Need Money** (Small Town 51092(CD))
- Artists: Pepe
- Chart Position: 99

### Track 38:
**I’d Do Anything for Your Baby** (Killer 104(CD))
- Artists: C.R. Davis
- Chart Position: 100

### Track 39:
**Cowboy Beat** (Ballamy Bros. BB-1(CD))
- Artists: Ballamy Brothers
- Chart Position: 101

### Track 40:
**Let the Best Man Win** (Tug Boot 1002(CD))
- Artists: Narvel Felts
- Chart Position: 102

### Track 41:
**Five O’clock World** (Curb 7740(CD))
- Artists: Hal Ketchum
- Chart Position: 103

### Track 42:
**Take a Little Trip** (RCA 62029(CD))
- Artists: Alabama
- Chart Position: 104

### Track 43:
**Too Much** (Killer 79231(CD))
- Artists: Pirates of the Mississippi
- Chart Position: 105

### Track 44:
**Something in Red** (RCA 6219(CD))
- Artists: Lorrie Morgan
- Chart Position: 106

### Track 45:
**She Wrote the Book** (Artita 2443(CD))
- Artists: Rob Crosby
- Chart Position: 107

### Track 46:
**The River** (Liberty 7942(CD))
- Artists: Garth Brooks
- Chart Position: 108

### Track 47:
**Pain in Every Word** (Tug Boot 1002(CD))
- Artists: James Clayton
- Chart Position: 109

### Track 48:
**Rosalee** (Columbia 74357(CD))
- Artists: Stacy Dean Campbell
- Chart Position: 110

### Track 49:
**Our Love Was Meant to Be** (Curb 097(CD))
- Artists: Boy Howdy
- Chart Position: 111

### Track 50:
**Thunder in Carolina** (Kottage 45006(CD))
- Artists: Doc Lee
- Chart Position: 112
SINGLES
OUT OF THE BOX
■ BILLY DEAN "If There Hadn't Been You" (Liberty/SBK DPRO-79417)
Producers: Chuck Howard/Tom Shapiro
 Writers: Tom Shapiro/Ron Holland
Album: Billy Dean
"If There Hadn't Been You" assures us that the same guy that
misses "Billy The Kid" is still adept at pulling the heartstrings.
Dean's vocals are resonant and strong with precise inflections
placed synonymously with the major chord changes. In
other words, it's a hit.

FEATURE PICKS
■ MARY-CHAPIN CARPENTER with Joe Diffie "Not Too Much To Ask" (Columbia CSK 74485)
Producers: John Jennings/Mary-Chapin Carpenter
Writers: Mary-Chapin Carpenter/Don Schlitz
Album: Come On Come On
Here's one from Mary-Chapin Carpenter which features
"Smokin'" Joe Diffie. It's a traditional duet featuring alternating
lead and harmony vocals. Considering the popularity of these
two artists, radio should be very responsive.

■ STEVE WARINER "Crash Course In The Blues" (Arista ASCD-2361)
Producers: Scott Hendricks/Tim DuBois
Writers: S. Wariner/John Jarvis/Don Cook
Album: I Am Ready
Steve Wariner assures of his musical stature with this uniquely
penned, up-tempo fiddle kicker which features some excellent
musicianship on guitar, bass, harmonica and fiddle.

ALBUMS
■ Chris LeDoux Whatcha Gonna Do With A Cowboy (Liberty 98818)
Whatcha Gonna Do With A Cowboy is traditional country and
western music sung by real-life cowboy, Chris LeDoux. As a
former world champion rodeo star and Wyoming rancher, Le-
Doux is quite believable as he sings the self-penned tunes "Call
Of The Wild," "Little Long-Haired Outlaw," "Hooked On An
Eight Second Ride," and "Western Skies," all of which depict
various aspects of the cowboy lifestyle. His style also extends to
the tunes he's picked from other writers' material, including the
Ed Bruce song, "You Just Can't See Him From The Road," the
Chris Waters/Chuck Jones tune, "Cadillac Ranch," and of
course the Garth Brooks duet, "Whatcha Gonna Do With A
Cowboy."

NEW ALBUM RELEASES
(September 3, 1992) The Bocephus Box—The Hank Williams Jr.
Collection 1979-1992—Hank Williams Jr.—(Curb/Capricorn)
(September 22, 1992) No Sir—Darryl & Don Ellis—(Epic)
(September 29, 1992) Del Rio, TX, 1959—Radney Foster—(Arista)

Stacy Dean
Campbell
By Brad Hogue and Cory Cheshire
GOING OUT ON A LIMB, we're
going to predict Stacy Dean Campbell to be dancing in the
country music limelight by year's end. At 24, Campbell joins a host of hot young
artists who are carrying the message of country music to the unconverted masses.
Campbell's boyish good looks, tender voice, and songwriting talents combined
with a little creative management give him a package with bankability. Campbell in-
ists that, "I just wanted to come across as real as I could. There's nothing contrived
about it. I'm not trying to convince people I'm something I'm not."

While Campbell isn't trying to be convincing, his Columbia debut, "Just Like Him,"
with producer Tony Brown, presents an innocent array of emotion which is commanding of critical
appreciation. Although Campbell was largely influenced by Buddy Holly and
The Everly Brothers, he was surrounded by country music as a boy. "When I was a kid," Campbell states, "country music was
always going around my family. My grandfather listened to all
the old stuff—Marty Robbins, Johnny Cash, Jim Reeves, Lefty
Frizzell, and that style of music is what I was really influenced
by without really realizing it. The more I listened to it, the more
I connected with it. I wanted to make an album that was new,
and fresh-sounding and contemporary but in the same sense that had
all the same elements and influences of those older guys as well
as the Everly Brothers and Buddy Holly."

Campbell initially broke into the Nashville scene as a
songwriter, signing with Tree Music as a result of his affiliation
with Atlantic Records blues guitarist Judson Spence, with whom
Campbell had written and recorded demos, including "Would
You Run," which finally ended up on the Lonesome Wins Again
album. "I really enjoyed working with Judson," said Campbell.
"But when I got signed, and it came time to actually start working
on a record, I felt like I needed someone who was more versed
in country music. Brent Mahler was really into the same kind of
music as I was, and we really hit it off." Mahler, who is known
for his work with The Judds, served not only as the album's
producer, but also as a principal songwriter for some of the tracks.

Campbell says, "I don't have a real big ego about my own
songs; at least not yet. I haven't been doing this long enough to
tell you that I want to write about every emotion that sparks in my
head. I let the music influence my work and I'm trying to
convince them to do the same thing." Mahler's work with the
album is reminiscent of the ballsy, straight-forward storytelling
that Campbell has been doing for years. "I'm not trying to
convince people I'm something I'm not."

The lead single, "Rosalee," is but a sample of the albums
hook-laden, attention-getters. Lonesome Wins Again is rooted in
the same brand of fiddle-driven, guitar-driven, classic country
sound that Campbell has been a part of since he was a kid. "I'm So Lonesome I Could Cry:" It's filled with songs containing
memorable hooks such as the shuffling twostep of "Baby Don't
You Know," or the optimistic swing of "That Ain't No Mountain."
Campbell also conveys heart-wrenching poignancy in "Poor
Man's Rose" and "A Thousand Times," both of which command
a tear or two. The album definitely lives up to its description—
steeled in country traditions, yet up-to-date with the fresh
enthusiasm of youth.

"I hope it's somewhat of a youthful voice," says Campbell. "I
think what's going on in country music now is that there are a lot
of kids liking it. I guess there were a lot of hat acts, and they
thought maybe they could use someone who wasn't. I like to
consider my music contemporary and new, but still influenced
by the vintage music I grew up listening to. I hope the two can
kind of mesh together."
COUNTRY MUSIC

By Cory Cheshire

HIGH DEBUTS
1. WYNONNA JUDD—"No One Else On Earth"—(Curb/MCA 54449)—#55
2. MARK COLLIE—"Even The Man In The Moon Is Crying"—(MCA 54448)—#56

MOST ACTIVE
1. JOE DIFFIE—"Next Thing Smokin'"—(Epic 74415)—#3
2. JOHN ANDERSON—"Seminole Wind"—(BNA 2312)—#40
3. RANDY TRAVIS—"If I Didn't Have You"—(Warner Bros. 5630)—#28

POWERFUL ON THE PLAYLIST—Lee Roy Parnell nods a fine hello to the #1 slot this week with "What Kind Of Fool Do You Think I Am." The single, from his second Arista album entitled Love Without Mercy, solidifies all the rave reviews he's been receiving since his debut album was released three years ago. "What Kind Of Fool Do You Think I Am" follows his former single release, "The Rock."

As for big moves this week on the Top 100, Smokin' Joe, is running full steam ahead with an 11-point gain. "Next Thing Smokin'" waits restlessly at #33. Could this be his seventh #1?

Blowing in a pretty strong load is BNA's John Anderson. From #51 to #40 this week, the new traditionalist is scoring big with "Seminole Wind," the follow-up to "Straight Tequila Night" (#1) and "When It Comes To You (#3)."

INSIDE RADIO—Illinois radio station, WMDH-FM has announced that morning air personality and operations manager Steve Brown has been promoted to station manager. Brown has retired from the morning air slot, but will continue to broadcast at special events for the station. Newly appointed program director, Bob Richards will assume the morning post, while Mike Lees will take over the afternoon spot. All promotions were announced by WMDH general manager, Jack Lich.

LOOKING AHEAD
(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. FUNNY HOW TIME SLIPS AWAY—Billy Joe Royal (Atlantic)
2. MY SIDE OF TOWN—Dennis Robbins (Giant)
3. NO SIR—Darryl & Don Ellis (Epic)
4. NOBODY LOVES HERE ANYMORE—Statler Brothers (Mercury)
5. BEFORE I'M EVER OVER YOU—Lee Greenwood (Liberty)

CMT Top Ten Video Countdown
1. Aaron Tippin . . . . . . . I Wouldn't Have It Any Other Way (RCA)
2. Vince Gill . . . . . . . . . I Still Believe In You (MCA)
3. Billy Ray Cyrus . . . . . . . . Could've Been Me (Mercury)
4. Mark Chesnutt . . . . . . . . I'll Think Of Something (MCA)
5. Little Texas . . . . . . . . . You And Forever And Me (Warner Bros.)
6. Doug Stone . . . . . . . . . Warning Labels (Epic)
7. Tracy Lawrence . . . . . . . . Runnin' Behind (Atlantic)
8. Clint Black . . . . . . . . . We Tell Ourselves (RCA)
9. Sammy Kershaw . . . . . . . . Yard Sale (Mercury)
10. Diamond Rio . . . . . . . . . Nowhere Bound (Arista)

CMT video countdown, week ending August 26, 1992
NEGOTIATIONS FOR THE SALE of the Jukebox Division of Rock-Ola Manufacturing Corp. have been underway for quite some time now. At this point in time, however, no final agreement has been reached, according to executive vicepeep Art Karrff. With regard to the Rock-Ola Vending Division, this, too, has 'seen up for sale and negotiations are still in progress. Should an interested party purchase either one or both of these divisions, said party would have the option to talk about buying the Rock-Ola factory in suburban Addison, Illinois. Rumors have been spreading and Cash Box has received a number of calls regarding this situation; but all we can say right now is keep tuned for further developments.

COOKIN' ON ALL BURNERS! Yes indeed, there's plenty going on at Alvin G. & Company in preparation for AMOA Expo—and thereafter. Proxy Alvin Gottlieb tells us they'll be showing their current AG Soccer-Ball (two-ended pingame), which is in production now and, due to increased worldwide interest in soccer, will remain in production for an extended period of time. Also, gracing the Alvin G. & Company exhibit at Expo will be U.S.A. Football, the American version of the two-ended pin. Limited quantity shipments of this model will start up in October. Last but not least is World Tour, which is housed in a traditional pinball cabinet and the theme focuses on a far-out rock group performing on a world tour. This one is targeted for late November delivery.

WINDY CITY SHOWING. Atari Games has invited distributors to the Westin Hotel O'Hare in Chicago (9/2) to view the factory's brand new Space Lords (skidded for pre-AMOA production) and the final version of their revised Moto Frenzy mini deluxe game, originally introed in Cannes and sporting a number of new features.

CHECKED WITH ATLAS DIST. PREXY JERRY MARCUS who reports that, with the exception of a brief slowdown the past couple of weeks, Atlas enjoyed "a good summer season" and, with the anticipated delivery of some new products, expects business to again pick up very shortly. No bad vibes here! Jerry is looking forward to seeing "some interesting new products at AMOA." The date of October 15 was just firm up for Atlas's post-show open house in its Chicago facilities.

WELCOME TO PREMIER! By the time you read this Stephen Kaufman (formerly of Konami) will have settled into his new post as executive vice-president-sales at Premier Technology. We wish him well, of course...And likewise to L.J. Greene, formerly a market analyst at Williams, who recently joined Premier as marketing manager.

DATELINE ST. LOUIS, MO—where we spoke with Audio Visual Amusements prez Pete Entringer who, along with many of his colleagues, is looking forward to AMOA Expo with great expectations. "Test Collection reports on some of the new products that will be introduced at the show are phenomenal!" he said. Since he is a Seeburg International distributor, our next question focused on the new Skyline c.d. juke. His response, "I feel the new Seeburg 720 Skyline can compete with, and in many cases, be superior to any other laser c.d. jukebox on the market. I am very impressed with the company that has taken over and I am confident they are here to stay and will be around for a long time!"

AS FOR WHAT'S HAPPENING at Data East Pinball—Lethal Weapon 3 is in full production and delivery—and doing big, big business! However, look for a surprise piece at AMOA Expo!
Mondial And Giant Sign Distrib Pact

CHICAGO—Mondial International Corporation of Pelham Manor, New York and its domestic distribution division, Mondial Distributing, Inc., have reached a distribution agreement with the Giant Gumball Machine Co., Inc. of Grand Prairie, Texas to market Giant's exclusive distributor in South America while Mondial Distributing will exclusively handle the Eastern United States from Maine to Maryland. "The Giant Gumball Machine is a product that can make money for a long time," stated Mondial Distributing's sales chief Irv Spinak. "I think it will become one of our staples here, along with pool and music."

Fernando Caleb, export sales manager at Mondial International, said, "In South America this piece will go over very well because it's a novelty. We're happy to be working with a firm that has made an innovative product. My customers will love the reliability too," he added.

The Giant Gumball Machine will be on display at the AMOA convention in Nashville at both the Giant and Mondial booths.

Valley Cougar Darts Receives Safety Certification

CHICAGO—After undergoing the most stringent procedures for evaluation and testing of product safety, Valley Cougar Dart games have received approval by MET Electrical Testing Company of Baltimore, Maryland (a nationally recognized testing laboratory) certifying that Cougar Dart models FT-115-WCK comply fully with all UL-22 requirements and stipulations. As a result, these Valley games are authorized to apply the MET mark of acceptance, and, according to Valley, are the only coin-operated electronic dart machines now marketed to have achieved this certification.

"This endorsement is exceptionally gratifying to everyone on the Valley team," declared Richard Shelton, general manager. "It attests to the depth of our commitment to quality in every aspect of our products, because this is an across-the-board safety rating—strength, stability, circuitry, and many other factors. Safety is right up there with components, appearance and customer satisfaction," he continued, "and now we have the safety rating that matches in every way our other preferred features that have taken Cougar Darts to a leadership position."

He also pointed out that, with today's increasing demands for product safety, the MET compliance rating is of special significance to distributors, operators, location owners and players alike. "Cougar Darts can be purchased, located and played at a still higher level of confidence," he added.

Bally's Black Rose

CHICAGO—Midway Manufacturing Company, in its new Bally Pinball, Black Rose, has captured all of the thrills and swashbuckling excitement of one of the most colorful periods in history—when pirates ruled the high seas! What we have here is a high sea adventure for players as they go into Pirate's Cove, take a spiraling voyage on the Whirlpool Ramp, cross swords in the power-packed jets, plunge to the depths of Davy Jones' Locker or fire cannon shots to score broadside hits at enemy ships. It's full speed ahead all the way!

From triple play target banks that control torches, gun powder and cannonballs, Black Rose features an imaginative, dazzling playfield layout that challenges players of all ages. There are special increasing value combination shots and scoring sequences that can total millions of points; along with 2- or 3-ball Multi-Ball play that explodes with jackpots and multiple jackpots as well.

The machine's innovative design is highlighted by a unique cannon activated by a "fire" button on the front control panel for heightened player interactivity and the chance to sink enemy ships. Black Rose also takes full advantage of the Bally pinball exclusive full size Dot Matrix Display with three different video game modes that will have players testing their skills at knife throwing, swinging from the riggings and even walking the plank for a jump into the briny deep and a frantic swim away from a fast approaching, and hungry, shark!

In addition, Black Rose not only features the highly acclaimed Electronic Flipper System and TRU-PITCH level introduced on The Addams Family; but is the first Bally pinball to incorporate the Pivoting Playfield slide assembly for easy maintenance.

To complete the package, you've got fantastic graphics, outstanding musical score, sound effects and speech. For further information contact your local authorized Midway distributor or the factory's Roger Sharpe at 312-267-2240.

Nintendo Will No Longer Produce Coin-Op Equipment

CHICAGO—Nintendo of America will discontinue manufacturing coin-op equipment. However, the factory will continue to provide software for its Super System. Announcement came during Nintendo's recent distributor meeting in Seattle. Further details in next week's Cash Box.

Mark Chan To PLE Regional Post

CHICAGO—The appointment of Mark Chan as western regional sales manager at Pioneer Laser Entertainment, Inc. was recently announced by the firm. Chan was formerly amusement sales manager for General Coin Dist. in Portland, Oregon, where he oversaw sales in five western states. Prior to this, he was an amusement sales executive with General Leisure; and had also served as parts department manager for Dunis Distributing. Both firms are located in Portland.

"We feel fortunate to have someone with Mark's enthusiasm and expertise joining our team," stated Jerry Sheaks, national accounts manager for PLE's Laser Juke division.

In his new position, Chan will be responsible for servicing existing accounts and exploring new sales opportunities for PLE's Laser Juke models, the CJ-V99, CJ-V77 and CJ-V55LR, in the western regions of the United States and Canada. He brings 13 years experience in the industry to his new post, along with familiarity with the company's equipment from his previous positions.

"I am really looking forward to coming on board at a company with such a great reputation," said Chan. "My expertise with the product will mean I can hit the ground running and really contribute to PLE's game plan."

Chan graduated from Portland State University in 1980 with a B.S. degree in general studies.
SOMETHING SPECIAL . . .
THE BEST-SELLING PINBALL OF ALL TIME!

Thank you, operators and distributors worldwide, for making THE ADDAMS FAMILY™ the all-time best-seller!

Williams/Midway Offers Packaging & Electrical Changes

CHICAGO—Williams Bally/Midway recently announced innovations in pinball packaging which will help customers adhere to local recycling laws. In this regard, pinball packaging materials will now be made of honeycomb cardboard blocks; polystyrene will no longer be used as cushioning material.

Additionally, all pinball machines are now being manufactured with an IEC 320 Power Input connection, which is the same power input used on computers. International as well as domestic customers are now supplied with cordsets which will plug into the appropriate electrical receptacle in the field.

The accompanying photos will further illustrate the procedure. If you have any questions contact Williams Bally/Midway at 3401 N. California Ave., Chicago, IL 60618 or phone 312-267-2240.

Plug inserts easily through the opening to the IEC 320 receptacle.

Cover plate acts as a strain relief for the line cord, thus preventing it from being pulled out of the socket.

Simplified wiring now extends from the line filter chassis to the IEC 320 receptacle.

Margold Joins NSM-America

CHICAGO—Rus Strahan, president of NSM-America, announced that "redemption expert" John Margold has joined the executive staff of the Chicago-based jukebox manufacturer. Margold’s new title at NSM-America is vice president of sales and marketing. He described his responsibilities as follows..."overseeing all sales activities, distributor relations, advertising, promotions, marketing, forecasting...and, undoubtedly, shutting the lights off each night because there's no way I'll be able to get all of this done during the day!" He will report directly to Rus Strahan and is also taking over some of Strahan’s day-to-day responsibilities.

"The growth here these last two years, and especially this past year has been absolutely staggering," according to Strahan. "And we simply can't handle it all without additional good management backup." He went on to say that "getting John Margold to come aboard was my major goal for the last three months...and is indicative of the exceptional quality of management that NSM-America wants and needs."

John Margold formerly headed up redemption at Betson Enterprises. Prior to assuming his new position he traveled out to NSM’s Bingen, Germany headquarters with Rus Strahan.

John Margold
THE RASCALS, the Young Rascals, Joey Dee & the Starliters, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starliters Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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