COVER STORY

Jerry Lee Lewis: The Killer Strikes Again

JERRY LEE LEWIS HAS BEEN KNOCKIN' EM DEAD for decades now, constantly reassuring the music world that he still can. A superstar at age 21, Lewis' extraordinary talents produced a series of hit records that rocked the world during their heyday, and have since become pop staples. Over the years he has seen success in rhythm and blues, hillbilly rock, gospel, and country music—reviving from obscurity a number of times.

Lewis' current single, "Forever Forgiving" holds the #1 position on this week's Cash Box Top 100 Country Singles chart, and plans are in the works for a follow-up single called "She Never Said Goodbye." Both come from a collection of Jerry Lee's country and rock material titled Forever Forgiving. This release comes from American Image Records, with noted producer Dave Travis at the remix and remastering helm, and label president Eddie Bond behind the product's creative marketing plans. While there have been many disputes and unanswered questions over the years concerning the life and career of Jerry Lee Lewis, one thing is for sure—he's able to take any style of music and make it his own. In his latest collection lies the proof. It's Jerry Lee doing what he does best; playing rock 'n' roll with a smattering of country and blues...and that's official.

For more info on Jerry Lee's latest endeavor or American Image Records, contact Eddie Bond, 1387 Central, Suite 1006, Memphis, Tennessee 38104. Phone (901) 276-1389.

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NUMBER ONES

POP SINGLE
End of The Road
Boyz II Men (MOTOWN)

R&B SINGLE
End of The Road
Boyz II Men (MOTOWN)

COUNTRY SINGLE
Runnin' Behind
Tracy Lawrence (ATLANTIC)

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

R&B ALBUM
Some Gave All
Billy Ray Cyrus (Mercury)

R&B ALBUM
Funky Divas
En Vogue (Atco/East West)

COUNTRY ALBUM
Brand New Man
Brooks & Dunn (ARISTA)

POP ALBUM
Way 2 Funky
DJ Quik (PROFILE)

RAP SINGLE
Crossover
EPM (RAI/Chaos)

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GARTH BROOKS DIDN'T GET ANY LAST MONTH: Amazing as it sounds, the RIAA handed out a stack of gold and platinum awards in August and not a single, solitary one of them went to Garth Brooks. In fact, a goodly number of them went to artists who were recording when Garth was just a chubby little pup, since Epic took advantage of the summer quietude to call in some old chips, including platinum and multiplatinum certifications for some musty old albums by Ozzy Osbourne, Heart, Ted Nugent, Charlie Daniels, the O'Jays, Basia, Stevie Ray Vaughan, R.E.O. Speedwagon and Donovan.

Other August multiplatinum included a Led Zeppelin track, Led Zeppelin II (six million) and a pair of boxed sets, Led Zeppelin and Led Zeppelin III (three million each); Kris Kross' Totally Krossed Out, and Genesis (three million each); Alan Jackson's Don't Rock the Jukebox, Aretha Franklin's Amazing Grace and Pearl Jam's Ten (two million apiece).

Franklin's gospel set also went platinum last month, as did the Allman Brothers' Live at the Fillmore, Lorrie Morgan's Something in Red, the Boomerang soundtrack, TLC's Oooooohhh...On the TLC Tip, Brooks & Dunn's Brand New Man, the Cure's Mixed Up, and Dolly Parton's Eagle When She Flies.

Gold albums went to Elvis Presley's The Complete '50s Masters boxed set, Peter Gabriel's Shock the Tree: 16 Golden Greats and Peter Gabriel, Lyle Lovett and His Large Band, Body Count, Yanni's Dare to Dream, Mannheim Steamroller's Fresh Aire II, Cheap Trick's One on One, The Isley Brothers' Greatest Hits Volume I, Elton John's The One, Sammy Kershaw's Don't Go Near the Water, The Best of the Allman Brothers, Luis Miguel's Romance, Joanne Bartels' Lullaby Magic, Ottmar Liebert's Nouveau Flamenco, the Boomerang soundtrack, Faith No More's Angel Dust, Led Zeppelin's Remasters, Crosby, Stills & Nash, the Indigo Girls' Rites of Passage, MTV Party to Go Volume 2 and Firehouse's Hold Your Fire.

WOULD WE KID YOU ABOUT SOMETHING LIKE THIS? You say you've got every boxed set you'll ever need. You're wrong. You don't have a Barry Manilow boxed set. Yet. In late October, around the time of Halloween, a four-CD/cassette package containing not only Barry's hits, but 25 (!) previously unreleased tidbits (like a home tape of him writing "Copacabana") and a home video, will be released by Arista. Trick or treat.

A PLUG: The Audio Engineering Society will be holding its 93rd (!) convention, Oct. 1-4 at San Francisco's Moscone Convention Center. Interested? jingle (212) 661-8528.

GOOD MORGAN: Elektra/Pendulum recording artist Melissa Morgan has been named as a national endorser for Feed The Children, the non-profit organization that helps combat the hunger problem in America and around the world. The singer will participate in a number of ways, including food drives at performances, PSAs on radio and charity concerts.

Rhino Records and Avenue Records have entered into an agreement whereby Rhino will distribute Avenue releases throughout the U.S. Pictured giving the War hand signal as the pact is signed are (l-r): Steve Topley, Avenue vp, promotion; Bob Emmer, Rhino ar. vp, legal & business affairs; Harold Bronson (seated), Rhino co-founder and managing director; David Simone of Katz, Smith & Cohen, which represents Avenue; Jerry Goldstein, Avenue CEO; Chris Tobey, Rhino vp, marketing; Richard Foos, Rhino co-founder and president; and Lori Gates, Rhino product manager for Avenue releases.

Eric Thrasher has been named vice president of black music promotion at Reprise Records. He most recently served as national promotion director at Motown Records. Jeff Whittington has been promoted to vice president, director of sales. He had been national sales director for the labels. Tom Gorman has been appointed vice president of promotion at the Imago Recording Company. Before joining Imago, he was vice president, promotion at Chrysalis Records. The PolyGram Group has made a couple of appointments to its thriving catalog development department: Richard Bauer, formerly of Sony Music's Legacy program, has been named vice president, marketing. And Harry Weinger, who most recently worked for PolyGram as an independent producer (winning a Grammy Award for the James Brown boxed set), has been named director, A&R. PolyGram Chinese Distribution has promoted Larry Schnapf to vice president of studio operations, quality control, manufacturing and purchasing. He joined PDI in 1991 after 21 years at RCA. John Gaydon has been appointed managing director, PolyGram Television International. Columbia Records has promoted Todd Bisson to national director, alternative music promotion and has appointed Chrissy Murray director, black music publicity. BMI has promoted Jeff Cohen to associate director, writer/pub-isher relations, New York. Joe Babka has been appointed southeast regional promotion manager, Capitol Records. BMI International has promoted Christian Jorg to the post of director, new technologies. A Clare Entertainment Group, a new company designed to manage producers and serve as consultant to artists, writers, labels and/or publishers has been formed in Los Angeles by Victoria Clara, former vice president, PolyGram/Island Music Publishing. Ian Records, a New York-based independent label, has appointed Cassandra Goins national director, A&R. Mary Hyde has been named national publicity director at Warner/Reprise Records in Nashville. Hyde previously served as director of artist relations for Warner Bros. Records in New York. Steven Sharp has been named senior director of national promotions at Asylum Records in Nashville. Sharp was honored as regional promotion man of the year 1991, while serving at his former post of regional promotion manager, West Coast, Arista Records/Nashville. RCA Records has appointed John Spielberger to director, finance. He was most recently manager, finance. Instinct Entertainment Corporation has merged with Billingslea, Sweeney & Associates, and has named Tim Sweeney vice president/general manager. He has spent the last 10 years doing marketing and promotion for several labels. Monterey Peninsula Artists announced that Frank Riley has joined them as an agent. Riley has been with Triad Artists since 1989.
## Cash Box Charts - September 12, 1982

### Top 100 Pop Singles

<table>
<thead>
<tr>
<th>#1 SINGLE: Boyz II Men</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>House of Pain</strong></td>
</tr>
<tr>
<td><strong>To Watch: After 7 #51</strong></td>
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</tbody>
</table>

### Cash Box Chart: Total Weeks

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>End of the Road</strong></td>
<td>Motown 2178</td>
<td>6</td>
</tr>
<tr>
<td>2. <strong>Baby-Baby</strong></td>
<td>LaFace/Natasha 4009</td>
<td>6</td>
</tr>
<tr>
<td>3. <strong>November Rain</strong></td>
<td>Guns-N-Roses</td>
<td>13</td>
</tr>
<tr>
<td>4. <strong>Hummin' Around</strong></td>
<td>MCA 5432</td>
<td>6</td>
</tr>
<tr>
<td>5. <strong>This Used to Be My Playground</strong></td>
<td>Sire/Warner 18620</td>
<td>11</td>
</tr>
<tr>
<td>6. <strong>Stay</strong></td>
<td>London 869 730</td>
<td>11</td>
</tr>
<tr>
<td>7. <strong>Baby Got Back</strong></td>
<td>Def American 4-18843</td>
<td>16</td>
</tr>
<tr>
<td>8. <strong>Giving Him Something He Can Feel</strong></td>
<td>Atco/East West 95500</td>
<td>14</td>
</tr>
<tr>
<td>9. <strong>Just Another Day</strong></td>
<td>Sire/K27498</td>
<td>12</td>
</tr>
<tr>
<td>10. <strong>The One</strong></td>
<td>MCA 2623</td>
<td>12</td>
</tr>
<tr>
<td>11. <strong>Life is a Highway</strong></td>
<td>Capitol 44815</td>
<td>17</td>
</tr>
<tr>
<td>12. <strong>All I Want</strong></td>
<td>Columbia 4599</td>
<td>14</td>
</tr>
</tbody>
</table>

### Sometimes Love Just Ain't Enough (MCA 5432)

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do I Have to Say the Words</strong></td>
<td>A&amp;M 1611</td>
</tr>
<tr>
<td><strong>Keep On Walking</strong></td>
<td>A&amp;M 72540</td>
</tr>
<tr>
<td><strong>Jesus Knows</strong></td>
<td>MCA 4759</td>
</tr>
<tr>
<td><strong>Achy Breaky Heart</strong></td>
<td>Atlantic 84522</td>
</tr>
<tr>
<td><strong>I Wanna Love You</strong></td>
<td>Giant 18950</td>
</tr>
<tr>
<td><strong>People Everyday</strong></td>
<td>Chrysalis 50397</td>
</tr>
<tr>
<td><strong>Even Better Than the Real Thing</strong></td>
<td>Island 966977</td>
</tr>
<tr>
<td><strong>If You Asked Me To</strong></td>
<td>Epic 74-7277</td>
</tr>
<tr>
<td><strong>Have You Ever Needed Someone So Bad</strong></td>
<td>Mercury 864-1563</td>
</tr>
</tbody>
</table>

### Debut

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Def Leppard</strong></td>
<td>Leppard 43</td>
</tr>
<tr>
<td><strong>Under the Bridge</strong></td>
<td>Warner Bros. 89978</td>
</tr>
<tr>
<td><strong>Give Me My Heart</strong></td>
<td>A&amp;M 75320</td>
</tr>
<tr>
<td><strong>Warm It Up</strong></td>
<td>Ruffhouse/Columbia 74376</td>
</tr>
<tr>
<td><strong>Crosstown</strong></td>
<td>RAL/Chaos 74173</td>
</tr>
<tr>
<td><strong>Wishing on a Star</strong></td>
<td>Epic 74343</td>
</tr>
<tr>
<td><strong>When I Look into Your Eyes</strong></td>
<td>Epic 47347</td>
</tr>
<tr>
<td><strong>The Best Things in Life Are Free</strong></td>
<td>Perspective/A&amp;M 0010</td>
</tr>
</tbody>
</table>

### Featured Artists

- Luther Vandross And Janet Jackson
- Red Hot Chili Peppers
- Babyface
- Kris Kross
- EPMD
- The Cover Girls
- Firehouse
- Lou Gramm
- Billy Idol
- Morty Feldman
- Cass Elliot
- Tabitha Stevens
- Paul Stanley
- INXS
- Mariah Carey
- George Michael
- Richard Marx
- The Cure
- Michael Jackson
- Rozalla
- Arrested Development
- En-Vogue
- Stacy Earl
- Megadeth
- R. Kelly & Public Announcement

### Additional Information

- **Kickin' It** (Virgin 12954)
- **Jump Around** (Sire/Warner 18620)
- **Rhythm Is a Dancer** (A&M 12437)
- **Move This** (Sire/Warner 9590)
- **DAMN, I WISH I WAS YOUR LOVER** (Columbia 36-744164)
- **The Hitman** (Capitol 44809)
- **Hold On My Heart** (Atlantic 87481)
- **Wherever I May Roam** (Elektra 647411)
- **Just for Tonight** (Warner Bros. 86888)
- **Real Love** (Chrysalis/EPIC 50401)
- **Real Love** (Luponto/MCA 5455)
- **SLOW MOTION** (Capit 24429)
- **I Will Remember You** (A&M 1600)
- **Get with U** (MCA 2623)
- **AM I THE SAME GIRL** (Fontana/Mercury 47347)
- **Right Now** (Warner Bros. 18019)
- **1-4-All-1** (Warner Bros. 10217)
- **Forever Love** (Giant)
- **Thank You** (Epic 74938)
- **She's Playing Hard to Get** (Jive/RCA 42067)
- **You Lied to Me** (PolyGram 985 443)
- **How About That** (Atlantic)
- **Don't Go** (A&M 9019)
- **Midlife Crisis** (Elektra/Reprise 54698)
- **Yeah, Yeah, Yeah!** (Zoo 14041)
- **Money Can't Buy You Love** (Perspective/A&M 0011)
- **I Will Be Here for You** (Columbia 14813)
- **Bang Bang** (Erika 64753)
- **What About Your Friends** (Luponto/MCA 2623)
- **All Shook Up** (Goat/Jive 42067)
- **It Doesn't Matter** (RCA 62269)
- **WALKING ON BROKEN GLASS** (A&M 12452)
- **Bohemian Rhapsody** (Hollywood 64794)
- **Love Is on the Way** (Third Stone/Atlantic 95930)
- **Countdown (Reprise)** (Jive 62267)
- **Everyday About You** (Sire/Warner 9590)
- **Thorn in My Pride** (Def American/Reprise 18820)
- **305** (Capitol 97424)
- **97 Where Does That Leave Love** (Capitol 97425)
- **California Here I Come** (Columbia 97434)
- **Honey Love** (Jive 42031)
- **Nobody Wins in This War** (RCA 62270)

### Additional Notes

- **Debut**
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**SINGLES**

- **MICHAEL W. SMITH:** "I Will Be Here For You" (Geffen 9386-466)
  - Since stepping into the pop arena from the Christian circle last year with his hit single, "Place in This World," Smith's profile was heightened with his album, the American Music Award's Best New Artist title. This single, co-penned with Diane Warren, is a Michael Jackson inspired Change Your World album, a ballad that could once again cross the Christian/AC barrier, almost of the strength is from the elaborate arrangements. Mark Lichtenmann and Smith produce.

- **TOM WAITS:** "Coilin' Out West" (Island PRCD 6727-2)
  - If you slowed down a Bruce Springsteen record to about half-speed you might get the same sound as Waits does naturally. This man has done for singing what distortion did for guitars. This song, from his new Bone Machine lp, and like his earlier long share of prominence in storytelling; his gravel-throat voice poking fun at those who think Hollywood is the answer. A little too difficult to understand for radio, albeit alternative, college, or maybe AOR. Tom produces.

- **MORRISSEY:** "Tomorrow" (Sire/Reprise PRO-CD-563)
  - Alternative/underground British cult hero Morrissey's new single from his Your Arsenal album, may be the closest thing the self-proclaimed celibate has had to a bona fide pop crossover. Following up "We Hate It When Our Friends Become Successful," there is less of the dark 확적 보다는. MORRISSEY's track, which is filled with more melodic, straightforward, and upbeat approach than he's been in the past. Maybe producer Nick, Mckonnon has something to do with it.

- **CRYSTAL ROXX:** "Big City" (IJS JPS-117-2)
  - This five-piece, Philly-based rock band's first single from their debut album, Fists The Back, is aggressive power glam with all the trimmings (except the blond hair). Hard-driving harmonizing choruses, and your stereotypical lead singer vocals and piercing guitar solos tend to lump this into the same pile as much other rock-schlock jockeying for chart attention. The band produces themselves with former promoter man, Joe Logro, as executive producer.

- **JOHN PAGANO:** "Let's Get To It!" (MCA MCAS-2255)
  - Once you get past the initial shock of realizing you aren't listening to Michael Jackson or Bobbie Brown, and actually listening to a picture, you will no doubt be impressed. Maybe as impressed as the guy who got John signed to MCA for hearing his single, the National Anthem at a Mike Tyson bout in Vegas. This dance-beat track from his self-titled debut lp is the initial single, although John might see more recognizability from a ballad. Nick Mundy produces.

- **TRUTH INC.:** "Sea On The Beach" (Interscope PRCD 6096-2)
  - This lush R&B ballad features the lead vocals of Truth Inc's Jimmy Demers, who might be the male equivalent of Anita Baker. There are slight musical similarities (direct or not) to the overworked trend to Christopher Cross's "Sailing" except they do it with a more sensual-funky attitude. The seven-pen-in-a-bottle sound was formulated, produced by, and contains the writing and producing team of Jon Nettlesby and Terry Cofey (Howard Hewett, Keith Washington).

**ALBUMS**

- **KANSAS:** Live At The Whiskey (Intersound CD 9107)
  - Here's a real fan-oriented album. Four of the original members of the group were assembled for their 14th album, and the band is currently on a Defense Department tour (military bases). The concert, which took place in April and was laced for home video, contains 12 of their greatest hits, plus a bonus track recorded at a live concert in '75. The album was produced by drummer Phil Ehart along with Jeff Gilman.

- **EDAN:** Dead Flowers (Hollywood HR-4373-2)
  - The sons of Don Every (frontman, Edan) and Frankie Avalon (drummer, Frank) have formed a rock and roll band. Okay, the 25-year-old voice is as light Rose-ish, and he also writes most of the material on their 13-cut debut album, and it's only too bad his dad didn't lend a hand. The songs range from the mundane to the insinuating which leads one to believe this was a vanity project, even to the extent of Avalon bringing his dad in to play trumpet on one cut. Julian Raymond produces.

- **BEN E. KING:** What's Important To Me (Ichiban ICH 1135-CD)
  - With three decades of celebration in the music business, Mr. "Stand By Me" has released a new album of nine heartfelt ballads and R&B pop songs, eight of which were written by King himself, three with the help of one of what's important to him, his son Ben E. King Jr., and one does a funky-sop of his old friend Curtis Mayfield's classic, "It's All Right" which proves the singer's voice is just as strong ever on this new effort co-produced with Buzz Amato.

- **LUNA 2:** luna park/Elektra 99360-2)
  - This trio of under-ground, indie-band rejects have bonded together to form a new creation of simplistic, understated, almost folk-wave alternative music. Guitarist-singer-songwriter, Dean Wareham, may have had to spend some time inhibition to come up with some of his eclectic, poetic observations. There are some interesting beats melded into the borderline insanity, and some curiously brainless hum-along melodies. Fred Maher (Darkeo, Matthew Sweet) produces.

- **JIM CHAPPELL:** In Search Of The Magic (Real Music RM-0136)
  - With the recent support of adult alternative radio for his sixth lp, New Age/Contemporary jazz keyboardist and expressively romantic composer, Jim Chappell's new release is already getting attention on the airwaves. With a blend of simple melodic mood tracks to the building, and more complicated extravagance of the title cut, Chappell displays his flair for the subtle and sensitive, dramatic on this 11-cut CD. Jim co-produces with Russell Bland.

- **ROBERT CRAY:** I Was Warned (Mercury 314 51272-1)
  - Bad-azz bluesman Robert Cray's seventh album demonstrates further his skills as a top-flight guitarist not as a soulful R&B singer as well. Using the power and proficiency of the Memphis Horns once again, and even elicits the renowned EverlYs as co-writer on "A Picture Of A Broken Heart" who teamed up with album producer, Dennis Walker. There are tones of different styles as evident on the title cut's Latin flavor, as well as some jazz bits and a touch of gospel.

**PICK OF THE WEEK:**

- **JOE WAHL:** Songs From a Dying Planet (Epic 48916)
  - Joe is at it again. Good. The world needs him now more than ever. His 10th album is filled with more good ol' sarcastic rock and roll, and there's not much predicted in this 12-cut lp, clearly evident on tracks, "Shut Up," "Fairbanks Alaska," and the politically spearheaded, "Vote For Me." Wahl once again teams up with Eagle producer Bill Szymczyk for an elaborate and diverse album that is quasi-theatrical but definitely all Wahl. The title cut is a short but sweet piano ballad Joe lets loose on a cover of Carole King's "Will You Still Love Me Tomorrow?" There is also a 12-minute epic called "Decades," of which Joe Walsh has spent over two... making music.
Carol Connors

GOONA FLY NOW: Her bio describes Carol Connors as a singer, composer, lyricist, writer, charity organizer, cat fancier and gourmet cook. She's all that and more. She is also attractive, funny, charming and a bundle of positive energy. That energy—a virtual dynamo of persistence—is probably the trait that has made her one of the most successful and accomplished songwriters around today.

Her career began in 1958 as a singer with the Teddy Bears, the trio that included Phil Spector and Marshall Leib, that performed the three-million-selling classic, "To Know Him Is To Love Him." Five years later, she had her first big hit as a writer with "Hey Little Cobra" by the Rip Chords.

Connors reached the stratosphere with the theme from the Academy Award-winning film, Rocky. Since then, "Goona Fly Now" has become an American institution in its own right—an anthem for the underdogs of the world who, if they don't win, at least want to go down fighting.

Even since "Goona Fly Now" propelled her to the heights, Connors has enjoyed a non-stop musical flight that seems to have no limits. She has had major pop hits ("With You I'm Born Again"); music for movies (Looking For Mr. Goodbar, The Rescuers); TV themes (Lifestyles Of The Rich And Famous, Star Search); and various other projects including the "Dallas Cowboy Fight Song," "American Eyes" for the Reinstein Pigments Foundation, and "Love Without Strings" for Bob Hope's Salute To America's Pets, for which Connors received an Emmy nomination.

In an exclusive interview with Cash Box, Connors, highly opinionated and always entertaining, shared some thoughts about her career:

On Elvis (whom she dated in her teens), "He was like a beautiful cat, stalking his prey. We dated about 10 months. He loved my sense of humor. We'd sing together, harmonize together. When he died, I wrote a song, 'You Loved My Night Away.'"

On Phil Spector: "As a man of music, Phil is 100 plus. I think he's a genius. As a human being, I think he's a minus zero."

On the Rocky theme: "There was an entire lyric written. Director John Avildsen edited it down to 30 words. I used to be terribly embarrassed that it was only 30 words. I was at Sammy Davis' house for a screening of Rocky II and got very uptight when the song came on. Robert Culp, who I was dating at the time, said to me, 'What are you embarrassed about? In 30 words you captured an entire film.' He turned a negative into a positive. Now I say to people, 'It might be 30 little words, but they bought my house.'"

On "With You I'm Born Again": "David Shire brought me the melody. I thought it was by far the most beautiful melody I had ever heard outside of Gershwin or Rachmaninoff. After David left my house, all of a sudden it was like I had no control of my pencil. I wrote the whole lyric in 20 minutes. Everything, except for two words. We were down to the deadline to record the song for the soundtrack of Fast Break. And I still didn't have those two words. I remember walking into Clancy Muldowney's Ice Cream Parlor on Sunset, looking at the waiters and saying, 'Find this.' She said, 'Find what?' and I repeated, 'Find this.' It felt as if I was in a trance. She asked what I wanted to order, and I said, 'I'd really like a pencil, a piece of paper and a chocolate chip.' Then I wrote down, 'Come show me your kindness/In your arms I know I'll find this.' Two simple words, and they just popped into my brain at an ice cream parlor."

On songwriting: "To be a good songwriter, you have to be a great listener. Everybody tells you everything, if you just listen."
TALENT REVIEW

LINDA HOPKINS

By Robert Adels

HOLLYWOOD ROOSEVELT CINEGRILL, HOLLYWOOD, CA—The blues singer, the gospel shouter and the Tony Award winner usually travel in different circles. But Linda Hopkins has been all three since the '70s—and she's still singing circles around the competition.

Inspired by Blues Empress Bessie Smith, encouraged by Gospel Maestro Mahalia Jackson, and taught by major guitar player Stella Adler, Linda Hopkins is a one-of-a-kind entertainer. While her God-given talent has been nurtured by hard knocks and hard work for 64 years, Ms. Hopkins has yet to make a record that truly captures all of her. The exclamation, "You have to see this act live!" was coined for Linda.

While her Broadway glory has been captured on cast albums of Black And Blue (DRG), Inner City, and Parle, Ms. Hopkins' club act ignores all of these Great White Way hits. For opening night of her week-long engagement at the Cinegrill, Linda eschewed the cabaret tradition and alternately turned this plush nite club into a blues lounge, a new talent showcase and a black Baptist church.

She sprinkled her strongest blues choices (" Gimme A Pigfoot,"
"Kitchen Man" and "Nobody Knows You When You're Down And Out") throughout the evening as stand-alone showstoppers—rather than grouping them together in a mini-version of her one-woman Broadway show Me And Bessie (for which she originally perfected them). All three songs became a real-time tribute to Linda Hopkins' own talent rather than a historical salute to Bessie Smith's memory.

As the M.C. of her own talent review, Linda Hopkins introduced several members of the audience who performed solo spots. Doll Scott (wife of jazz organist Jack McDuff) wowed the crowd with a scat version of "Take Me A Train." Keesha Brown got earthy by graphically describing her lovers in "Mississippi Bullfrog." But the biggest surprise came from Ms. Hopkins' soundman Walter Dane whose mind-blowing version of "Georgia On My Mind" definitely gave Michael Bolton a run for his considerable money.

Linda also called upon legendary music director/producer H.B. Barnum (Anita Franklin, Lou Rawls) to step out of the audience and play goofy-bumpy keyboards for a churchy version of "Amazing Grace/Precious Lord." Piano support for the rest of the evening was ably handled by Bobby West, part of an invigorated quartet that also boasted Robert Kyle (sax), Leroy Barr (bass) and George Mitchell (drums).

By fashioning a two-hour show that included her bawdy version of "Meet Me With Your Black Drawers On" as well as the pure spiritual power of her finale "I'm So Glad/Hush," Ms. Hopkins proved that X-rated blues and G-rated gospel are a potent mix.

Look and listen for Linda as she mixes it up with Branford Marsalis on his upcoming Sony album track, "The Road You Choose." By choosing the road less traveled (traditional blues and gospel rather than the black music flavor of the month), Linda Hopkins continues as the world's tour guide for musical joys off the beaten path.

TALENT REVIEW

INDIGO GIRLS

By Hilario Grey

THE GREEK THEATRE, LOS ANGELES, CA—In 1988, the Georgia duo, Indigo Girls (Erica), burst onto the pop music scene with their self-titled, major label debut album and a beautiful, resonant single, "Closer To Fine," which spread its message of self-discovery via crisp acoustic guitars and sparkling harmony.

Since then, Amy Ray and Emily Saliers have continued solidly, though somewhat quietly along, winning fans and multiple Grammy nominations with their thoughtful lyrics and folk troubadour style.

Their latest outing, Rites Of Passage, deepens and enhances the duo's winning formula, exploring new textures and tougher arrangements. The Indigos have also branched out in their live show, augmenting Ray and Saliers' stark acoustic duets with terrific rhythm and string sections for a fuller, intensified sound. The result was a high-spirited homestretch, much (as Ray promised), which included fiery renditions of tunes like "Tried To Be True," "Jones And Ezekiel," and "Chickenman," which boasted thundering tribal rhythms by drummer Jerry Marotta.

Quieter, more wistful compositions like "Ghost" and "Virginia Woolf" were enhanced by beautiful, dense string textures as well as the rich vocal harmonies of Saliers and Ray. Bassist Sara Lee (the B-52's) propelled the bouncy set opener "Galileo," and a tight cover of Bob Dylan's "Tangled Up In Blue," which was effortlessly transformed into a slow-pulsing blues number midway through. Saliers' wailing, throaty vocal and a searing violin solo by Scarlet Rivera also helped make the song an unexpected highlight.

The full band sound contrasted nicely with the stark urgency of the singer-songwriters' acoustic-guitar-only numbers, including Ray's rousing rendition of Dire Straits' "Romeo And Juliet," and Saliers' haunting, heart-stopping presentation of a newly composed lover's lament. Both approaches suited the enthusiastic audience, whose singing along on "Watershed," "Uncle John's Band" and "Closer To Fine" made the open-air theatre feel like a campfire circle.

Singer Matthew Sweet (BMG), whose voice recalled a quavering Michael Stipe, offered a 45-minute set of hits, though sometimes uneven rock. He shrewdly borrowed the cellist and violinist from the Indigo Girls' band for several tunes, where they were able to provide emotional counterpoint to his guitar-heavy sound. The set's gems included the '60s-feeling "11 Musketeers," alternative single "Girlfriend," and a heavy reading of Neil Young's "Cortez The Killer," which brought the Indigo Girls on stage early for some guest guitar and vocal work.

TALENT REVIEW

EMERSON, LAKE & PALMER

By Mark Albert

UNIVERSAL AMPHITHEATRE, HOLLYWOOD, CA—Since it has been 14 years between gigs, "Welcome Back My Friends," appropriately, is the theme for Emerson, Lake & Palmer's return to the "active file" with this nationwide tour in support of their current Victory Music CD Black Moon. And friends were certainly in abundance at this show, which, for the near-capacity crowd of loyal fans, unfortunately had to end. But the audience displayed enormous appreciation at simply having their heroes back.

For Emerson, Lake & Palmer fans, the song selection is only part of the fun... the fascination really, is in watching these guys work. Not only do they work with a great deal of care and energy, but they also appear to be having the time of their lives.

New material like "Black Moon," "Paper Blood" and "Romeo and Juliet" was well-received and blended in nicely with opening standards "Knife Edge" and "Tarkus," and later, "Pirates" and the majestic "Pictures At An Exhibition." Greg Lake's ever-stoic presence was particularly felt with beautiful solo renderings of "From The Beginning" and "Still... You Turn Me On." Lake, of course, is solid on vocals, bass and guitar, but especially noteworthy are the dynamics involved between drummer Carl Palmer and keyboard wizard Keith Emerson, who at times were rhythmically in sync... not even in remarkable split-second precision.

Emerson was and still is an exciting and multi-dimensional showman and certainly commands the most attention, whether playing two keyboards at a time, or a virtuoso solo piano piece, "Closer To Home" (from Black Moon), or most notably during the encore performance of West Side Story's "America" when, while lying on his back with an old Hammond organ on top of him, he plays the piece backwards, that is, the left and right hands are playing exactly the opposite of what they're supposed to be.
I think that it's a bad phase in a way, because what is considered by everybody as being low quality music is in fashion now in Brazil. It has a cynical hint to it, you know. It's interesting, anyway, but it's not exactly beautiful.

Cash Box: What do you mean when you say there's a lack of self respect?

Veloso: I mean that they put a lot of hope in the rebirth of democracy among us and they voted for Collor hopefully. And they've been so deeply disappointed. And at the same time economically it's so helpless, you have this depression and this recession. So Brazilians are not believing in themselves very deeply.

But on the other hand, these political scandals add some kind of liveliness to the streets. So from a week ago you have something—you could not call it glad or happy or joyful, but anyway, it's lively. It's much livelier now. But it's a week old, this feeling. But the past two years have been a depression, and that brought with it some kind of self disrespect.

Cash Box: How is this affecting pop music?

Veloso: It doesn't affect it in a way that I would worry about it. Because pop music in Brazil has always been really, really strong, and it still is. As for myself, for example, I don't feel any considerable difference in the response of the audiences. I just finished a big tour of Brazil, of the whole country, and there are very positive and good things, too.

In the cities themselves you have found a good treatment from the mayors and state governments. The federal thing is very bad, but town by town, good achievements have been made. Really remarkable achievements. So life's not denied in Brazil now.

The thing is, I think, we are crossing a difficult path towards the maturation of democracy among us. I think that in a not-realistic, but optimistic, view, that's what's happening.
Fallin' and Can't Get Up
By John Carmen

Trainmen Whitey Sims, Aaron Donovan, Falling James Moreland, Lenny Montoya

"THE EDDIE FISHER of punk-rock." That's how Falling James Moreland regards himself.

Which is a fairly apt description given that Moreland has been making powerful indie records for nearly 12 years with his band, Leaving Trains, and yet is best known as the ex-husband of Ms. Courtney Love, presently married to Nirvana leader Kurt Cobain.

Moreland is also rather notorious for the band's antics which, as a result, have had them banned from most of L.A.'s clubs. "Our bassist, Chris, took off all his clothes onstage at Cal State, and it made all of the papers," says Moreland. "Very manly, not just a Jim Morrison-wave-your-cock trip. But it has hurt us at getting gigs locally." The fact that Moreland is vocally pro-drug in the sober '90s, and a transvestite to boot hasn't aided their cause much, either.

Not that the local thing matters much to the Leaving Trains. The band has toured the U.S. and abroad extensively, supporting their six indie releases, usually on SST. Pure garage-rock with no hint of watering down, the Trains are a pure rock treasure, sort of like an updated version of the Seeds or Shadows of Knight with an axe to grind. It was these obvious influences that made the Trains a favorite during the brief '60s revival "Paisley Underground" which sprung the Bangles and Dream Syndicate. They seemed to think we fit in back then, fine," says Moreland. "It was one of two peaks in our career. But I can't remember the other one!"

Leaving Trains have seen over 40 members come and go, but that doesn't bother Moreland. "I think when a band calls it quits for good they do psychic harm to themselves. It's great for your ego to say, 'I quit,' but in my band, I prefer to think of us as a loose-knit kind of thing." Moreland also admits that life on the indie hasn't made him a wealthy man, and likely never will. "I'm no expert on majors and big bands, and I've lost more money than I've made. It mystifies me to see Jane's Addiction or the Replacements go from indie to major, and then as they've finally gotten some clout in a very corrupt industry, call it, and dissipate their power." Would Moreland ever sign? "Sure, but I'm not naive enough to think that it may happen. It's so easy for the majors to sign hot acts like Guns 'N Roses or Jane's or the Muffs, because they've already been filling rooms, and drawing hype. But we're sort of like little leaguers wondering why Darryl Strawberry can't play; we're on the outside looking in, and so it seems like all of the badness of the majors is amplified, even when they do sign great bands like Flaming Lips.

Moreland's other great passion is politics, and says that if George Bush is re-elected, he's emigrating. "To England, where Barbra Streisand says she's going if that fascist gets back in."

Except James has better taste in evening wear, if you ask me.

By Lee Jeske

What do Lee Paul, guitar legend, and Poison's Bret Michaels have in common? Gee, they both seem to know Capitol honcho Joe Smith.

THINGS ARE WHAT THEY USED TO BE: I'm sitting here staring at a most impressive looking tour itinerary: Nearly 30 dates, in such fancy joints as Wolf Trap (Sept. 15), the Hollywood Bowl (Sept. 16), Chicago's Orchestra Hall (Sept. 25) and Boston's Symphony Hall (Oct. 11). There's even a stop at The Tonight Show (Sept. 18).

Jazz repertory is about to hit the road, as the Lincoln Center Jazz Orchestra—the house band of Lincoln Center's new jazz program (which has done a once-a-year Ellington show for the past six years)—goes on a real live tour. And what they will be playing is the music of Duke Ellington, conducted by Ellington scholar David Berger.

I've seen every Ellington show this band has done and, although I've got serious doubts about live jazz repertory this band plays this music the way it should be played, with cracking vitality. It does its job splendidly—it takes the music of perhaps America's greatest composer and plays it the way he wrote it. Ellington the songwriter you hear plenty, at least his couple of dozen standards. Ellington the big band composer you hear rarely. Some of the music this band plays—their annual Alice Tully Hall concert last month included such Ellington esoterica as "The Perfume Suite," "Afro-Bossa," "The Peer Gynt Suite," and "Princess Blue"—nobody plays, some of it even the Ellington band never got around to playing live.

What makes this band work?

Berger, mainly, who knows the music, loves it and isn't in awe of it. "He doesn't insist on note-for-note recreations of solos. And the players. Including long-in-the-tooth Ellingtonians like Norris Turney and Britt Woodman, savvy jazz veterans like Marcus Belgrave, Lew Soloff, Jerry Dodgion, Joe Temperley, and Roland Hanna, and Wynton Marsalis and his band (Todd Williams, Wycliffe Gordon, Herlin Riley and Reginald Veal). All the players adore the music—you can hear it in their playing—and freed from recreating solos they lovingly recreate the styles of the original solos (Soloff as Cat Anderson, Marsalis as Cootie Williams, Hanna as the Duke, etc.). This is what jazz repertory is all about, making the music real, making it live.

Of course, there's no way this tour could have happened without Marsalis and nobody is unaware of this. Marsalis had previously played only the role of sideman, but at this summer's Classical Jazz at Lincoln Center concert he also played encores—introducing the band and Berger (Berger informatively introduces each selection), even wearing a purple tuxedo while the rest of the band was clad in black suit. Musically, he's still just a member of the band, but, look, if this is what it takes for an Ellington band—a real good Ellington band—to be on the road, it's okay by me.

I'll put aside my normal grumblings about jazz repertory for the moment (I usually feel it's a little bit like remaking classic old movies) for one reason—this is one of the best big bands currently working. And it has the best possible big band book. Go hear for yourself.
New IRS Code Provides Exemptions

By M.R. Martinez

NEW LANGUAGE IN THE FEDERAL TAX CODE makes official tax exemptions on new softwares that are warehoused by wholesalers but not sold. On August 26 the Internal Revenue Service issued modifications to IRS Code 458, which now specifically includes videocassettes, compact discs and laser discs as product that wholesalers do not pay taxes on if it is not earning income. IRS Section 458 was originally enacted in 1976 to provide distributors of records, paperback books and magazines an accounting method by which they could establish a reserve for returns to offset against sales.

The National Assn. of Recording Merchandisers (NARM) and the Video Software Dealers Assn. (VSDA) joined forces last September to urge the IRS to include video in the section, although the federal agency had not been taxing such product as a matter of course, according to NARM executive vice president Pal Horovitz. They could have been taxed, but they were not.” Horovitz told Cash Box. “We believed it was safer to have their language in the code so that the new technologies were officially covered. We encouraged them to attend the hearings held in October of 1991 to get the code amended.”

According to the “Daily Tax Report” of August 26, 1992, the changes in the tax code affecting NARM and VSDA memberships are: “The definition of record (also) was expanded in the final rules to include videocassettes, compact discs, and laser discs...IRS noted that with respect to videocassettes, witnesses at the October 1991 IRS hearing expressed that the definition of record was unduly restrictive by its exclusion of items that contain visual recordings...IRS agreed with this analysis and expanded the definition, noting that no evidence exists of any congressional intent to exclude videocassettes from Section 458.”

MoJazz Label Launched by Motown

MOJAZZ RECORDS OFFICIALLY WAS BOWED last week by the legendary Motown Records. The new label soon will release product by the likes of producer Norman Conners, guitarist Norman Brown, instrumentalist Foley, keyboardist Eric Reed, Brazilian group Terra Sul and vocalist Milina, who has already released product on the parent label. This is the “new” Motown’s first foray into the jazz arena, according to a statement from the company.

Motown will be launched and its artists introduced September 24 during a gala at the Museum of Flying in Santa Monica, CA., where the 75th anniversary of the first jazz recording will also be celebrated. “Motown is an idea whose time has come,” Motown president Jheryl Busby said in a written statement. “We’re merely answering the call to add jazz to Motown. Throughout the course of history, jazz has produced many outstanding musicians who have pioneered new sounds in music, encouraging many younger musicians along the way.”

Steve McKeever, Motown gm/vp of A&R, is credited as the mastermind behind the birth of MoJazz. He calls the label “a bold experiment in music” and adds that limitations will not be placed on the artists, who will be encouraged to stretch the sonic envelope. The first title from MoJazz will be Norman Brown’s “Just Between Us,” set for release later this month.
By M.R. Martinez

JUST WANNA TESTIFY: In an effort to raise money for Meharry Medical College (Nashville), one of the most prestigious African-American medical schools in the country, a black-tie testimonial dinner honoring Thomas "Hitman" Hearns will be held October 18 at the Beverly Wilshire Hotel. So why am I writing in a music column about a six-time champion boxer who is being honored during a testimonial to benefit a medical institution? Am I sick, you must be wondering? Well, I'm doing it because Tabu Records chief Clarence Avant, and artists Johnny Gill and Narada Michael Walden will join Eddie Murphy and others as co-arrangers of the event, aimed at raising money to keep the venerable school's doors open. Other co-arrangers include Hollywood publicist Norman Winter and Shedrick Jones, D.D.S.

The 116-year-old college recently bowed an Entertainment Industry charity to help organize the event. Some others on the advisory panel are Jeri Busby (Motown Records), Hank Caldwell (Epic Records), Miller London (A&M Records), Russ Regan (Quality Records) and producer Michael J. Powell...IN THAT SAME VEIN: Capitol-EMI Music, Inc. recently selected recipients of its third annual Nat King Cole Memorial Scholarship. Company president and CEO Joe Smith recently presented 511,000 to The Next Generation recipients during a luncheon in their honor. The honorees qualified for the scholarships by demonstrating financial need, being accepted into a four-year college or university (preferably in a performing arts program) and by maintaining 3.0 grade point average. The winners were Jessica Elizabeth Taylor of Detroit; Trevor Lawrence of Los Angeles; Nydia Noriega of Miami; and Sergio Serratos of North Hollywood, CA.

Lionel Richie (right) was congratulated by Quincy Jones (left) and Al B. Sure at a party co-hosted by Motown and Mercury Records to celebrate the end of his career as a Motown artist and his imminent arrival on the Mercury roster. Richie was presented with a triple platinum plaque commemorating the worldwide sales of three million copies of his Back to Front album.

SAMPLES: Soul divas En Vogue held a press conference last week to announce plans for their first headlining national tour and to discuss their six MTV nominations. The group opens the tour September 11 at Veterans Memorial Coliseum in Jacksonville, FL. Joining them as an opener will be Arrested Development...Commodores Records and Entertainment is the name of the new independent label recently bowed by the legendary group that spawned solo careers by Lionel Richie and Thomas McClary. The label's first release will be a greatest hits package featuring 20 tracks from the group's hit seasons of the '70s and early '80s, with some of former member Richie's vocals being replaced by Commodores members William King, Walter Orange and J.D. Nicholas. A Christmas album and a collection of new material is also forthcoming from the group.
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<td>I WANNA LOVE YOU</td>
<td>(Giant 18960) Jade</td>
</tr>
<tr>
<td>50</td>
<td>HONEY LOVE</td>
<td>(Jive 42031) R. Kelly/Public Announcement</td>
</tr>
</tbody>
</table>

**To Watch:**
- Tevin Campbell #44

**High Debut:**
- Al B. Sure #37
By M.R. Martinez

**GET ON UP:** New labels abound these days. A pair of graduates from the Russell Simmons school of rap entrepreneurship—production wiz Bill Stephney and the "cut creator" himself, L.L. Cool J—have opened their own labels. Stephney, a former S.O.U.L. and Del Jam executive, recently tipped Stepsun Music Entertainment, a joint venture with Tommy Boy Records. According to a statement from Stephney's Weasal Management, the new label will retain control over A&R, marketing, promotion and creative services, from the gun to wire, while Tommy Boy will provide the independent distribution web. Stephney told Cash Box, "The last thing the business needs is another record label...this is my third time working at a label, so we'll see what happens."

Stephney, who lately has carved a niche as a music supervisor and/or producer on soundtracks to the films Boomerang and Bebe's Kids is currently putting together a soundtrack for the upcoming Nelson George production of Cell Block 4. The New Yorker says he plans to "balance economics with art" in developing a roster for the new venture. "It'll be more eclectic than normal. I want to put together a package of rare music, out-of-print tracks, hip hop gems. We're even looking at signing a rock group." He says that A&R will be "handled by committee," and that Tania Cepeda, who cut her teeth at 4th & Broadway, will serve as director of the label. Stephney says that Stepsun product will slide through Tommy Boy's independent network. "Tommy Boy is probably the strongest [artist] development label around," he says.

The new label chief had praise for Tommy Boy head Tom Silverman's skill, as did Silverman for Stephney. "Bill is a man of vision who shares Tommy Boy's renegade approach to the music business," Silverman says. "We're confident that Stepsun will take music where it's never been before." Stephney has hired a number of new jocks to work in various capacities at the company. Of the youth movement, Stephney says, "I'm facing the prospect of quickly approaching 30."

Uncle Records is the new label bowed by platinum artist L.L. Cool J, who has already signed Marlin Dear to the label. L.L. will serve as CEO of the new venture, and Brian Latture will serve as president. Announcements of further staffing and details of distribution for the new label are forthcoming.

EastWest recording artists Yo Yo and Big Bub strolled through Yo! MTV Raps recently to perform Yo Yo's new single "Black Pearl," the title track to her current album, which features vocals by Big Bub. Yo Yo also is on the Big one's solo debut album Comin' At Cha, due out soon. Pictured are (l-r): Ed Lover and Doctor Dre, Yo! MTV Raps co-hosts; Yo Yo and Big Bub.

**SOUND NIBBLES:** Debonaire & Druzhie comprise the Luke Records act Home Team, a Miami-based duo that hopes to personify the city's expanding music scene. The Team's first album, a collection of hardcore, gangsta, reggae and other beats, is titled, Via Satellite From Saturn, featuring the single, "Pick It Up"...Nasty Mix Records has dropped Grim Reality by Insane Poetry. The group name and album title tell all...Keep an ear out for Pharcyde, who is featured on the Brand New Heavies latest collection and will be dropping some lingo for his own disc on Delicious Vinyl...Gregory D breaks some dope beats and rhymes on his upcoming album for Perspective/A&M Records. Titles from the package due out soon include "Crack Slinga" and "Rollin' That." You get the picture...It takes balls for a male rap group to call themselves Ho Fat Ho.
**TOP 30 VIDEO RENTALS**

**CASH BOX • SEPTEMBER 12, 1992**

<table>
<thead>
<tr>
<th>Title</th>
<th>Studio</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. WAYNES WORLD (Warner)</td>
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<tr>
<td>2. PRINCE OF TIDES (Columbia TriStar)</td>
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<td>3. HOOK (Columbia TriStar)</td>
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<td>4. THE HAND THAT ROCKS THE CRADLE (Hollywood)</td>
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<td>5. CAPE FEAR (MCA/Universal)</td>
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<td>6. GRAND CANYON (Fox Video)</td>
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<td>7. BUGSY (Columbia TriStar)</td>
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<td>8. RUSH (MCA/Universal)</td>
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<tr>
<td>9. THE ADDAMS FAMILY (Paramount)</td>
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<td>16</td>
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<tr>
<td>10. STAR TREK VI: THE UNDISCOVERED COUNTRY (Paramount)</td>
<td></td>
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</tr>
<tr>
<td>11. FINAL ANALYSIS (Warner Home Video)</td>
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<td></td>
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<tr>
<td>12. MEDICINE MAN (Buena Vista)</td>
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<td></td>
</tr>
<tr>
<td>13. KUFFS (MCA/Universal)</td>
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<td>14. STOP! OR MY MOTHER WILL SHOT (MCA/Universal)</td>
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<tr>
<td>15. HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE (Paramount)</td>
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<td>16. JUICE (Paramount)</td>
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<td>17. SHINING THROUGH (Fox Video)</td>
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<td>18. THE COMMITMENTS (Fox Video)</td>
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<td>19. FATHER OF THE BRIDE (Touchstone)</td>
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<td>20. FRANKIE AND JOHNNY (Paramount)</td>
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<td>21. MY GIRL (Columbia TriStar)</td>
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<td>22. RUBY (Columbia TriStar)</td>
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<tr>
<td>23. JFK (Warner)</td>
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<td>24. STRANGERS IN GOOD COMPANY (Touchstone)</td>
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<td>25. AMERICAN MG (MCA/Universal)</td>
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<td>26. I DON'T BUY KISSES ANYMORE (Paramount)</td>
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<td>29. LADYBUGS (Paramount)</td>
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<td>30. WHITE LIES (MCA/Universal)</td>
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**TOP 10 MUSIC VIDEOS**

**CASH BOX • SEPTEMBER 12, 1992**

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<tr>
<th>Title</th>
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<tr>
<td>1. PRINCE AND THE N.P.G.: SEXY MF (Warner Reprise Home Video)</td>
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<td>2. THIS IS GARTH BROOKS (Liberty Home Video)</td>
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<td>3. BILLY RAY CYRUS (PolyGram Video)</td>
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<td>4. MARIAH CAREY: UNPLUGGED +3 (SMV Enterprises)</td>
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<td>5. QUEEN: WE WILL ROCK YOU (Brando Home Video)</td>
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<td>6. ERIC CLAPTON: UNPLUGGED (Warner Home Video)</td>
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<td>7. ELVIS PRESLEY: THE LAST PERFORMANCES (MCA/UA Video)</td>
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<td>8. MR. BIG: LIVE (Vision Entertainment)</td>
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<td>9. ROBERT JOHNSON: THE SEARCH FOR (SWV Enterprises)</td>
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<td>10. ROD STEWART: VAGABOND HEART TOUR (Warner Home Video)</td>
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**VIDEO REVIEWS**

By M. R. Martinez and John Goff

**SHABBA RANKS: Talk of The Town & Shabba Ranks: Rated X (Keeling Reggae Music Video) (Currently Available) $19.95.**

Lover Man Shabba Ranks demonstrates why he's the king of rubadub toasting on a pair of videos that illuminate his provocative style of Jamaican rap. Culled from some of his wildest underground hits prior to his signing with an American label, songs like "Hard & Stiff," "Live Blanket," "Them Bow" and "Wicked in Bed" are like salutations to Shabba. The quality of the concert-style videos is more than adequate. The music is comparable to some material included on Shabba's current album, Rough & Ready Vol. 1.

**FALLING FROM GRACE (Columbia TriStar Home Video) (September 16) (VHS: No Suggested Retail Price—Laserdisc: $34.95)**

John Mellencamp's your draw here. But he's actor/director, not really what he's famous for. In fact, he doesn't sing a note, though he plays a big music star. The Larry McMurtry script—if indeed what's on film is what McMurtry wrote—has only McMurtryian elements. Dub Taylor gives best performance of the cast with Kay Lenz and Mariel Hemingway running next. Though music is talked of, it never comes to forefront. B.C. only here.

**LOU REED: Magic And Loss (Warner Reprise) (Currently available) $24.98.**

An Initial Film and Television Production for Sire Records Co. and Channel Four Television, it's Lou Reed all the way. Done in memory of two good friends of Reed's, Doc Pomus and Rita, it's admirable in intent but a downer in content. Contains titles such as "Sword Of Damocles," "Creation," and "No Chance," cancer and botched suicide themes. Reed stands at mic on stage and talks/sings. A few uptempo tunes. Backed by Mike Rathke, Rob Wasserman, Michael Blair, Jimmy Scott. Not a lot to hold a viewer.
Good Season For Soundtracks

By Mill Pettie

George Strait as Dusty Chandler with co-star Isabel Glasser

SINGLES IS GOLD. Honeymoon In Vegas is on its way. And Pure Country is a lead-pipe cinch, to do the same. All in all, it is a strong season in the ever-growing world of film soundtracks. Sometimes they help the movie cash in with the moviegoing crowd. Sometimes the movie isn't much without them.

The three films mentioned feature soundtracks that are an integral part of the film's message. Just as Honeymoon In Vegas is populated with Elvis impersonators that are key to its comic plot, the soundtrack features 13 Elvis songs performed by artists as diverse as Bryan Ferry and Travis Tritt, and such odd soundtrack fellows as Bono and Willie Nelson. The film also includes seven songs from the King himself, who once again proves his everlasting posthumous power. Before the film is over the viewer is wondering whether that is Presley himself you're hearing or a clever, stylized imitation. You have to double-clutch a couple of times.

Truth be told, some of the best music is heard while the credits roll. But John Mellencamp's "Jailhouse Rock," Nelson's "Blue Hawaii" and Dwight Yoakam's "Suspicious Minds" complement the plot nicely. You can't imagine this film being in the three-check-on-a-scale-of-four range without these time-tested Elvis tunes. It strikes me as a film that will have longer legs on home video and commercial TV because of this soundtrack.

Enter the once-burgeoning, now exploding Seattle rock scene as a backdrop. Singles director/writer Cameron Crowe (Fast Times At Ridgemont High, Say Anything) looks in on the interconnected lives of six residents of an apartment complex. They meet, fall in and out of love, make friends and enemies and face up to being adults (argh!), and in the end get a little closer to knowing themselves.

Singles stars Bridget Fonda (boy, howdy, is she hot this week), Campbell Scott, Kyra Sedgwick, Sheila Kelly, Jim True, and Matt Dillon as a struggling musician. Several encounters are set in bars and nightclubs of the Seattle urban singles scene. Since Crowe, husband of Heart's Nancy Wilson, who contributes to the soundtrack, is a resident and habitue of the milieu, the movie should ring as true as the soundtrack.

Former Universal Amphitheatre honcho, former Backstreet Records president and now music supervising vet Danny Bramson (Bill Durban, Tequila Sunrise) took Paul Westerberg's "Dyslexic Heart" musical theme and weaved it around 11 tunes by Seattle's finest, including Pearl Jam, Mother Love Bone, Soundgarden and the late Seattle resident Jimi Hendrix. The soundtrack features new tunes that capture the best of the scene for the non-aficionado. (More on Bramson next week.)

Pure Country brings George Strait, the country Sinatra, to the big screen as the aptly named, Dusty Chandler, playing, what else, a country singing star. Like many real-life crooner/writers, Chandler must co-exist in the down-home world from which he came, as well as the glittery Las Vegas world he has inherited. Tired of glitz, and amidst a seemingly endless series of one-nighters, Chandler returns to the Texas life that had originally inspired him, rebirth on his mind.

Pure Country co-stars Lesley Ann Warren (Baja Oklahoma), Rory Calhoun (The Texian) and John Doe, ex of X. Newcomer Isabel Glasser is Strait's love interest.

Steve Dorff serves as music supervisor for this MCA soundtrack for a Warner Bros. film, which features 10 new Strait songs and is set to hit the pop marketplace September 15. First single is "Cross My Heart."

Pure Country opens October 23 at a theater or drive-in near you.

TOP 10 SOUNDMATCH ALBUMS

<table>
<thead>
<tr>
<th>Position</th>
<th>Album Title</th>
<th>Label</th>
<th>Week Sales</th>
<th>Sales Rank</th>
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<td>BOOMERANG (LaFace 25006)</td>
<td>LaFace</td>
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<td>MO' MONEY (A&amp;M 1004)</td>
<td>A&amp;M</td>
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<td>SINGLES (Epic 52476)</td>
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<td>4</td>
<td>HONEYMOON IN VEGAS (Epic Soundtrack 52845)</td>
<td>Epic</td>
<td>4,200</td>
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<td>5</td>
<td>WAYNE'S WORLD (Warner Bros. 268030/9)</td>
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<td>6</td>
<td>THE COMMITMENTS (MCA 10286)</td>
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<td>7</td>
<td>SISTER ACT (Hollywood 61334)</td>
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<td>9</td>
<td>JUICE (Soul/MCA 10462)</td>
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<td>RUSH (Reprise 26794)</td>
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MTV TOP 20 VIDEOS

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<td>TLC</td>
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<td>2</td>
<td>HUMPIN' AROUND (MCA)</td>
<td>Bobby Brown</td>
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<td>3</td>
<td>JEREMY (Epic)</td>
<td>Pearl Jam</td>
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<td>4</td>
<td>EVEN BETTER THAN THE REAL THING (Island/PLG)</td>
<td>U2</td>
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<td>5</td>
<td>NOVEMBER RAIN (Geffen)</td>
<td>Guns N' Roses</td>
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<td>END OF THE ROAD (Motown)</td>
<td>Boyz II Men</td>
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<td>LITHIUM (DGC)</td>
<td>Nirvana</td>
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<td>ALL I WANT (Columbia)</td>
<td>Toot The Wet Sprocket &amp; Eels</td>
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<td>NOT ENOUGH TIME (Altanta)</td>
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<td>THIS USED TO BE MY PLAYGROUND (Warner Bros)</td>
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<td>HAVE YOU EVER NEEDED SOMEBODY SO BAD (MCA)</td>
<td>Mariah Carey</td>
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<td>12</td>
<td>LIFE IS A HIGHWAY (Capitol)</td>
<td>Tom Cochrane</td>
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<td>GIVING HIM SOMETHING HE CAN FEEL (Arista)</td>
<td>En Vogue</td>
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<td>HUNGER STRIKE (A&amp;M)</td>
<td>Temple Of The Dog</td>
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<td>16</td>
<td>THE ONE (Capitol)</td>
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<td>DO I HAVE TO SAY THE WORDS (Capitol)</td>
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<td>SYMPHONY OF DESTRUCTION (Capitol)</td>
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<td>20</td>
<td>SHE'S PLAYING HARD TO GET (MCA)</td>
<td>Hi-Five infections</td>
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While in pursuit of his fiancee, Jack Singer (Nicolas Cage) inadvertently meets up with "The Flying Elvises", a group of skydiving "King" impersonators in the Lobell/Bergman production of "Honeymoon in Vegas" from Castle Rock Entertainment.
<table>
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<td>THE BEATLES</td>
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<td>AC/DC</td>
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<td>4</td>
<td>VAN HALEN</td>
<td>VAN HALEN</td>
<td>RCA</td>
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<td>5</td>
<td>THE BODY SNATCHERS</td>
<td>THE BODY SNATCHERS</td>
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<td>6</td>
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<td>THE OUTSIDERS</td>
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<td>WOODEN SHOES</td>
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**TOP 200 POP ALBUMS CHART INDEX**

**2nd & 3rd Weeks**

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**4th & 5th Weeks**

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IN LINE WITH Polydor of Japan, Nippon-Phonogram and Toichiku, Japan Victor (JVC) has disclosed reissues of DCC softwares this autumn. According to the announcement, Victor Musical Industries will release 30 DCC titles as the first series Oct. 1, which will be followed by 30 till year's end. MCA-Victor will release 40 titles on the same date with releases of 60 more till year's end. The price system of these releases will stack up like so: 3,000 yen ($23), 2,800 yen ($22) and 2,500 yen ($19) including tax.


ACCORDING TO RIAJ, top titles of July hit charts were: Singles, "If" / Chage & Ask / 795,270 copies; Album (including International and Domestic repertoires), "Octave" / Octave / Komekome Club / 1,767,415 copies.

LOCAL 45s TOP 10

1. 1 NAMIDA NO KISS (Victor)... Southern All Stars
2. 3 SHURA RA RANBA (Victor)... Southern All Stars
3. 2 ASAI NEMURI (Pony Canyon)... Miyuki Nakajima
4. 4 - YOU'RE THE ONLY... (Sony)... Masatoshi Ono
5. 5 MOU KOPANATE SHINAI (Warner)... Takayuki Makihara
6. 4 IF (Pony Canyon)... Chage & Ask
7. 6 GLASS NO MEMORIES (Sony)... Tube
8. - JEALOUSY O HOHOEMINI KATEE (Toshiba EM)... Kouji Yoshikawa
9. 7 KIMIGA I RUUDAKE (Sony)... Komekome Club
10. AMEGA SAKENDEIRU (Pony Canyon)... Toshikiko Tawara

LOCAL CDs TOP 10

1. 1 SINGLES 1987-1992 (Sony)... Princess Princess
2. 2 KIMIWA BOKUNO TAKARAMONO (Victor)... Takayuki Makihara
3. 3 OCTAVE (Sony)... Komekome Club
4. 4 FROM YESTERDAY (Victor)... Keisuke Kuwata
5. 5 SWEET 16 (Epic Sony)... Motoharu Sano
6. 6 HELLO LOVERS (Epic Sony)... Misato Watanabe
7. 8 NEPTUNE (Sony)... Toshinobu Kubota
8. - NOURYOU (Sony)... Tube
9. - BODE & SOUL (BMG Victor)... Keiko Terada
10. SWING TIME (Sony)... Harry Connick, Jr & Orchestra

WITH HONORS

In memory of the 15th anniversary of Elvis Presley's death, RCA Records and the RIAA made an historic presentation of 110 gold and platinum certified records to the Presley estate. This is the largest number of certifications ever given at one time to any artist. To further mark the occasion, RCA and BMG unveiled a sculpture of "The King" that will be a featured part of the Graceland tour. Standing in front of the sculpture and all those records are (l-r): Jay Berman, president, RIAA; Joe Galante, president, RIAA Records; and Jack Soden, CEO, Elvis Presley Enterprises.

New York State Senator Jeremy Weinstein (D-Queens) represented Governor Mario Cuomo in honoring singer/songwriter Dan Fogelberg (left) for his long-standing commitment to environmental and wildlife issues. The presentation took place before Fogelberg's recent concert at Jones Beach Theater in New York.

Ed Bennett, president of VH-1, was honored recently by the ACLU Foundation of Southern California at a benefit dinner at the Regent Beverly Wilshire Hotel in Los Angeles. The Torch of Liberty Award, presented by Jackson Browne, was given to Bennett in recognition of his commitment to a wide variety of human rights and civil liberty issues via special programming and campaigns on VH-1. Pictured (l-r) are: Ramona Ripston, executive director, ACLU; L.A. Mayor Tom Bradley; Danny Goldberg, chair, ACLU; Bennett; and Browne.
Travis Tritt On t-r-o-u-b-l-e
By Brad Hogue

TRAVIS TRITT is a singing success story. Since the release of his smash hit debut single, "Country Club," in November of 1989, he has achieved much notoriety, garnering seven #1 singles, one platinum album, one double-platinum album, one 1991 Country Music Association Horizon Award, one 1992 TNN/Music City News Star Of Tomorrow Award, and the 1992 induction into the Grand Ole Opry, which currently makes him the youngest member.

In addition to his own concert excursions, which support his latest Warner Bros. album, t-r-o-u-b-l-e, he's been teaming up with fellow country star Marty Stuart on the "No Hats Tour," which has achieved so much critical acclaim that plans are in the works for a national pay-per-view concert on October 9. Furthermore, a host of other projects have gained Tritt even more exposure. "Bible Belt," his rocking collaboration with Little Feat, was heard in the Joe Pesci film My Cousin Vinny, and his version of the Elvis classic " Burning Love" is included on the soundtrack album of the original motion picture Honeymoon In Vegas. As if this weren't enough, Tritt will soon be joining Kenny Rogers in a forthcoming television movie as well.

Speaking with Cash Box over the phone last week, Tritt talked about his new t-r-o-u-b-l-e album:
Cash Box: The first single, "Lord Have Mercy On The Working Man," is accompanied by a fantastic video. Tell us a little about it.

Travis Tritt: The video itself is another idea from Jack Cole, who doesn't seem to ever come up with a bad one. His idea was to incorporate my likeness with a lot of things that were talked about in the song, with news clips of some of the blunders that some of our top officials have made in this country at some point or another. The only complaint I had with the video is that almost all the blunders that are shown are from the Republican side, and it looks like I'm anti-Republican when I've never really associated with either party. I do think it's a video that's gonna stir a lot of people's thoughts.

C.B.: You've been compared to Hank Williams Jr. before, and listening to all three of your albums, I can't help but think of Hank's Family Tradition or Habits Old And New or The Pressure Is On periods. Can you relate to that at all?

T.T.: Sure, I love all those albums. I think my albums reflect a part of that, but I think we go a step further, in that we do things that Hank would have never done. I've been compared to Hank in certain areas but I think there's a more touching side, a softer side, to what we do. I think that widens our appeal. I don't think Hank Williams, Jr. would have ever done a song like "Help Me Hold On" or "Anymore." C.B.: "I Wish I Could Go Back Home" is a part of that softer side. Tell me about that song.

T.T.: I wrote that song shortly after singing the National Anthem at the World Series last year in Atlanta. Soon as I finished singing, I got on my Harley Davidson and took off to the mountains up in Gatlinburg where I was staying, and I wrote the song there one night. I was thinking about how many days out of the year I spend away from home, and I thought that would be a good song title. I had to find a way to tie it in and make it appeal to people, so it's basically the story of a guy who's trying to get back with a girl that he really loves. C.B.: Tell me about writing with Gary Rossington.

T.T.: We did a show with Skynyrd last year in South Carolina, and I went back to meet the guys before the show because I'm a big fan, and Gary and I sat down and started talking about doing some writing together. A few months later I was playing another show down in Florida, and Gary came to the show. I had a day off the next day, and we spent the day at the Lynyrd Skynyrd compound writing the song, and I absolutely had a great time. It was a wonderful experience for me.

C.B.: You attribute much of your success to Ken Kragen. How has he helped your career?

T.T.: Ken has been a great manager. I'm very fortunate to have him. I've had a lot of fellow entertainers come up to me and say that they just after my management. He's not the typical, overweight, cigar-smoking, power-junkie type of manager. He goes in and gets the job done. He's opened up so many doors with movies and sponsors and television commercials—he's just great. I can hardly turn around without seeing my name somewhere, and the reason for that is because Ken Kragen is just a mastermind.

C.B.: Given the success you've had, how do you still identify with your audience?

T.T.: I just bought a 75-acre farm in Georgia, and I stay close to where my roots are. Back until a few months ago, when I moved into the farm, I was living in the same house I'd been living in since I was 15 years old. You know, I'm known all over this country as Travis Tritt, country music star, but when I go home I'm just "Trav." C.B.: As one of the new pioneers of country music, you and Marty and Garth and Alan and Trisha and all the young artists are the ones taking the new sound of country music to the young. Do you feel about that role?

T.T.: I'm proud to be part of it. We still want to please as many of the traditional country fans as we can, but at the same time we want to get some new people interested. I've always said country music is the soundtrack for the lives of the everyday, ordinary, working person, and I believe it's the music that reflects what's going on in their lives more than any other type of music. The whole purpose of an entertainer is to reach out and touch those people.

MCA Records/Nashville recently hosted a reception honoring Reba McEntire, whose current album For My Broken Heart has just been certified double platinum for sales in excess of two million units. Since its release in October 1991, the album has produced four top singles, the latest, "The Greatest Man I Never Knew," is currently positioned at #26 on the Top 100 Country Singles chart. MCA reports that For My Broken Heart is the first studio, non-Greatest Hits or holiday album by a country female artist to go double platinum. Pictured at the Nashville reception are (l-r): Tony Brown, the album's co-producer and executive vp and head of A&R, MCA/Nashville; Narvel Blackstock, manager of Reba McEntire; Reba McEntire (co-producer with Brown); and Bruce Hinton, president, MCA Nashville. (Photo Credit: Beth Gwinn)
### CASH BOX
### TOP 100 COUNTRY SINGLES

#### Cash Box • September 12, 1992

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<tr>
<th>#1 SINGLE</th>
<th>Tracy Lawrence</th>
<th>TO WATCH</th>
<th>Wynonna Judd #38</th>
<th>HIGH DEBUT</th>
<th>Billy Dean #41</th>
<th>#1 INDIE</th>
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#### CASH BOX CHARTS

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COUNTRY MUSIC

SINGLES
OUT OF THE BOX
GARTH BROOKS "We Shall Be Free"
(Liberty DPRO-79457)
Producer: Allen Reynolds
Writer: Stephanie Davis/Garth Brooks
Album: The Chase

The hit-monster has ventured into black gospel! Garth showcases his versatility on this upbeat, spiritual anthem. "We Shall Be Free" is a pleasant surprise to showcase his next Liberty album, The Chase. Simply, another smash—with social consciousness.

FEATURE PICKS
■ LORRIE MORGAN "Watch Me" (BNA BD6233-2)
Producer: Richard Landis
Writer: Tom Shapiro/Gary Burr
Album: Watch Me

"Watch Me" is the debut single from Morgan’s new album, on her new label, BNA. It’s a lively cut written from a woman’s point of view, and Lorrie Morgan sings it confidently. "Cab on the street/hand on the door/Bag at my feet: Need I say more?"

■ MARTY STUART "Now That's Country" (MCAP5-5447)
Producer: Richard Bennett/Tony Brown
Writer: Marty Stuart
Album: This One's Gonna Hurt You

Marty Stuart reiterates his country roots with this bar-room stomp. It’s the second single from his new album, This One’s Gonna Hurt You, and it just might.

■ STACY DEAN CAMPBELL "Baby Don't You Know"
(Columbia CKS 74191)
Producer: Brent Maher
Writer: Jamie O'Hara
Album: Lonesome Wins Again

The follow-up to his debut single, ‘Rosalee,’ "Baby Don't You Know" smacks of Everly Brothers influence. A refreshing change from pure tradition, Campbell’s voice is like a lullaby.

■ CLEVE FRANCIS "How Can I Hold You" (Liberty DPRO-79450)
Producers: Jimmy Bowen/Cleve Francis
Writer: Chris Waters/Tom Shapiro/Billy Dean
Album: Tourist In Paradise

An extremely well-written song, "How Can I Hold You" blends Francis’ resonant vocals with an orchestrated chorus.

NEW ALBUM RELEASES
(September 22, 1992) King Of The Road—Roger Miller—(Epic)
(September 29, 1992) Love And Danger—Joe Ely—(MCA)
(September 29, 1992) Homeward Looking Angel—Pam Tillis—(Arista)
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STU PHILLIPS

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ERNE ASHWORTH

MICHELE BISHOP

ALL IN ONE GREAT ALBUM
Produced by JACK GALE

SHIPPING IN EARLY OCTOBER

By Cory Cheshire

HIGH DEBUTS
1. BILLY DEAN—"If There Hadn't Been You"—(Liberty/SBK 79417)-#1
2. MIKE REID—"Keep On Walkin'"—(Columbia 74443)-#43
3. LORRIE MORGAN—"Watch Me"—(BNA/62332)-#47

MOST ACTIVE
1. WYNONNA JUDD—"No One Else On Earth"—(Curb/MCA 54449)-#38
2. MARK COLLIE—"Even The Man In The Moon Is Crying"—(MCA 54448)-#42
3. MARTINA MCBRIDE—"That's Me"—(RCA 622917)-#40

POWERFUL ON THE PLAYLIST—Atlantic's Tracy Lawrence, who has been running anything but "behind" since coming to Nashville for a music career, has anchored the #1 spot with his third single release, "Runnin' Behind." This is the third chart-topping single from Lawrence's gold debut album, Sticks And Stones.

Wynonna Judd achieved this week's biggest gainer with her third single release, "No One Else On Earth," from her self-titled debut album. A mere 17-point jump from #55 to #38 this week should enhance the probability of another number one for the soloist.

With the release of his third album, MCA's Mark Collie scored a big move this week, as his single "Even The Man In The Moon Is Crying" celebrates a 14-point conversion from #56 to #42. This grand kick-off for Mark Collie bodes well for the gutsy, down-to-earth artist as well. Collie's previous releases were Hardin County Line and Born And Raised In Black And White.

"THEY CALL THE THING RODEO" KFDI radio of Wichita, Kansas, recently celebrated Labor Day with the 21st Anniversary of the KFDI Ranch Hands Rodeo. The weekend-long event was held at the Peach Capital Rodeo Grounds in Haysville where participants competed in calf roping, team roping, steer wrestling, bull riding, bareback bronc riding, and ladies barrel racing.

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. THE TROUBLE WITH DIAMONDS—Mac McAnally (MCA)
2. LYIN' JUKEBOX—Hank Williams, Jr. (Curb/Capricorn)
3. JUST ANOTHER HILL—Corbin/Hanner (Mercury)
4. MY SIDE OF TOWN—Dennis Robbins (Giant)
5. BEFORE I'M EVER OVER YOU—Lee Greenwood (Liberty)

CMT Top Ten Video Countdown
1. Vince Gill..............I Still Believe In You (MCA)
2. Billy Ray Cyrus........Coud Ve Been Me (Mercury)
3. Little Texas.............You And Forever And Me (Warner Bros.)
4. Doug Stone..............Warning Labels (Epic)
5. Sammy Kershaw.......Yard Sale (Mercury)
6. Aaron Tippin............I Wouldn't Have It Any Other Way (RCA)
7. Diamond Rio.............Nowhere Bound (Arista)
8. Collin Raye..............In This Life (Epic)
9. Mark Chesnutt............I'll Think Of Something (MCA)
10. Trisha Yearwood....Wrong Side Of Memphis (MCA)

CMT video countdown, week ending September 2, 1992
**INDE实行 CHART ACTION**
Evergreen’s Daryl Singletary takes the top indie chart position this week at #49 with “Working Man.” This blue-collar single advances three from last week, now in its seventh week on the Top 100.

While the independent chart line-up is dominated mainly by debuts in the mid and lower 80s, some mainstays made healthy strides this week, including Jerry Lee Lewis from #59 to #54 with “Forever Forgiving” and Eddie Bond, who gained six with his single “Your Love Won’t Go Bad On Me” now at #55.

**INDE Feature PICKS**

**TOY CALDWELL** “Midnight Promises” (Cabin Fever Music)
Producer: Jim Dickinson
Writer: Toy Caldwell
Album: Toy Caldwell

Reminiscent of Marshall Tucker days, “Midnight Promises” is a hauntingly southern ballad. Detailing the facade of love, Caldwell, with help from Gregg Allman, empowers those characteristic, gut-level vocals to deliver some pretty powerful lyrics.

**SHUCKS** “After All” (Bookshop Records)
Producer: Gilles Godard
Writers: Leroy Anderson/Cyril Rawson
Album: On The Right Track

It’s a traditional tearjerker in classic country style, but it still works.

**ALISON KRAUSS & UNION STATION** “New Fool” (Rounder)
Producer: Alison Krauss & Union Station
Writer: Sidney Cox
Album: Every Time You Say Goodbye

Alison Krauss practically redefines Appalachian vocals, as she effortlessly sails through this tale of unrequited love in an unbroken wave of rising and falling inflections worthy of much applause.

NEW COURSE FOR MORGAN CREEK & SHELBY LYNNE—Morgan Creek Records has announced its expansion into country music with the exclusive signing of vocalist Shelby Lynne. Lynne gained notoriety at Epic Records with the release of Sunrise, Tough All Over, and Soft Talk. Her first Morgan Creek album is expected early in 1993, with a producer as yet unnamed. Pictured at a reception for Shelby Lynne are (l-r): Morgan Creek’s Russ Gubler and Colin Stewart; Beth McGowin, Lynne’s assistant; attorney John Frankenheimer, Esq., Loeb & Loeb; Morgan Creek’s co-president David Kershdenbaum; Shelby Lynne; Morgan Creek’s co-president Jim Mazza; and Morgan Creek’s Cary Baker. (Photo Credit: Glen LaFerman)

**CIMMARON**
By Cory Cheshire

“WHEELS IN MOTION”—You can call them independent or you can call them a six-man club band. The guys, known since 1979 as Cimmaron, would prefer you to just call them “happening.”

Labels don’t stick on these guys, whose laid-back exterior makes for some hard-core country harmony. Label lost and club bound, Cimmaron has toed their sound for over 10 years before catching the ear and ideas of Alpine Records in 1990. With the release of the band’s self-titled debut album on Alpine this past July, lead singer Bobby Smith says the band and the label are beginning built at the same time.

That’s where we really wanted to be to begin with,” says Bobby Smith about their decision to sign with Alpine. “I was afraid we’d get lost in the shuffle with a big label, and we’d be at the bottom of somebody’s pile. [At Alpine] we’re getting the attention that I feel was needed to develop this act.”

While this sextet comprises a host of different musical tastes from Mark Knopfler and Buck Owens to Mel Torme and Gladys Knight, the result in the studio, and on stage, is harmony. The first single released, “What Do You Wear With A Broken Heart,” the single which also got them noticed by Alpine’s Johnny Rutenschroer, also introduced them to radio. Their follow-up single, “Long Ride Back,” has just been released. The cut to wait for (and probably the album’s best) is “Detroit Diesel.”

Even though Cimmaron has spent a large majority of their days in and out of clubs, they do say that covering other bands’ tunes never entered their song roster. Without familiar band material, Cimmaron has kept a loyal following throughout their native East Coast region, where they are currently doing club dates.

In the next year, Cimmaron says they hope to turn their majority of club dates into opening acts and fair dates. And, they say, “The wheels are in motion.”

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COUNTRY MUSIC

MEL MC QUAIN
on MEL-MAC RECORDS

THANKS FOR LISTENING

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Perspective
AFTER AN EIGHT-YEAR VOLUNTARY HIATUS, singer/songwriter Dannielle Hall, who penned "Ordinary People" and rocked the Christian music arena, returns with a new album project on the CGI label. Known as one of the most effective communicators of the gospel, Dannielle honors Cash Box readers with a guest editorial. Our new column, entitled "Perspective," is an editorial of sorts expressing the sentiments of its author on any subject relative to the music industry at large. The magazine welcomes those comments from one of America's foremost artists, Dannielle Hall, truly a "designer's original." Should you be inspired to respond, in writing, concerning any of your guest editors, please forward all correspondence to Gregory S. Cooper, gospel editor, Cash Box magazine, 50 Music Square West, Suite 804, Nashville, TN 37203. The opinions expressed in "Perspective" are not necessarily those of Cash Box magazine, its publisher or gospel editor.

Will It Sell?
By Dannielle Hall

THE UNDERLYING QUESTION to much of what is done today is "Will it sell?" People often sacrifice their beliefs, abandon their values, and ignore what they have been taught for the sake of making a dollar.

The "almighty dollar" becomes an irresistible god to be revered, worshipped, and sought after, with no regard for how low one must stoop to obtain it or what law must be broken for it. Who cares if you have to trample on your fellow man, lie, cheat, steal, or even kill for it, just so you produce something that will sell, something that will make you rich.

Take, for instance, the art form of gospel music. Thanks to those who have pioneered and paved the way, there is now a lot of money to be made in gospel music in almost any facet of it—from the performer to the producer, from the promoter to the publisher, from the quartet singers in their matching outfits, to the likes of Take 6, from the radio and video jockeys, to John Q. Public who goes out and buys the tapes, CDs, and videos—and the list goes on, ad infinitum. There is money to be made.

My premise is simply this: There is nothing wrong with making money as long as that is not the primary objective. I believe that we, as gospel artists, are required by God to maintain integrity in what we are saying and how we are saying it. I believe we are missing the point of why we were given the talent to write and sing or play gospel music when we prostitute our gift for the sake of making money.

If we don't insist on keeping the name of Jesus in gospel music, who will? Certainly not those who are motivated by greed, certainly not those who have no spiritual connection to the One who gives us our gifts and talents, and certainly not the one who doesn't believe in Jesus.

The challenge is issued to my fellow gospel artists. Will you be a part of those who have no spiritual connection to the One who gives us our gifts and talents, and certainly not the one who doesn't believe in Jesus. What will you do to promote God to your fellow humans in your own time and in your own way? And if the riches come as a result of His promotion, then so be it.

By Cory Cheshire, Gregory S. Cooper & Tim A. Smith

CLEOPHUS, SHADRACH, & AWAY THEY GO—Legendary recording artist Reverend Cleophus Robinson will be performing at the World Conference of Mayors convention, September 16-23, in Senegal and Gambia Africa. Accompanying him will be his son, Rev. Shadrach Robinson, as he performs before many of our world leaders. Rev. Robinson, who has been singing and preaching for more than 40 years, has written over 150 songs. One of his most recent songs, "Home Going," was featured in the film Class Action starring Gene Hackman.

STEVE JOINS A NEW CAMP—Steve Camp, one of contemporary Christian music's top songwriters and performers, has signed a recording agreement with Warnor Alliance Records. His debut album for the label is slated for a spring 1993 release.

CRAIG CRAWFORD PLAYERS HIT THE PHILIPPINES—Fixit Records' newly signed contemporary gospel jazz artists, The Craig Crawford Players, recently appeared with three-time Grammy Award-winning artist, Deniece Williams, at the Folk Arts Theater in Manila. The Players' Fixit debut, Our Weapons Are Not Carnal, was slated to hit the streets last month.

INTEGRITY RE-INTRODUCES THE DONUT MAN—Integrity Music, noted for its foray of praise and worship albums, has released its second "Donut Man" video geared towards the children's market. The video, entitled The Celebration House, once again features Rob Evans and the Irresistible Donut Repair Club Kids. The performers sing, dance, and act their way through a valuable, practical storyline featuring favorite songs from the popular Integrity Music Just-For-Kids series.

A2J—ONE JAMMIN' RELEASE—The long-awaited video project from Carman entitled Addicted To Jesus has just hit the streets. Following the success of the audio project, Addicted To Jesus, the long-play video incorporates concept and concert footage for seven of the album's cuts including "Satan, Bite The Dust," "'95," and "Holy Ghost Hop," with special appearances by DC Talk and Patti. Carman's last video project, Revival Of The Land, shipped gold and was certified platinum by RIAA within five months of its release. Reps from the Benson camp report that Addicted To Jesus shipped gold (50,000 units).

HOUSTON, BROWN & A HOST OF OTHERS—When pop music celebrities Whitney Houston and Bobby Brown recently said "I Do," there were plenty of witnesses. Among those in the famous crowd gathered at Houston's New Jersey mansion were Gladys Knight, Patti LaBelle, Dionne Warwick, Keenan Ivory Wayans, Donald Trump, Dick Clark, Phylicia Rashad, Jasmine Guy, Gloria Estefan, Valerie Simpson, among others. As for gospel luminaries, Warner Bros. producer, singer/songwriter Marvin Winans officiated at the ceremony. BeBe Winans, who penned a song especially for the couple, entitled "Enough Said," sang at the service, as did his brother Daniel.

Pictured post-ceremony are Marvin Winans, Whitney Houston and Bobby Brown. (Photo Credit: Marc Bryan-Brown)
Songs of Praise

HURIAH BOYNTON: Uniquely Huriyah (Bellmark)
Talented vocalist Huriyah Boynton has released a stellar debut offering. Boynton effectively meshes sounds of traditional and contemporary music. This, coupled with his power-laden vocal style, makes for a pleasurable listening experience.

JACKSON SOUTHERNAIRES: Live & Anointed (Malaco)
These "gentleman of southern soul" come forth with their first live album with the same power that encompasses many of their road performances. Included are several favorites as "It's Hard To Stumble (When You're On Your Knees)," "He Will Make A Way," and "The Old Ship Of Zion," and a long list of others.

MICHIE WAGNER: Safe Place (Benson)
With a strong bent toward a Beth Nielsen Chapman style (intentional or not), Michele Wagner should win a few nods from the adult contemporary listening audience while keeping her heels in contemporary Christian music as well. The album seems dominated by a penchant for lyrics over music, but the effect of childlike simplicity rings true. Feature picks include the "Changing," "Reality Is You," and "Face To Face."

New Releases...

1. TOM MCCAIN (Urgent 2910)—Tom McCain
2. HEALING LOVE/RECOVERY SERIES VOL.1 (Benson 2916)—Various Artists
3. WIDE ANGLE (Enclave Entertainment 9750)—John Fischer
4. GET TOGETHER (Maranatha! 88809)—Oslo Gospel Choir
5. THROUGH THE FOREST (Frontline 9413)—Mad At The World
### Top 30 Black Gospel Singles

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<th>#</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>MY MIND IS MADE UP</td>
<td>Rev. Milton Brunson &amp; The Thompson Community Singers</td>
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<td>2</td>
<td>IT’S GOOD TO KNOW JESUS</td>
<td>Mississippi Mass Choir</td>
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<td>I STOOD ON THE BANKS</td>
<td>Rev. James Moore</td>
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<td>HE’S WORKING IT OUT FOR YOU</td>
<td>Shirley Caesar</td>
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<td>5</td>
<td>JESUS IS REAL</td>
<td>New Life Community Choir/John P. Kee</td>
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<td>THROW OUT THE LIFELINE</td>
<td>West Angeles C.O.G.I.C.</td>
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<td>MASTER CAN YOU USE ME</td>
<td>Savoy 14804</td>
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<td>Rev. Timothy Wright &amp; The Chicago Interdenominational Mass Choir</td>
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<td>9</td>
<td>JESUS IS ALL THE WORLD</td>
<td>Donnie Harper/New Jersey Mass Choir</td>
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<td>10</td>
<td>JESUS IS THE LIGHT</td>
<td>Hezekiah Walker &amp; The Fellowship Crusade Choir</td>
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<td>11</td>
<td>1 I KNOW I’VE BEEN CHANGED</td>
<td>Shun Pace Rhodes</td>
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<td>12</td>
<td>VICTORY IS MINE</td>
<td>Malaco 4450</td>
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<td>13</td>
<td>THANK YOU JESUS</td>
<td>The New York Restoration Choir</td>
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<td>NEVER SHALL FORGET</td>
<td>Tyscot 40195</td>
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<td>15</td>
<td>EVEN ME (Tribute 790113)</td>
<td>Yolanda Adams</td>
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<td>HOW I DEPEND ON YOU</td>
<td>Williams Brothers</td>
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<td>PRAY FOR ME (Word 9200)</td>
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<td>IT SHALL BE DONE</td>
<td>Daryl Coley</td>
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<td>22</td>
<td>A TRIBUTE TO JAMES CLEVELAND VOL. 1 (CGI 8530)</td>
<td>Various Artists</td>
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<td>WATCHTOWER (Benson 28151)</td>
<td>Albertina Walker</td>
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<td>MOVE MOUNTAIN (Faith 1800)</td>
<td>R.L. White/Mt. Ephraim Mass Choir</td>
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<td>25</td>
<td>COME AS YOU ARE</td>
<td>Los Angeles Mass Choir</td>
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<td>YOU BROUGHT ME (New Haven 20014)</td>
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<td>A SONG OF CONSECRATION (Shekinah 022058)</td>
<td>Rev. Lawrence Thompson &amp; The Music City Mass Choir</td>
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<td>28</td>
<td>8 I GIVE YOU JESUS</td>
<td>Valerie Boyd</td>
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<td>29</td>
<td>MEDLEY OF PRAISE</td>
<td>Alvin Darling</td>
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<td>30</td>
<td>POWER (Malaco 6012)</td>
<td>The Jackson Southernaires</td>
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### Industry Insight: Gail Hamilton & Choice Management

Gail Hamilton & Choice Management

Gail Hamilton is the president and founder of Choice Management, a Nashville-based artist management and production company. She is also the CEO of Gable Management, a division of Choice Management. Hamilton was previously a partner in Alliance Talent Agency, a talent management company, where she served as chairman. In addition, she is a member of the board of directors of the National Association of Recording Arts and Sciences (NARAS), and she is a former board member of the National Association of Independent Producers (NAIP). Hamilton is also a member of the Nashville Chapter of The Recording Academy, which is the organization that awards the Grammy Awards.

Gail Hamilton & Choice Management founded the Nashville-based artist management and production company, Choice Management. She had no idea that her background in social work and public relations would eventually pave the way for a very successful career in artist management and production.

Hamilton has been involved in the music industry for over 25 years, and she has worked with some of the most successful artists in the industry, including Whitney Houston, Aretha Franklin, and Stevie Wonder. She has also worked with many of the top music producers, including Clive Davis, Jermaine Jackson, and Michael Jackson.

Hamilton is known for her ability to build relationships with artists and their teams, and she has a reputation for being a tough but fair negotiator. She is also known for her attention to detail, and she has a strong commitment to the success of her artists.

Hamilton’s company, Choice Management, has won several awards for its work, including the BMI President’s Award, the ASCAP Vanguard Award, and the American Music Award for Best Regional Artist Management Company.

Hamilton is a strong advocate for the music industry, and she is a member of the Recording Industry Association of America (RIAA), the National Association of Recording Arts and Sciences (NARAS), and the National Association of Independent Producers (NAIP). She is also a member of the Nashville Chapter of The Recording Academy, which is the organization that awards the Grammy Awards.
Midway's Mortal Kombat

Chicago—Mortal Kombat, the new video game from Midway Manufacturing Company, presents the ultimate in martial arts, portrayed with stunning realism on the video screen. The cast of characters includes seven of the finest combatants in the world who possess unique, mythic powers which are continuously utilized in a fight-to-the-finish tournament that is staged in the secret island fortress of Shang Tsung, the notorious warlord.

This game brings to life all of the fury of head-to-head competition as players use an eight-way microwave joystick and five-button controls for kicks, punches, blocks, combination moves, and death-defying secret moves.

In the two-player mode, Mortal Kombat provides a "king-of-the-hill" best two out of three match to determine winners, while single players can pit themselves against all six other adversaries before advancing to a special "mirror" match against their own character. Victory here means a battle against the four-armed mutant Goro and, ultimately, the treacherous Shang Tsung.

Mortal Kombat also incorporates a "test your might" action sequence after every five matches where the objective is to smash through wooden boards, stone, steel, rubies and diamonds.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at 312-267-2240.

Malibu/Acme Merger Signals Union Of Comic Book & Video Game Industries

Chicago—Malibu Graphics Publishing Group, one of the nation's fastest growing comic book publishers, has merged with video game creator and developer Acme Interactive to form Malibu Comics Entertainment, Inc. The new association reportedly marks the first such union between a comic book publisher and video game developer.

Malibu Comics Entertainment has already finalized unique arrangements with Sega, and Sage's Creation (a Sega publisher), calling for the creation of two Sega-Genesis video games based on Malibu Comics' popular comic book series Ex-Mutants and Dinosaurs For Hire.

Under the new corporate structure, Malibu Graphics president Scott Rosenberg and Acme president Bob Jacob will serve as co-chairmen and co-chief executives of the privately-held Malibu Comics Entertainment Inc.

As a result of the new merger, Malibu Comics Entertainment will be in a position to approach video game manufacturers and publishers as a joint licensor and developer able to span the full creative and technical spectrum.
Malibu (continued from page 28)
nological gamut.

The company's arrangement with Sega licensee Sage's Creation calls for the introduction of Ex-Mutants into the marketplace by November of this year. Sega of America will follow with the video game version of Dinosaurs For Hire in February of next year. Both are original Malibu Comics titles which enjoy international popularity.

Malibu Comics Entertainment, Inc. is headquartered in Westlake Village, California. Further information may be obtained by contacting Peter Berk of The Lippin Group (Los Angeles) at 213-965-1990.

Nintendo Stops Games Manufacturing; But Will Continue Supplying Software

CHICAGO—Since the recent departure of most of the members of its coin-op sales staff, Nintendo of America has been the subject of much speculation in the trade regarding its future role in the coin-op industry. The rumors were finally put to rest during the company's July 31 distributor meeting when senior vice president Howard Lincoln made the official announcement that Nintendo of America would discontinue manufacturing coin-op equipment...because this division "had not been profitable for some time."

Also disclosed, however, was the company's intention to continue to supply software systems and, in this regard, Nintendo's Matt Davison gave a review of present and future titles for the Super System. Among the new titles mentioned are: NCAA Basketball; Skins (a golf game); Amazing Tennis and Of This World for the Super System. Additions to the Play Choice library include Ninja Gaiden 3 and Bomber Man. Ocean of America will continue to develop games for Nintendo.

There are numerous software paks currently available for the Play Choice operators along with a growing list of titles for the Super System.

The three-day farewell event was staged at the Four Seasons Hotel in Seattle and, as noted by Howard Lincoln, was Nintendo's way of expressing its gratitude to distributors for their support and friendship.

Gathered at the Super System upright, following the announcement of Nintendo's exit from coinbiz, are company execs: Matt Davison, Kris Holley, Minoru Arakawa, Howard Lincoln and Linda Weber.

At the cocktail party—as the sun began to set—are: C.A. Robinson & Co.'s Ira Bettelman with Peggy, Jon and Joel Kleiman of Pioneer in Wisconsin.

Here's a shot of Chris & Kim Vecchione (l-r) of Mondial-Philly with Debbie & Johnny Bilotta Jr. (Bilotta-NYS) in the Four Seasons lobby.

Pictured at the champagne reception that was held the night before the meeting are: Yoko and Minoru Arakawa (Nintendo prez) with Scott Simmons (Game Sales-Memphis) and Susan Murrman.
Sega Distsribut in Napa, To View New Product Lineup

CHICAGO—The beautiful Silverado Country Club in Napa, California provided the setting for the August 3-5 distributor meeting and new product presentation, hosted by Sega Enterprises (USA). The distributors in attendance were impressed by both the surroundings and the lineup of products revealed by company execs Tom Petit and Ken Anderson.

The all-star cast of games was led by Stadium Cross, the new motorcycle racing simulator which features two moving cycle seats and two monitors; and provides all of the thrilling excitement motocross racing can offer. (Check the 8/8/92 edition of Cash Box for further specifics about this piece.) Next up, was Golden Axe, The Revenge Of Death-Adder, a video that will be available in both dedicated and kit versions. The scenario here focuses on a battle arena that has advanced to the next generation, via Sega's System 32, which creates a sense of realism in a fantasy world. Dynamic play-action—jump kicking, running, riding monsters, and stone slinging—with each stage offering various high-light scenes. Another cast member was Holosseum, Sega's latest hologram game where you have 3-D like characters, controlled by players in judo, karate and kick boxing. This is the conversion for Time Traveler, the factory's initial hologame. Let us not forget redemption equipment, since this is also part of the Sega lineup, which includes Awesome Rat, Awesome Loop and Hi Tension. Operators can buy the cabinet and then switch the playboards according to their needs.

Tom Petit told distsrib that, at this year's AMOA convention, Sega would also be showing a new product that reflects the company's future plans. It is a driving piece called Virtua Racing and it represents the factory's involvement in virtual reality.

Another cocktai party shot. Did we mention the weather was perfect for this outing! Surrounding Angie Anderson are (l-r) Cleveland Coin's Herman Fox and Atlas Dist.'s Ed Pellegrini.

Scenic Napa Valley—what a perfect locale! Betson's Bob Boals (l-r) and Sega USA's Tom Petit are pictured at Sega's welcoming cocktail party.

Even management enjoyed playing the games—and why not! Here we have M. Nakagawa, Tom Petit, Ken Anderson and Brian Kopf showing how it's done at Stadium Cross!
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