Super Bowl To Field Jackson Half-Time Show

RADIO CITY MUSIC HALL and the National Football League have partnered to present Michael Jackson during the half-time show of Super Bowl XXVII, which will be played at the Rose Bowl in Pasadena, Calif., Sunday, Jan. 31, 1993. The game and show will be broadcast via NFL TV network in the United States and also presented in 70 other nations. The half-time show will serve as a platform for Jackson's efforts on behalf of the "Heal The World" campaign, which promotes peace, racial harmony and hope for the future of the world's children, "I can't think of a better way to spread the message of world peace than by working with the NFL and being a part of Super Bowl XXVII," Jackson said.

NFL commissioner Paul Tagliabue said, "The half-time performance presents a unique opportunity for both the NFL and Michael Jackson to send a message of hope and encouragement to people around the world, including the citizens of the Los Angeles area where the game will be played." Calling the planned event "the ultimate marriage of sports and entertainment," Arlen Kantarian, radio city's executive vp of Marketing and Special Events, said: "The show is based on a simple concept—minutes of 'must see' entertainment by the world's greatest superstar during the world's biggest television event."

NARAS Foundation Board Expands; Berk Named Executive Director

By M.R. Martinez

THE NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES (NARAS) has expanded its NARAS Foundation board and named former Hamilton High School Complex principal James Berk the Foundation's executive director. The Foundation is the NARAS conduit for educational, music preservation and human services functions. Berk came to the attention of NARAS through the "Grammys in the Schools" programs and the Coalition for Music Education. Hamilton High was frequently the site of NARAS Music Career Day activities. NARAS president Michael Greene, who has actively promoted ongoing music education and preservation of the art as art, says Berk "brings a very high level of management skills, educational background and dedication to the music arts."

"Jim's talents, combined with a dynamic new foundation board, will be incredible assets to the NARAS Foundation mission to serve as the heart and ophthalmic conscience of our creative and technical music community," Greene says. Berk is credited with managing the largest prep school music market program in the United States. "Education, archiving and preservation, human services and the establishment of the NARAS museum are just a few of the exciting initiatives which continue to underline the Academy's commitment and service to music people," Greene says.

While Berk's strengths would seem to be in the areas of education, he will be coordinating efforts to advance the foundation's goals on diverse fronts. The foundation's MusicCares program is attempting to confront the rising costs of health insurance by working with Pac Fed and Maxi Care, among others, to create a self-paid health insurance program for individuals and groups in the music industry. The program is especially aimed at musicians, songwriters, roadies, sound operators and others in the music community who provide ancillary services to the creative process.

The recording academy has taken on an active role in fighting music censorship. Recently at the New Music Seminar in New York City, NARAS chief Greene, during his keynote speech said, "Music is the primary means of communications between our children and parents, Black America and White America and the status quo and the socially forgotten... while [former LAPD chief] Daryl C. Gates, C.A. and Roxney King's assistants enjoy lucrative publishing contracts, the musicians who deal most directly with contemporary America's injustices and inhumanity run the risk of being silenced."

The new board consists of a who's who in entertainment, ranging from creative shakers to executive movers. The newly-expanded board includes entertainment lawyer Royal Blakeman; Jules Chaikin, president/CEO, Ausep Music; Pierre Cossette, CEO, Pierre Cossette Prods.; NARAS president Greene; Bill Ivey, director of the Country Music Foundation and NARAS Foundation vp; Quincy Jones, president of Quincy Jones Prods.; Mike Melvoin, president of Rush Prods.; Frances Preston, president/CEO of BMI; Al Schlesinger, music business attorney and NARAS Foundation secy./treasurer; Joe Smith, president/CEO, Capitol-EMI Music Inc.; and Jonathan Tisch, president/CEO, Loews Hotels.
SINGLES

RONNIE WOOD: “Show Me” (Continuum 12210-2)
This is the first rockin’ single from the first solo lp by the Stones guitarist in 10 years, Side On This. “Show Me” features the slide technique on guitar that inspired the album cover and also has an acoustic ballad, “A Breath On Me.” Both the album and single are filled with Ronnie’s original artwork on the clever art packaging. Wood produces with Bernard Fowler.

THE B-52’S: “Tell It Like It is” (Reprise PRO-CD-563)
The follow-up single to the new album’s title track, “Good Stuff,” is right in line with the good-time, thought-provoking and emotional moods and party tunes the group is noted for. Although they copied the title from a Langa Page comedy album, the song is sure to hit across their usual formats. In spite of the 25% reduction of the band, there is no noticeable difference in the full-blown 85.32 note Nile Rogers producers.

TREY LORENZ: “Someone To Hold” ( Epic ESK 74420)
If you don’t recognize the name, you at least have already heard Trey’s voice as the featured vocalist on the recent E.P single from Mariah Carey, “I’ll Be There.” Already in the hands of Urban radio, and headed to CHR this week, this soulful R&B ballad has a catchy chorus, and shows all the potential of a career in the making. And why wouldn’t it be?…Trey co-wrote this single with producers Mariah Carey and hitmaker Walter Afanasieff.

BLAINE JOHN CHANEY: “Reckless Heart” (JRS JPS1 988-2)
Out of the same mold that produced acts like the Talking Heads or even Iggy Pop. Blaine John Chaneys’s latest release is an advance single for his upcoming album of the same name. Although the music is rock, with a pop flair, Blaine’s voice is more of a characterization, sort of gimmicky and dated, almost more reminiscent of Bobby Boris Pickett on “The Monster Mash.” Producer is Jim Nipar.

ZAMP NICALL: “Whose Country Is It?” (Neophonic NEO-CD 74/1774)
This folk, jingle-jangle ditty is the first released single from Zamp’s politically inspired album of the same name. Nicall’s Elvis Costelins/Bob Dylan-inspired style on this cut raises good questions. Unfortunately, without the sensitivity or poetry of either of the two, despite the song’s timely message in a collection year, the single probably won’t get much further than the college market. Nicall also helps promote a voter registration as well as co-produces with Robert Festa.

RISE ROBOTS RISE: “If I Only Knew” (TVT 2123-2)
It’s not that the music of Rise Robots Rise is as difficult to categorize as they would like to believe, it just takes more. There’s some energetic hip-hop mixed in with percussive, industrial-flavored funk, a little rock, a vocally diverse blend of rap with a trace of melodic pop and a dose of socially conscious anti-racism. Now if we can just up and dance, y’all. This ethnically diverse act from the Big Apple produced themselves.

ALBUMS

2 LOST SONS: 2 Lost Sons (Savage 77476-50205-2)
This English-based, emerging from the underground group’s debut album on Savage represents the Western invasion of brothers, Pete and Philip Downings’s danceable, alternative-pop sound, ranging in influence from the beatles to the best of earlier British invasions, including the Beatles psychedelic era, to the Clash, Duran Duran, Culture Club, and even U2. First released single, “I Can’t Wait,” is already enjoying college radio success. Produced by Pat Collier.

SOFIA SHINAS: Sofia Shinas (Warner Bros. 9 26997-2)
Canadian-raised, Sofia’s voice is a bit sweet-sounding for 25, and her debut lp features 10 equally tame, self-penned, dance-oriented pop songs—nothing more than a teen club activity and the ’80s disco sound than one would expect from an artist in the ’90s. First single, “The Message,” is a light, yet very appealing track at an early Madonna sound, who is the clearest influential source for most of the material here. Various producers don’t even break the mold.

TOM COSTER: Gatchall (JVC 2015-2)
After logging eight years as keyboardist and co-producer for Carlos Santana, Tom has been putting his solo fusion efforts into about four previous albums, also recording and touring with other jazz instrumentalists, like Steve Smith’s Vital Information. The mix of Tom’s programming wizardry and expression on the keys fills the 11 self-composed and produced tracks with varied aspect and fusion, an ear-pleasing blend of colors, textures and moods.

RHYTHM SYNDICATE: Sex, Life & Love Impact (PTD 1046)
This group boasts of playing live instruments and more mevity on this their 11-cut sophomore lp. There is still a heavy dose of Color Me Badd funk and dance material here, with a serious slant toward sexual content (if you think that’s mature enough). Songs include first single, “I Wanna Make Love To You,” “Just For The Sex,” “Can I Get Naked With You,” and “Sextivity.” Oh, and the bass comes up again on “Little Pussy Cat.” Group founders, Rogers and Durken write and produce.

LUCINDA WILLIAMS: Sweet Old World (Chameleon 61331-2)
Lucinda’s second album of 12 self-written, Southern folk stories are filed with her deeply heartfelt and straight-ahead, acoustic country rock/ blues and personal charm derived from her years of playing folk clubs in New Orleans, Houston, and Austin, despite the fact she lives in Los Angeles. Her songs have been covered by Pat Lowe and Mary-Chapin Carpenter. Williams produces herself along with Curt Morbi and Dusky Wakeman.

TERMINAL POWER COMPANY: Raw Silent, Raw Deep (Beggars Banquet BIC 0763 60609-2)
Terminal Power Company are two blokes from England, John Room and Paul Aspel. These boys are pumping out techno-industrial, dance-thrash in mogadisable disco/rap-grunge. Seattle hits the dance-floor? Curious combination, yes they bet. The day’s first result in the U.K. “Wired” is included on the debut 10-cut lp they term themselves as “hard-edged, psychogenic, dance-inspired, film music.” Curious, different stuff, to be sure. Room and Aspel write as well as produce.

PICK OF THE WEEK:

BOB MARLEY: Songs Of Freedom (Tuff Gong 314-512 280-2)
This four-CD box is a must for any Marley fan for several reasons. First of all, it is the definitive compilation of the reggae master’s entire 15-year career, containing 78 tracks spanning from 1962 to 1980 and an accompanying book: second, only one of the numbered sets will be manufactured. Third, the album is slated for simultaneous release of the critically acclaimed biographical film, Time Will Tell about Marley’s life. Fourth, the set contains material that was only recently discovered. Fifth, the Bob Marley Foundation will donate part of the proceeds from the set to establish a school dedicated to the children left devastated by the civil war in Ethiopia.
CASH

By Lee Jeske

CAETANO II: Continuing a conversation with Brazilian superstar Caetano Veloso:

Cash Box: Do you think that young pop musicians in Brazil have the same sense of musical history that you had? Some say that current Brazilian music is sounding less and less Brazilian, more and more "international."

Veloso: Ummmm, I don't think so. Some of the youngest don't have the historical view that we have, but some do. And I don't think that the music is becoming less and less Brazilian, not at all. Even among those who are more interested in the Anglo-American rock and roll from the '60s on—some young people just grew up listening to English and American music than to Brazilian music. Some of them. But they are Brazilians. And the way they listen to those things is a Brazilian way, and when they try to reproduce, they naturally make a different thing. I have never been really worried about national identity, because we are so helplessly Brazilians.

Cash Box: How do you feel about North America's response to Brazilian music, which kind of comes in waves?

Veloso: Well, when I play I feel good. I don't have any kind of problems, because I have never had any kind of project or plan to try to penetrate the American market. I was not born in the United States, I just realized that some people are just interested in Brazilian music in general, and some are interested in what I do personally.

It's a surprise in a way, because I would think that I do would only be interesting for those who speak Portuguese, at least. But surprisingly some people who don't understand a word of Portuguese get involved, or are interested in what I do. It's a small number of people, but it's interesting for me.

The first time I sang in New York I thought, it's a shame, because the people who don't understand it think it's a senseless, powerless kind of performance. I thought they would find it monstrous, or not readable in any way. But this didn't happen. In fact, I'm discovering why and what people who don't understand Portuguese find in my music. Because they find this kind of unity or unity or character and they respond in a way that surprises me.

But, anyway, I don't think that this means that Brazilian music has a place or a room of its own in the international or American markets. The story of all American market.

Cash Box: Why is that?

Veloso: First of all, because America is such a big and rich country. And American pop music has always been very rich and good. So I wouldn't say that you need anything from abroad. It's as simple as that.

I think Brazilian music is very good, very creative and original, and it's very genuine. It's true that what we make in music in Brazil, what we have always been doing, is real and interesting. And it's very important for our lives in Brazil. And it can be had by anyone in the world, it can please people in France, Germany, the United States or China. I know it can. But for me it's enough that a group of very, very good musicians in America like and respect Milton Nascimento's music. It's enough for me that bossa nova has been such an important kind of style in music, recognized and acknowledged all over the world. And that from a very poor country, such rich things can come out. For me it's enough, for me it's a sign that if we had to do anything for the history of mankind, or for the history of the world, it could be good. If we had to have a major role in the world's history, Brazil could bring a good note to it.

I think it's basically a good sign that we can produce something from such a misery good music. Somehow, from such a poor country, such a rich music. So it's enough for me. I don't think it's a question of competing in the international market with the Americans, or even the English, who don't have that wonderful tradition that you Americans have; I think Brazil has a better tradition in a way, in pop music. So has Cuba.

Cash Box: One of the things that has always impressed me is the cooperation between the different musical generations. How you can record with Joao Gilberto and Paralamas do Sucesso, for instance. You wouldn't see, say, Paul Simon performing with Frank Sinatra and Ugly Kid Joe.

Veloso: For us it's natural. I think we love each other. And I think, maybe not consciously, we have the feeling that Brazil needs us so much, that Brazil doesn't have many other things going on well, as pop music does. Maybe that brings us all together.

By Randy Clark

IT'S A FAMILY AFFAIR: You don't see this kind of act popping up very often. Especially since they canceled the Ed Sullivan Show. But then Ed would have been proud to have put this act onto his stage. Still, the music business in the '90s has a penchant for, or at least a fascination with, the exploitation of youth (New Kids, TLC, Kris Kross, etc.).

None of which comes as close in actual novelty as this family from Tucson, Arizona, in which Mark Babini and his four young sons pump out a rockin' set with more sophistication and flair than you could imagine, without seeing them live. Leave it to the wizards in the record business to jump in and put out an album right away (looking for a November release on Cry Baby Records, a custom label started by manager, Doc McGhee). Fine, they'll need it eventually. But just like any recorded act in the market, an album doesn't prove the act can play live, and the Babini boys making up the group, LIL Willie, do play live, which is specifically wherein the novelty lies.

LIL Willie plays the blues, not surprising considering the repetition of 62-bar, but what is surprising, is the feel of which these kids have developed in playing them. Most outstanding is eldest son and frontman Keno, whose dexterity on the guitar is what dropped the jaws of the industry crowd assembled at the Troubadour in West Hollywood last Tuesday night. Most of those in attendance had a basic idea going in of what they were about to see from the invitations, "Okay, another kid group... did you say these guys play blues?..." and most of those who weren't at the Sony relocation bash showed up. Sure there were smiles when the band hit the stage. Yeah, it's cute, but that wears off. Eventually, it does come down to brass tacks, and it was Keno's guitar work that kept the audience interested. He amazingly handles the double duty of singer and axeman almost effortlessly. Who knows? When his voice changes, we may have another Eric Clapton on our hands... we'll see...

COMEDIANS FOR SAM KINISON gathered at the Celebrity Theater in Anaheim to perform in a tribute/fundraising event for the comedian whose untimely death at 38 in an automobile accident April 10, left his estate insolvent. Hosting the show (to be aired on FOX Television at a future date) was Rodney Dangerfield, whose "discovery" of Sam included having him make a guest appearance on an HBO comedy special, which ultimately launched Kinison's career. The show features clips of some of Sam's best work, as well as inspired performances from a host of comedy talent, who were close to Kinison.

Sam's brother and manager, Bill, who was at his side at his death, came to the rescue by organizing the laughfest, which included comedians Robin Williams, Richard Belzer, Jim Carrey, Judy Tenuta, Pauley Shore, Lenny Clark and others. Bill is also planning a book on the life of his late brother. Publisher and release date are to be announced. Sam has three comedy albums out, Louder Than Hell, Have You Seen Me Lately?, and Leader Of The Banned... Next week...
TALENT REVIEW
Oscar Brown Jr.
By Robert Adels

JAZZ BAKERY, LOS ANGELES, CA—There are two kinds of people in the world: those who have never seen Oscar Brown Jr., and those who worship him.

In a sold-out return engagement at L.A.’s legendary jazz/rock/hip-hop venue, the sixty-something Oscar displayed all the reasons why he is loved as he exhibited the energy of a young man with many more years.

This African-American dynamo has been making his own brand of jazz/theater/fusion music ever since the release of Sin & Soul—his 1960 debut Columbia album that provided three of the highlights of his Jazz Bakery set:

Both "Signifyin’ Monkey" and "I Was Cool" use humor and storytelling to shed light on the jealousies and frustrations of everyday life. "Rags And Old Iron" is a numerically-chosen strip of a ghetto back-alley that’s both devastating and nostalgic. In each case, Brown takes the concept for a potential novelty of "preachy" song and transforms it into a full-fledged jazz musical in miniature.

It’s no wonder that Brown’s debut was greeted with multimedia raves. Jazz critic Nat Hentoff labeled him "authentically hip." Broadway’s Dorothy Kilgallen called him a "new genius in theater," after Allen raptured her with "no one has impressed me more...."

It’s tough to live up to that kind of early hype. His Broadway shows have had long set house records and his jazz records have rarely crossed over onto the pop charts. Yet the joyous integrity of the best of his work, whether for TV or stage, has since granted Oscar Brown Jr. legendary status in the entertainment community.

Missing from this set were such Brown-penned classics as "Dat Done" (co-written with Bobby Timmons) and "Work Song" (a collaboration with Nat Adderley). But magically taking their place were new songs from this composer’s musical-in-progress, Journey Through Forever.

Two examples were strong enough to serve as set openers. Both "New Wrinkles" and "Memory Lane" deal with growing older in a world fixated on youth. But through refreshing and humorous insight, they let Brown play Janus for the entire Baby Boom generation—simultaneously looking forward and backward for us all.

Even the hearing-impaired can appreciate Brown’s performance of "Hazel’s Lips," wherein his expressive body language competes for your attention with his eternally clever rhyme schemes. His vibrant vocalize on Charlie Parker’s "Billy's Bounce" is as riveting as any Manhattan Transfer showstopper. Young rappers could take some mature cues from his naughty-but-catchy cappella spoken word "Ladies’ Man."

Brown ended with a standing-ovation performance of his most famous copyright, "The Snake" (Al Wilson’s first hit). But if there’s any justice in the musical world, America will be just so embrace Brown’s new material.

Considering he’s sung everywhere from Harlem’s Apollo to London’s theater district, it’s an international scandal that Oscar Brown Jr.’s catalog is presently out of print in the U.S. His fans have been screaming for CD versions of his Columbia, RCA, PolyGram and Atlantic albums for too long. Let’s hope the major label archivists listen up while this great artist is still in his prime. (That should give these A&R guys 30 more years to wake up and smell the hot Brown coffee.)

TALENT REVIEW
Wayne Newton
By Lamar Williams

WAYNE NEWTON, LAS VEGAS, NV—After months of touring, superstar entertainer Wayne Newton recently returned to the town that has helped him to become known as the new "King," Las Vegas. Just like the other "King," Wayne Newton uses the “2001” theme to come on stage. But Wayne uses it to the hilt, "landing" in a huge spaceship, donned as an astronaut landing on the moon. This might be the most exciting live show I have ever experienced. Newton’s style of working the audience is unmatched by any other performer. After his opening number, he received two standing ovations! Most other entertainers are lucky to get that in one night! Also, unlike anyone else I have ever seen, he started getting bombarded by requests from the audience, and then proceeded to sing every one of them! Newton also freely joked with the crowd, and some of his ad-lib remarks had the audience in an uproar, proving that he has a great comedic sense as well.

As it has been for the last several months, Newton was joined on stage by premiere gospel entertainer Bobby Jones, with his group, New Life. Jones and the group provided terrific background vocals for Wayne on such standout numbers as "Higher And Higher" (which resulted in a five-minute standing ovation) and Newton’s latest hit single, "The Letter" (his heartrend- ing ballad about his long-time friend, Elvis). The "Help Me, Lord" chorus of the song took on a spiritual flavor with Jones and New Life backing Wayne.

This show was a marvelous experience for me. Wayne Newton is one entertainer that everyone needs to see. His talent and showmanship are truly unique. There is no musical category in which he can be placed. He is truly a superstar in every sense of the word.

TALENT REVIEW
Melissa Etheridge
By Hilarie Grey

UNIVERSAL AMPHITHEATRE, LOS ANGELES, CA—For someone who spends so much of her time singing about the searing pain of heartbreak, Melissa Etheridge (Island) certainly has a great time on stage. Her songwriting and the talent of her band can certainly be a source of inspiration, captivating her hometown crowd.

It quickly became apparent that long blonde tresses weren’t the only new development for Etheridge, as she delivered material from her latest album, Never Enough. Opening with the brassy, spirited “Ain’t It heavy," which was originally a solo blues song, she displayed a new

mastery of nuance. This was a set that succeeded by taking chances—the intimate quartet setting of "Place Your Hand" (featuring soaring cello accents by actor/musician Dermot Mulroney) made a beautiful contrast to Etheridge’s raspy voice, and the hushed, understated opening of "The Boy Feeds Strange" moved like a wandering thought, reinforcing its theme of concern for a friend who has grown distant.

Another surprise in Etheridge’s two-hour-plus set was her incorporation of dance rhythms, used to great effect on a funky reworking of her ode to strength and independence, "Brave A Man’s." Heavy bass and eerie synthesizer textures also grounded the psychedelic “2001,” and the atmospheric “Dance Without Sleeping,” both of which meandered just a bit too long.

There was no shortage of all-out, straightforward rock either, with extended playout versions of powerful tunes like “Chromat Plated Heart” and “Let Me Go.”

The band gave a chance to flex its muscles (a spirited guitar/bass duet between Etheridge and Kevin McCormick worked particularly well), and Etheridge’s voice the opportunity to soar. A string of blazing guitar numbers, including terrific versions of "Must Be Crazy For Me" and the hit "Bring Me Some Water," brought the regular set to a rousing conclusion.

Etheridge, who worked her guitars so hard that the roadies appeared to be BP-ing broken strings, joined the band in a circle around the drum kit for some charming group percussion, and raced around the stage, obviously energized by the appreciative audience.

Talented opener Jeffrey Gaines (Chrysalis) offered a more experimental and solo acoustic set, that bridled with highly personal commentary. Particularly moving were "Hero In Me," lamenting apathy and self-doubt, and "Draw Me," coming from a pregnant woman’s perspective.
Still Stiff
As Hell
By John Carmen

IT SEEMS ABSOLUTELY INCREDIBLE that only 17 years back, there were virtually no rock indices, given the unbelievable proliferation today. But those were different times, and the market was relatively centered, meaning that most folks shared enough of the tastes that the majors could satisfy them all.

By 1976, this was more or less all over, even if the majors weren't ready to roll over and capitulate. The opening salvo in the U.K. was fired by Stiff Records, founded by Jake Riviera and Dave Robinson.

During the 70s, when rock music was about for a bit of comic rocking the Ozone Dog Band and is now managing Warner Bros. recording artist John Wesley Harding.

'There were bigger industries then, like Island, Chrysalis or Charisma. But now, you'd call them small majors, and the only reason they were considered independent was that they were self-distributing. But their music was only slightly left of center.'

Into the break stepped the Stiff crew, unleashing profoundly wacko records (all of which are considered "classics" now, of course). "The first punk single. 'New Rose,' by the Damned came out on Stiff," informs Coulson. "No one else would put it out. That and Nick Lowe's first few singles and P.I. In fact, when Jake Riviera played me a tape of Elvis Costello's 'Less Than Zero,' and told me I had to check this guy out, I thought it was Nick under a pseudonym. How wrong I was!"

Stiff managed to rack the feathers of the music business in England with little trouble. "All of our catchy songs were written by Jake," says Coulson. "You know, like, 'If It Ain't Stiff, It Ain't Worth a 'K' and all.' But when the company splintered, and Riviera, Lowe and Costello went off to form Radar, it was all over. 'We had some huge hits, but what happened then happens now, too,' says Coulson. "As soon as our acts were proven hits, the majors snapped 'em all up.'"

The last "decem" act on Stiff, in Coulson's opinion, was Madness, in 1981. All of which saddens Coulson. "I don't know how we'll ever see anything like Stiff again," he laments. "I mean, there's just not too much adventurous music out there, just this hopeless, all-rap s**t, which I think has ruined the music. Of course, I'm old, and what the hell do I know anymore?"

The best of Stiff has recently been re-issued by Rhino in the U.S., and it's one of the finest box sets ever in terms of depth. From Nick Lowe's pub-rockin' 'Heart of the City' to the latter-day synth-pop of the Belle Stars, as well as all of the lunacy in between (like Ian Dury's incredible early singles, Wreckless Eric's classic "Whole Wide World" and the how-did-we-miss-them-the-first-time-and-genius-of-ones like Mick Farren's "Let's Loot The Supermarket Like We Did Last Summer"), for a label full of goof-offs and misfits, at the business and artistic end, Stiff's irreverence is a breath of fresh air today.

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LOOK OUT FOR THE MUSIC 1994 EP EXPLOSION OF
ROW BIOS TAPES
A PRODUCT OF THE TMG ENTERTAINMENT & MUSIC GROUP

COMING SEPT 30TH

ON ROC - A - DISC - RECORDS & TAPES
When this photo was taken these guys were called the Jazz Crusaders, but jazz wasn’t a popular word in those days, so they soon became just the Crusaders. Many of their albums were for MCA and now GRP has placed 31 on a beefy three-CD set, *The Golden Years*. Fusion history?

**FUSION HISTORY!** In our weird disposable age, all you have to do is hang around for a couple of years to be considered a classic.

Antiques used to mean things that were 75 to 100 years old. Victorian armchairs, early American armories, Civil War tools. Go to an antiques store now. What do you see? Charlie Weaver winder bar toys, Jerry Mahoney dolls, Peter Max posters, all sorts of not-so-old junk. Nick at Nite, which tells us it preserves our television heritage, has now moved from the black & white era to Mary Tyler Moore. Vintage cars now mean 72 caddies.

We used to only celebrate events on their 25th or 50th anniversary, but we have no time for that now—every week the 20th or 40th anniversary of something or other is trumpeted by somebody or other. Rhino Records, which used to package up the pop music of the 50s and early 60s, is happily assembling sets of ‘70s and ‘80s hits; there are historical boxed sets of punk rock bands. The era of America is, “We want nostalgia! We want nostalgia! We want nostalgia!” Everybody’s interest in yesterday (almost literally, yesterday) makes you think that the 50s and early 60s, in a way, are as popular as the 30s and early 40s.

Jazz marched steadily along until the 70s, and the march went something like this: A form of jazz (say New Orleans jazz) would be supplanted in popularity by a newer, more rebellious, youth-driven form (say swing). Fans of the former (including early jazz critics) would say it’s all a matter of taste, the latter by time another new, rebellious, youth-driven form came along (say bebop), the last wave would have been embraced and accepted. By the time free jazz got everybody’s hackles up, bebop was old hat, was “mainstream” (although that term was coined by critic Stanley Dance). Done. To separate swing jazz from bebop, which loathed and loathed to this day), by the early 70s, John Coltrane was considered a jazz legend by one and all.

Etcetera.

And then fusion came along. Nobody liked fusion except listeners. Jazz critics didn’t like fusion when it arrived and never accepted it. Ever. And they had a point—fusion was made by jazz musicians who wanted to add elements of rock and pop, but a lot of it smelled funny, a lot of it had the whiff of commercialization, something no other jazz form had ever exhibited so blatantly. It was hard to believe at the time that jazz players like Joe Zawinul and Tony Williams and Chick Corea really wanted to play that stuff. The fans of fusion winced, the fans of jazz who were jazz fans, whose record collection spread far enough to the left to embrace Weather Report. John Coltrane had returned to freedom, though a number of them became real jazz fans, as they followed the musical thread backwards. Chick to Miles to Bird... Few jazz fans’ collections spread far enough to the right to embrace fusion. And jazz critics didn’t know what to make of it and didn’t like it. They were the most of the musicians, even those who played a music rock fusion weren’t savvy enough to get rock musicians to join them half way (although Jimi Hendrix, Carlos Santana and others were more willing to try), so it wasn’t a fusion, really, but just a change of instruments (electronic pianos, synthesizers). It was a fusion in the way acoustic pianos always did.

But that was 20 years ago, meaning we’ve come far enough along to look at fusion from a (high) historical perspective and (begorrah!) it all sounds okay. Why? Because a lot of those guys were really playing! Why else? Because jazz music is crap that overtook it was coming from the other side—it was essentially made by pop musicians who didn’t give a damn about improvisation—and it was made up of a lot of watery, soupy nursery. Listen to Weather Report and then listen to Nat. See?

Melttdown: *The Birth of Fusion*

is coming out from Rykodisc, a single-70-minute CD of heavy duty, early 70s Columbia Records fusion, and its eight songs make a case that some music was going on here (as does Columbia’s reissuing of the original albums). Herb Ellis Hancock’s “Chameleon,” Miles Davis “Miles Runs the Voodoo Down” (from the seminal *Bitches Brew*), Tony Williams “Snake Oil” and, the Mahavishnu Orchestra’s heartstopping “The Noonward Race” (Warner Bros. 26955) have a lot of things to say. Its sleeves are covered, before the interested greats of jazz could collaborate with the interested greats of rock, seeing if there really was a fusion in there somewhere. Jazz fans and critics never embraced it, so they never encouraged it to grow and didn’t.

One day some mad musical scientist will gather the forces of jazz and the forces of pop music and touch them together to create something wonderful (instead of, as in the case of that Miles Davis/Easy Mo Bee collaboration, it being something miserable). In the meantime, the “classic (gulp) fusion of the early 70s turns out to be another form of jazz after all. If you can stomach the sound of the electric piano, there’s plenty of music in there.  

**TOP 40 JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Here’s to Life</em></td>
<td>Shirley Horn</td>
<td>Verve 511879</td>
<td>1967</td>
</tr>
<tr>
<td>2</td>
<td><em>Do Care</em></td>
<td>Miles Davis</td>
<td>GRP 9625</td>
<td>1982</td>
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<tr>
<td>3</td>
<td><em>Blue Interlude</em></td>
<td>Wynton Marsalis</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
</tr>
<tr>
<td>4</td>
<td><em>Secret Story</em></td>
<td>Pat Metheny</td>
<td>GRP 9625</td>
<td>1982</td>
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<tr>
<td>5</td>
<td><em>Goin’ Back to New Orleans</em></td>
<td>Dr. John</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
</tr>
<tr>
<td>6</td>
<td><em>Heaven and Earth</em></td>
<td>Al Jarreau</td>
<td>GRP 9625</td>
<td>1982</td>
</tr>
<tr>
<td>7</td>
<td><em>GRP All-Star Big Band</em></td>
<td>GRP 9625</td>
<td>GRP All-Star Big Band 5</td>
<td>1982</td>
</tr>
<tr>
<td>8</td>
<td><em>UPFRONT</em></td>
<td>David Sanborn</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
</tr>
<tr>
<td>9</td>
<td><em>ALL THE WAY</em></td>
<td>Jimmy Scott</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>10</td>
<td><em>Just an Illusion</em></td>
<td>Najee</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
</tr>
<tr>
<td>11</td>
<td><em>Haunted Heart</em></td>
<td>Charlie Haden Quartet West</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>12</td>
<td><em>Cool</em></td>
<td>Bob James/Earl Klugh</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>14</td>
<td><em>Everette Harp</em></td>
<td>Everette Harp</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>15</td>
<td><em>Ballard and Blues Master</em></td>
<td>Joe Williams</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
</tr>
<tr>
<td>16</td>
<td><em>Turning Point</em></td>
<td>Kevin Eubanks</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>17</td>
<td><em>Testifyin’</em></td>
<td>Roy Hargrove</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>18</td>
<td><em>The Vibe</em></td>
<td>Dianne Shuur</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>19</td>
<td><em>Born Again</em></td>
<td>Tom Scott</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>20</td>
<td><em>3 Day Weekend</em></td>
<td>Kim Pensil</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>21</td>
<td><em>Do I Ever Cross Your Mind</em></td>
<td>George Howard</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>22</td>
<td><em>Re-Birth of the Cool</em></td>
<td>Gerry Mulligan</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>23</td>
<td><em>Reflections</em></td>
<td>Bob Downes</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>24</td>
<td><em>Que Autografa</em></td>
<td>John McLaughlin</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>25</td>
<td><em>Midnight Sun</em></td>
<td>Herbie Mann</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>26</td>
<td><em>Heads Up</em></td>
<td>Dave Weckl</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>27</td>
<td><em>Three Wishes</em></td>
<td>Spyro Gyra</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>28</td>
<td><em>Fourthplay</em></td>
<td>Fourplay</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<td>29</td>
<td><em>From the Soul</em></td>
<td>Joe Lovano</td>
<td>Warner Bros. 26940</td>
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<td>30</td>
<td><em>The Brasil Project</em></td>
<td>Toots Thielemans</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<td>31</td>
<td><em>No Borders</em></td>
<td>Don Grusin</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<td>32</td>
<td><em>Keep it Right There</em></td>
<td>Marion Meadows</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>33</td>
<td><em>Weekend in Monaco</em></td>
<td>The Rippingtons</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<td>34</td>
<td><em>This Is a Recording</em></td>
<td>FLIM and the BB’s</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>35</td>
<td><em>Benny Rides Again</em></td>
<td>Eddie Daniels &amp; Gary Burton</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>36</td>
<td><em>Heart of Gold</em></td>
<td>Ellis Marsalis</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<tr>
<td>37</td>
<td><em>Indian Blues</em></td>
<td>Donald Harrison</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
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<td>38</td>
<td><em>Keep My Axe</em></td>
<td>Al Dimeola</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
</tr>
<tr>
<td>39</td>
<td><em>To Diz, with Love</em></td>
<td>Dizzy Gillespie</td>
<td>Warner Bros. 26940</td>
<td>1982</td>
</tr>
</tbody>
</table>
UK

By Chrissy Iley

JIM: The rain held off in this part of Staffordshire for most of the afternoon, until just before James came on stage. For a group used to career setbacks and known for its doggedness this was but a minor blip.

Among the crowd, plastic Alton Towers theme park and James rain covers abounded, but there were also the couldn't-care-less element who stuck to their short sleeves. There was another form of rain throughout the show—half-filled plastic beer bottles (for added velocity) were hurrying everywhere. Singer Tim Booth pleaded to little avail for it to stop. “Teddy bears and clothes only, please, before someone gets hurt.” There were plenty of casualties at the front of this naturally sloping arena, pulled out of the crush sometimes without shoes or even trousers and taken to safety.

Whatever its merits as a theme park, Alton Towers does not look like it will ever add “legendary rock venue” to its masthead. But the difficulties only highlighted the fact that James possesses stalwart follow-you-anywhere fans. They seemed evenly split between the serious types who take Booth’s lyrical intensity to heart and the boys and girls who like the choruses.

Though a handsome enough stage, one missing feature was a giant video screen. Maybe they are predictable, but with the elements against us it would have helped the 25,000 crowd warm to the concert a little.

A few hits, like “Born of Frustration,” came early on and the show seemed to be overcoming the odds. But it dipped and rose like one of the theme rides, sustaining tension only to let it slip.

Booth looked frozen in a silvery grey shirt, maybe that’s why his bones seemed to shake as he rattled his frame. He was forced to put on a glittery red and grey patchwork jacket, presumably to avoid hypothermia.

After an hour, the anthems were joined: “Ring the Bells,” “God Only Knows,” topped by “How Was It For You?” I could literally feel the temperature rise via the body heat of the people dancing and clapping around me.

But then it was awkwardly over and the group went off stage. The crowd only wanted a good time, and with the band in the wings they started to sing “Sit Down” on their own. Two encores later they got their wish.

With the sun down the stage was in a brilliant glow of oranges and reds. The sense of identity “Sit Down” celebrates was manifest all around me. But for too much of the show it was as if James were afraid to harness the crowd’s energy. However much they may talk about imminent superstardom, James’ feet are still stuck in the mud of indieland.

NEWS FROM JAPAN

THE NUMBER OF CD PLAYERS per household in Japan as of March 1992 rose 6.5% over comparable month in 1991 according to The Economic Planning Agency which conducted a survey on the state of consumers purchasing durable consumption goods. It revealed that 47.5% of all households possessed CD players by end of March ’92. Same survey showed 13.9% of all households increased expenses for music entertainment, including concerts, during same time period. 9.4% reported decreased expenses for same.

TOTAL REVENUES OF NIPPON COLUMBIA for fiscal ’91 (April 1, 1991 to March 31, 1992) were $781 million, 0.4% down from the prior fiscal year. Net income after taxes was $22 million in the red, the company reported. Breaking it down: the record section offered up $488 million, up 11%; Audio hardware section was down 3.1%. According to the company hardware section brought total revenue into the red. In the record section, CDs accounted for 36.37% over the term with $206 million, 53.2% of the total. Video software and music tapes were 11% and 12% down respectively. Video softwares were $112 million while music tapes showed $61 million.

LOCAL 45s TOP 10

TWLW

1 1 NAMIDA NO KISS (Victor)...Southern All Stars
2 2 ASAI NEMURI (Pony Canyon)...Miyuki Nakajima
3 4 YOU’RE THE ONLY (Sony)...Masatoshi Ono
4 3 SHURA RA BANBA (Pony Canyon)...Hikaru Genji
5 - MEET ME (Pony Canyon)...Hikaru Genji
6 5 GLASS NO MEMORIES (Sony)...Tube
7 9 AFRICA NO CHOU (Sony)...Ebi
8 8 MATA AERU (Apollon)...Klx.S
9 - KOEO KIKASETE (Pony Canyon)...Shizuka Kudou
10 10 JEALOUSY O HOHOEMINI KAETE (Toshiba EMI)...Kouji Yoshikawa

LOCAL CDs TOP 10

1 - TMN. COLOSSSEUM 1 (Epic Sony)...TMN
2 - TMN. COLOSSSEUM 2 (Epic Sony)...TMN
3 - ONE (Toy Factory)...Jun Sky Walkers
4 1 SINGLES 1987-1992 (Sony)...Princess Princess
5 2 KIMIWA BOKUNO TAKARAMONO (WEA)...Takayuki Makihara
6 4 OCTAVE (Sony)...Komekome Club
7 3 FROM YESTERDAY (Victor)...Keisuke Kuwata
8 5 SWEET 16 (Epic Sony)...Motoharu Sano
9 - TECHNO BIBLE (Alfa)...Y.M.O.
10 7 NOURYOU (Sony)...Tube
LaFace/Arista recording act TLC, whose debut album Ooooooh...On The TLC Tip has gone platinum, recently visited the set of MTV's Face To Black to promote their new home video, Ooooooh...On The Video Tip. Pictured are (l-r): Left-Eye and T-Boz of TLC; Todd 1, host of Fade To Black; show producer/director Norman Champion; Chilli of TLC; and Traci Jordan, MTV vp of talent relations.

FIT FOR A KING: Blues Master B.B. King is sending out 1992 and bringing in next year with a solid bang. After he finishes headlining the five-week, 29-concert Blues Music Festival in the U.S., King on Sept. 25 will embark on an international tour that begins at the Mexico City Jazz Festival and then travels back to the States for the Monterey Jazz Festival and on to South America and Europe. King is also going to be featured in a dramatic role and will play music in the Sonne Wortmann film Run Of Hearts. King's music will also be featured on the Sony Music soundtrack. The singer/guitarist's DCL Music Video three-volume instructional series on blues riffs continues to be a top seller and DCL plans to release a special instructional guitar companion book. Long live The King.

R & B LATEST NEW SOLOIST
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By M.R. Martinez

A BARRAGE OF ADVERTISING to promote the upcoming HBO/Woodstock One exclusive simulcast of Michael Jackson in Concert in Bucharest has been launched by both companies. Westwood One spokesman Steven Yampano said that the radio syndicators and HBO are sharing space in and affixing each other's logos to print ads in trade and consumer press, while both the cable television network and Westwood One will be promoting the Oct. 10, two-hour simulcast from Bucharest, Romania. "We'll be doing 'drop-in' spots on all of our CBR programming, including Casey's [Kasem] Top 40," Yampano said. This will be the first major entertainment event to be originated from Bucharest, where Jackson is scheduled to present a substantial gift from his Heal The World Foundation. An organization created to disburse funds to charities worldwide that benefit children. The Jackson show could join successful HBO/Woodstock One simulcast ventures featuring the likes of Madonna, Whitney Houston and Paul Simon. HBO will do on-air promotion as well as featuring spots much the same way they did with the promotion for the Madonna special.  

THE RHYTHM & BLUES CASH BOX SEPTEMBER 19, 1992 11

TOP 75 R&B ALBUMS

CASH BOX SEPTEMBER 18, 1992

1. FUNKY DIVAS (EastWest/Aco 79122) En Vogue 23
2. BOOMERANG (Original Motion Picture Soundtrack) (LaFace/Arista 20000) Various Artists 28
3. TOOTALLY KROSSED OUT (RuffHouse/Columbia 48710) Kris Kross 21
4. BACK TO FRONT (Motown 743693330) Lionel Richie 16
5. UNPLUGGED M-TV (Columbia 52759) Mariah Carey 12
6. THE R'S (Live & Perfect) (Columbia 51996)XCLan 7
7. XODUS (Polish/Archway) 11
8. FOREVER MY LADY (Uptown/MCA 10119) Jodeci 8
9. 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21992) Various Artists 9
10. COMFORT ZONE (Wing/Mercury 643522) Vanessa Williams 10
11. DANGEROUS (Epic/5400) Michael Jackson 11
12. F.U.DON'T TAKE IT PERSONAL (Jive 41470) Fu Schnickerts 12
13. THE WOMAN I AM (Warner Bros. 26906) Chaka Khan 13
14. I BETCHA (Motown 53072) Shonie 13
15. OOH OOH ON THE TLC TIP (LaFace/Arista 20000) TLC 13
16. REAL LOVE (Artista 18679) Lisa Stansfield 16
17. KEEP IT COMIN' (Elektra 61218) Keith Sweat 17
18. MEAN PEOPLE OF LONDON (RuffHouse/8795) 18
19. INNER CHILD (Motown 53092) Shonie 19
20. PRIVATE LINE (EastWest 91777) Gerald Levert 20
21. TIE V.I.N. (Qwest/Warner Bros. 26921) Tevin Campbell 21
22. 3 LEGGED QUIT (Capitol 98151) Hammer 22
23. CHICAGO PULSERS (Capitol 11633) Mafioso 23
24. MO' MONEY (Original Motion Picture Soundtrack) (Perspective/EMI 1004) Various Artists 27
25. DEAD SERIOUS (AcoEastWest 91627) Das EFX 23
26. DONT SWEAT THE TECHNIQUE (MCA 10556) Eric B. & Rakim 26
27. COOLIN (REHARMONY) (Warner Bros. 25 68)
28. MACK DADDY (Def American 26765) Sir Mix-A-Lot 28
29. CYPRESS HILL (RuffHouse/Columbia 47899) Cypress Hill 29
30. BURNIN' (MCA 10549) Patti Labelle 30
31. RADIO GIGON (Virgin 36188) 31
32. EMOTION (Columbia 47900) Mariah Carey 32
33. ALYSON WILLIAMS (EMColumbia 45417) Alyson Williams 33
34. WHAT THE 411 (Uptown 10681) Mary J. Blige 35
35. LOVERS LANE (Motown 53042) M.C. Braine 34
36. XXI STAND UP (Capitol 11633) Prince 36
37. HOUSE OF PAIN (Sonny Boy 1065) House Of Pain 36
38. 2ND II NONE (Profile 4148) 2nd II None 37
39. JOE PUBLIC (Columbia 46828) Joe Public 39
40. HERE I GO AGAIN (Atlantic 82592) Glenn Jones 40
41. DEEPFELD (Atlantic 82939) Trapp 41
42. TIME FOR LOVE (Capitol 48485) Freddie Jackson 43
43. LOW END THEORY (Jive 41841) A Tribe Called Quest 42
44. 3 PACALYPSENOW (Interscope/Atlantic 7167) 3 Pac 44
45. RHYTHM OF THE SHREDDER (Motown 53072) MC Breed 45
46. CHECK YOUR HEAD (Capitol 99638) The Beastie Boys 47
47. STILL IN LOVE WITH YOU (Pendulum/Elektra 612371) Ms. Latina 48
48. MR. SCARFACE IS BACK (Priority 51768) Scarface 49
49. VOLURE III JUST RIGHT (Virgin 1917) Fraser 51
50. FINALLY (EMC Columbia 46828) CeCe Peniston 50
51. ACT LIKE YOU KNOW (Fonti/Atlantic 7101) MC Lyte 50
52. DEEP COVER (Original Motion Picture Soundtrack) (Epic/ZK 75300) Soundtrack 52
53. MECCA AND THE SOUL B (Elektra 6048) Pete Rock & CL Smooth 54
54. DIFFERENT LIFESTYLES (Capitol 92078) BeBe & CeCe Winans 55
55. AFFAIRS OF THE HEART (MCA 10556) Jody Watley 56
56. HEAVEN AND EARTH (Reprise 26049) Al Jarreau 59
57. AINT A DAMN THING CHANGED (Virgin 14162) Nice & Smooth 57
58. WHITE MEN CAN'T JUMP (Original Motion Picture Soundtrack) (Epic/86441) Riff 58
59. DAILY OPERATION (Chrysalis 21910) Gang Starr 60
60. ME AT LARGE (Motown 53042) MC Breed 61
61. KEEP IT GOIN ON (Jive 41474) Five 62
62. THROUGH EYES OF LOVE (Warner Bros. 26730) Through Eyes Of Love 62
63. UNFORGETTABLE (Elektra 61049) Natalie Cole 63
64. SEX AND VIOLENCE (Jive 41470) Boogie Down Productions 64
65. RAW AS EVER (Elektra 47370) 66
66. APOCALYPSE 91...THE ENEMY STRIKES BACK (Def)Clama/Columbia 47374) 67
68. WOLF IN SHEEPS CLOTHING (Mercury 84360) Public Enemy 68
69. WE'RE GONNA OOF (Priority 26049) Clay D. & The HumaniTiger 69
70. PAY ME TO YOU (Atlantic 53318) SKYY 70
71. PAID THE COST (Ruthless/Profile 57181) Penthouse Players 71
72. POISONOUS MENTALITY (Motown 53092) Poison Clan 72
73. THE KING OF BASS (Jive 46804) Bass Petrol 73
74. CHICAGO PULSERS (Warner Bros. 25 68)
75. COLOR ME BADD (GB 46429) Color Me Badd 75

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CASH BOX SEPTEMBER 19, 1992 11
## CASH BOX CHARTS
### TOP 100 R&B SINGLES

**CASH BOX • SEPTEMBER 19, 1992**

**#1 SINGLE:** Bobby Brown

<table>
<thead>
<tr>
<th>#1</th>
<th>HUMPIN’ AROUND (MCA 54344)</th>
<th>Bobby Brown</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>MONEY CAN’T BUY YOU LOVE</td>
<td>Ralph Tresvant</td>
</tr>
<tr>
<td>3</td>
<td>I COULD USE A LITTLE LOVE</td>
<td>Freddy Jackson</td>
</tr>
<tr>
<td>4</td>
<td>END OF THE ROAD</td>
<td>Boyz II Men</td>
</tr>
<tr>
<td>5</td>
<td>JAM</td>
<td>Michael Jackson</td>
</tr>
<tr>
<td>6</td>
<td>SLOW DANCE</td>
<td>R. Kelly/Public Announcement</td>
</tr>
<tr>
<td>7</td>
<td>GIVE ME YOUR HEART</td>
<td>Babyface feat. Tion Braxton</td>
</tr>
<tr>
<td>8</td>
<td>YOU KNOW WHAT I LIKE (Torrer Bros. 1990)</td>
<td>Earl King</td>
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<td>THE WAY LOVE GOES</td>
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<td>I’VE BEEN SEARCHIN’</td>
<td>Glenn Jones</td>
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<td>JUST MY LUCK</td>
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<td>YOU CAN MAKE THE STORY RIGHT</td>
<td>Chaka Khan</td>
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<td>SOMEBODY’S BEEN SLEEPIN’ ON</td>
<td>Gary Brown</td>
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<td>THEY REMINISCE OVER YOU</td>
<td>Pete Rock &amp; C.L. Smooth</td>
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<td>SHE’S PLAYING HARD TO GET</td>
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<td>MR. LOVERMAN’S SONG</td>
<td>Shabba Ranks</td>
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<td>Naughty By Nature</td>
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<td>BRAINSTORMING</td>
<td>M.C. Brains</td>
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<td>USE ME (Aco/EastWest 64528)</td>
<td>Men At Large</td>
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<td>KEEP ON WALKIN’ (A&amp;M 19946)</td>
<td>CeCe Peniston</td>
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<td>REAL LOVE</td>
<td>Mary J. Blige</td>
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<td>22</td>
<td>GIVING HIM SOMETHING HE CAN</td>
<td>En Vogue</td>
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<td>23</td>
<td>THE DOO BOP SONG</td>
<td>Miles Davis</td>
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<td>24</td>
<td>CROSSOVER (RAL 51713)</td>
<td>Koop A New Boy</td>
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<td>25</td>
<td>SWEET NOVEMBER (Atlantic</td>
<td>Troop</td>
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<td>Kris Kross</td>
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<td>BABY BABY BABY</td>
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<td>JUMP AROUND</td>
<td>House Of Pain</td>
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<td>DEFEND ON YOU</td>
<td>BeBe &amp; CeCe Winans</td>
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<td>RICKIN’ IT (Virgin 12956)</td>
<td>After Seven</td>
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<td>31</td>
<td>YOU CAN’T SEE WHAT I CAN SEE (MCA 54437)</td>
<td>Heavy D &amp; The Boyz</td>
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<td>32</td>
<td>MIC CHECKA</td>
<td>Da EFX</td>
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<td>33</td>
<td>RIGHT NOW (Warner Bros. 1915)</td>
<td>Al B. Sure</td>
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<td>PEOPLE EVERYDAY</td>
<td>Arrested Development</td>
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<td>NEVER SATISFIED</td>
<td>Good 2 Go</td>
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<td>MY KINDA GIRL (Atlantic 81466)</td>
<td>The Rude Boys</td>
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<td>38</td>
<td>ALL ABOUT HER</td>
<td>Smoove</td>
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<td>39</td>
<td>WE DIDN’T KNOW</td>
<td>Whitney Houston &amp; Stevie Wonder</td>
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<td>ALONE WITH YOU</td>
<td>Tevin Campbell</td>
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<td>COMMITTED (Warner Bros. 10037)</td>
<td>Kanyon White</td>
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<td>42</td>
<td>DON’T SWEAT THE TECHNIQUE</td>
<td>Eric B &amp; Rakim</td>
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<td>43</td>
<td>CAN U HANDLE IT</td>
<td>Gerald Levert</td>
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<td>44</td>
<td>SILENT PRAYER</td>
<td>Shanalce</td>
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<td>45</td>
<td>JUST FOR TONIGHT</td>
<td>Vanessa Williams</td>
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<td>46</td>
<td>I WANNA LOVE YOU</td>
<td>Jade</td>
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<td>47</td>
<td>COME AND TALK TO ME</td>
<td>Jodeci</td>
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<td>48</td>
<td>NO PLACE LIKE LOVE</td>
<td>Chris Wallace</td>
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<tr>
<td>49</td>
<td>MY DESTINY</td>
<td>Lionel Richie</td>
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### TO WATCH:
- Lionel Richie #50: Titanic

### HIGH DEBUT:
- Voices #5: The Lost Boys

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<th>#1</th>
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<tr>
<td>2</td>
<td>DO IT TO ME (MCA 2160)</td>
<td>Lionel Richie</td>
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<td>IT ALL BEGINS (MCA 54346)</td>
<td>Jody Watley</td>
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<td>YOU FEEL THE NEED</td>
<td>Shomari</td>
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<td>IN THE CLOSET</td>
<td>Michael Jackson</td>
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<td>I’LL BE THERE</td>
<td>Mariah Carey</td>
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<td>I MISS YOU</td>
<td>Joe Public</td>
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<td>A LITTLE MORE LOVE</td>
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<td>DREAM COME TRUE</td>
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<td>REAL LOVE</td>
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<td>MOVIE MOUNTAIN</td>
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<td>12</td>
<td>ROCK THE HOUSE</td>
<td>The Chill Deal Boys</td>
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**THE BEST THINGS IN LIFE ARE FREE**

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**CASH BOX • SEPTEMBER 19, 1992**

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<td>BREAKDOWN</td>
<td>Luke</td>
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<td>WELCOME TO THE Ghetto</td>
<td>Spice One</td>
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<td>HOW ABOUT TONIGHT</td>
<td>Eugene Wilde</td>
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<td>TENNESSEE BREAKDOWN</td>
<td>Rakim</td>
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<td>I’VE ALWAYS BEEN WITH</td>
<td>Bobby Brown</td>
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<td>STILL IN LOVE WITH YOU</td>
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<td>WHO WILL I CHOOSE</td>
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<td>10</td>
<td>DID YOU FRAY TODAY</td>
<td>Lisa Taylor</td>
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<td>11</td>
<td>WIT MY BABY</td>
<td>Keith Sweat</td>
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<td>12</td>
<td>GET’S NAKED</td>
<td>Highland Place Mobsters</td>
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<td>13</td>
<td>WISHING ON A STAR</td>
<td>Cover Girls</td>
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<td>14</td>
<td>JUS LIKE COMPTON</td>
<td>DJ Quik</td>
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<td>15</td>
<td>I ADORE YOU (Perspective 74301)</td>
<td>Carter Walker</td>
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<td>16</td>
<td>7 DAYS, 7 NIGHTS</td>
<td>Sue Ann Carroll</td>
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<td>17</td>
<td>ALL THE WAY</td>
<td>Larry Springle</td>
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<td>18</td>
<td>SCHOOL ME</td>
<td>Gerald Levert</td>
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<td>AN’T NOBODY LIKE YOU</td>
<td>Miki Howard</td>
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<td>SYMPIN’ AIN’T EASY</td>
<td>Bobby Il Men</td>
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<td>I ADORE MI AMOR</td>
<td>Naijeti</td>
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<td>22</td>
<td>BACK TO THE HOTEL</td>
<td>N2Deep</td>
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<tr>
<td>23</td>
<td>YOU REMIND ME (Uptown/MCA 53437)</td>
<td>Caron Wheeler</td>
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**CASH BOX • SEPTEMBER 19, 1992**

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<tr>
<th>#1</th>
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<th>Mary J. Blige</th>
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<tr>
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<td>IT’S NOT HARD TO LOVE</td>
<td>Al Jarreau</td>
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<td>1-4-ALL-4-1 (In 102171)</td>
<td>East Coast Family</td>
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<td>4</td>
<td>BABY GOT BACK (Columbia 99674)</td>
<td>Sir Mix-A-Lot</td>
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<td>5</td>
<td>THEY WANT EFFX</td>
<td>Das EFX</td>
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<tr>
<td>6</td>
<td>WHATSOEVER IT TAKES</td>
<td>Troop</td>
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<tr>
<td>7</td>
<td>SCENARIO (Jive 4206)</td>
<td>A Tribe Called Quest</td>
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<tr>
<td>8</td>
<td>FOREVER IN YOUR EYES</td>
<td>Mint Condition</td>
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<td>9</td>
<td>SOMETHING LIKE SLOW</td>
<td>Nice &amp; Smooth</td>
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<tr>
<td>10</td>
<td>I CAN GET WITH YOU TONIGHT</td>
<td>Atlantic/Interscope 55282</td>
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</table>
HE’S BAAAACK: Dallas-based rapper Ron C. is not slin’ crack anymore. But he’s still got some fresh dope to push. It comes in the form of his Profile Records sophomore disc, Back On The Streets. As raw as his first hard-core street fable outing—"C" Ya—it reveals the underbelly of his decidedly unburnished youth. "I spent time in Stateville Prison on a narcotics beef—possession of narcotics with intentions to sell," Ron C. recently shared with Cash Box.'Yeah, I had weight (a large quantity of drugs); I did 24 months on a 20-year sentence.

"I got lucky because there wasn’t a proper search warrant, so they couldn’t make the whole thing stick," he continued. "Writing about my time in jail was something I had to do," explains Ron C. I had to tell people that jail isn’t fun." No shit? Ron C. says he does all his lyric writing, but relies on the beats of mixers D Snake and Willie Tres. "Tell them what I want and they put in work on the beats," he explained. That work has resulted into some rap that’s not for the wine, cheese and crackers set. "Mary Had A Pimp" and "Another Trick" leave little to the imagination and ya’ know what I mean when I say, this is an adult collection of rhymes, not for radio. But Ron C. doesn’t seem to mind, because, he says, ‘I’m gettin’ paid legally.’

Well on their way to platinum album sales, EastWest recording duo Das EFX was recently presented gold albums to commemorate sales of more than 500,000 copies of their debut disc, Dead Serious, which contains the gold single "They Want EFX." Pictured at the presentation are (l-r): Merlin Bobb, Sr., vp Atco-EastWest; Manny Bella, vp urban promotion; Sylvia Rhone, chairman/CEO, Atco-EastWest; Kevin Carroll, vp of promotion; Krazy Drazy of the group; Alan Ross, vp of sales; Books of the group, and Val DeLong, Sr. director of national CHR promotion.

SOUND NIBBLE: Los Angeles-based rap group Boo-Yaa T.R.I.B.E. has dropped "Rumours of a Dead man," their debut single for Hollywood Basic. The single’s bonus tracks include a cover of the George Clinton/P-Funk’s "Knee Deep (All Up In That P-Funk)" featuring guest vocals by Rick James and the harmonic rap "We Used To Be Homies." Boo Yaa’s album is due out in early 1993. The group recently performed a set at New York City’s CBGB’s as part of Lollapalooza ’92.
THE MUSIC AND ENTERTAINMENT INDUSTRY CHAPTER
OF THE CITY OF HOPE
CORDially INVITES YOU TO ATTEND
THE 1992 SPIRIT OF LIFE AWARD DINNER
HONORING
MICHAEL DORNEMANN
CHAIRMAN AND CEO
BERTELSMANN MUSIC GROUP

THE FACES
CITY OF HOPE
OF HOPE

THURSDAY EVENING,
SEPTEMBER 17, 1992
7 PM COCKTAILS  8 PM DINNER
CENTURY PLAZA HOTEL
LOS ANGELES, CALIFORNIA
BLACK TIE
PROCEEDS BENEFIT
THE CITY OF HOPE

FOR FURTHER INFORMATION, CONTACT
MUSIC AND ENTERTAINMENT INDUSTRY CHAPTER
CITY OF HOPE
213/626-4611
Y1 ALBUM: "Billy Ray Cyrus"

**HIght deatgh: earth breaks 4**

**TOP 200 POP ALBUMS CHART INDEX**

<table>
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<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<td>MTF: PARTY TO GO, YOLK! (Ftuny Boys)</td>
<td>Various Artists</td>
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<tr>
<td>101</td>
<td>KISS MY BLACK ASS (Parlophone)</td>
<td>McRae</td>
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<tr>
<td>101</td>
<td>I'M GOING TO SEE THE HEART BREAK (Capitol)</td>
<td>Reba McEntire</td>
<td>91</td>
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<td>101</td>
<td>MONTY PYTHON (Island)</td>
<td>Monty Python</td>
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<td>101</td>
<td>THE WALTZ OF THE BIRDS (Columbia)</td>
<td>Eddie Palmieri</td>
<td>91</td>
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<td>101</td>
<td>WE DON'T ROCK THE JUKEBOX (Arista)</td>
<td>Alan Jackson</td>
<td>91</td>
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<td>101</td>
<td>THE BURST OF HEART (Columbia)</td>
<td>Sister Act (Filmed by Disney)</td>
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<td>101</td>
<td>BONE TO 1 (MCA)</td>
<td>ZZ Top</td>
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<td>WHEN THE SUN IS HIGH (Mercury/Mercury)</td>
<td>Uprising</td>
<td>91</td>
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<td>101</td>
<td>BAND: THE BROS. (MCA)</td>
<td>Spandau Ballet</td>
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<td>Wonders Of Nature</td>
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<td>INFINITY WITCH (Epic)</td>
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<td>THE BLACK CROWES (MCA)</td>
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<td>GREATEST HITS! (Epic)</td>
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<td>RUSH STREET (Atlantic)</td>
<td>Richard Marx</td>
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<td>GREATEST HITS (Capitol)</td>
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<td>Reba McEntire</td>
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<td>101</td>
<td>MONTY PYTHON (Island)</td>
<td>Monty Python</td>
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### TOP 30 VIDEO RENTALS

**CASH BOX • SEPTEMBER 19, 1992**

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<td>WHITE MEN CAN’T JUMP (Fox Video)</td>
<td>2 5</td>
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<tr>
<td>3</td>
<td>FRIED GREEN TOMATOS (MCA/Universal)</td>
<td>3 5</td>
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<tr>
<td>4</td>
<td>PRINCE OF TIDES (Columbia TriStar)</td>
<td>4 5</td>
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<td>5</td>
<td>MEDICINE MAN (Buena Vista)</td>
<td>5 5</td>
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<td>FINAL ANALYSIS (Warner Home Video)</td>
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<td>MEMOIRS OF AN INVISIBLE MAN (Warner)</td>
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<td>THE HAND THAT ROCKS THE CRADLE (Hollywood)</td>
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<td>HOOK (Columbia TriStar)</td>
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<td>THE ADDAMS FAMILY (Paramount)</td>
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<td>GRAND CANYON (Fox Video)</td>
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<td>STAR TREK VI: THE UNDISCOVERED COUNTRY (Paramount)</td>
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<td>15</td>
<td>STOP! OR MY MOM WILL SHOT (MCA/Universal)</td>
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<td>MY GIRL (Columbia TriStar)</td>
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<td>AMERICAN ME (MCA/Universal)</td>
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<td>DON’T BUY KISSES ANYMORE (Paramount)</td>
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<td>STRANGERS IN GOOD COMPANY (Touchstone)</td>
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<td>RADIO FLYER (Columbia TriStar)</td>
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<td>HEARTS OF DARKNESS: A FILMMAKER’S APOCALYPSE (Paramount)</td>
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### VIDE忍

**By John Goff**

**Nesmith Live**

**PACIFIC ARTS Video's GTP A BIG WEEK**

With three vid releases hitting the streets starting the 13th, two singles and a series, Nesmith Lives was filmed in June of this year at the 30th Anniversary of the Brit Festivals in Jacksonville, Oregon and stars PAV founder Michael Nesmith who teamed up with Dolby labs to make this the first music video to be recorded and mixed in Dolby Surround Sound. Nesmith’s country rock sound is showcased with some of his oldies (“Some of Shelly’s Blues,” “Papa Gene’s Blues” and “Joanne”) and some new from his upcoming Tropical Campfires album (“Yellow Butterfly,” “Laugh Kills Lonesome”). Band members include Red Rhodes on pedal steel; Louis Conte, percussion; John Jorgensen, guitar; Joe Chemay, bass and John Hobbs on keyboard...The Seventeenth Annual Telluride Bluegrass Festival looks interesting on a couple levels, visually and musically. The Colorado Rockies’ vistas and sky blue-forever skies are the easy viewing backdrops for music made by James Taylor, Mary Chapin Carpenter, Sam Bush, Shawn Colvin and The Left Handed String Band among others. It’s a PAV release of a production of Telluride Bluegrass Festival, Inc./The Music Link Corp...So much for soaring sounds. You can come back to Earth with release of the PBS Home Video series Millennium: Tribal Wisdom and the Modern World, a 10-hour drama documentary series housed in five VHS cassettes.

**FIRST RUN FEATURES**

Out of New York is being repped on the stands with a trio of vids...The Oscar-winning series Millennium: Tribal Wisdom and the Modern World, a 10-hour drama documentary housed in five VHS cassettes. **The Oscar-winning Best Feature Length Documentary, 1992 In The Shadow Of The Stars, a top-notch doc look at chorus members of the San Francisco Opera Company, their dreams, aspirations and private lives backstage, on stage and at home. It's probably even more interesting on the home screen than it was in theatres since, at times, it brings an intimacy (where the performers speak of their private lives and personal dreams) which is more like a chat across chairs than something discussed over the back of a theatre seat. It also breaks down the prosenium of Opera and allows a performer who would view this genre as something they could never understand, would never put out the money for, to break that wall and find equal footing with an area of entertainment they might never have gotten accustomed with otherwise...The Mozart Brothers is a comedy out of Sweden about an opera director with a bizarre, erotic, vision for a production of Don Giovanni not compatible with that of the orchestra and performers. Subtitled, it also puts opera on a humanistic footing and makes it fun and enjoyable...A Jumpin' Night In The Garden Of Eden isn't what you think, really, is a look at Klezmer music, Jewish music which dates back to the Middle Ages. It’s a look at Klezmer music before radio and amplification, passionate tunes direct from ear to ear. Highlly interesting...**

**ALSO HITTING THE TALLS**

**are a Paul Glabicki animation tape from Facets which features four hand-drawn films by the artist: Diagram Film, Fire Improvisations, Film-Wipe-Film and Object Conversation. 54 minutes. Not rated...The Alarm: Blaze Of Glory, Academy Broadcasting Production out of Strand Home Video, 13 tunes from the rockers in concert at The Brixton Academy. A straightforward—no pyrotechnics, no SFX, no constant cuts to the seat—look at the band making music. Refreshing...**

Another October Octave in the video vallies to look for is **The Return Of Spinal Tap,** feature-length video of the Albert Hall concert which climaxed their '92 Break Like The Wind tour. From MPI Home Video features members David St. Hubbins, Nigel Tufnel, Derek Smalls, Rick Shrimpton and C.J. Vansion.
Singles Sells Seattle
By Milt Petty

"WE TOLD THE BANDS THAT WE WANTED THEIR BEST SONGS EVER," says music supervisor Danny Bramson of his latest project, the Epic Soundtrack soundtrack for the film Singles. "And after much cajoling, that's exactly what we got. What is unusual, almost unheard of, is that 11 of the 13 tracks were written expressly for the film."

The acts Bramson got the best from include Paul Westerberg, who scored the film and whose "Dyslexic Heart" is at the musical heart of the Warner Bros release, which is set to open September 18. It is also Westerberg's "Waiting For Somebody" that plays over the main title.

Also included on the Singles soundtrack are nine other tracks by the creme of the Seattle rock scene, artists lighting up the pop and alternative charts these days. Singles includes original songs by Pearl Jam, Alice In Chains and Soundgarden; solo acoustic work from Soundgarden's Chris Cornell, The Screaming Trees, Mudhoney and the now defunct Mother Love Bone; the Lovemongers (a side project of Heart principles Ann and Nancy Wilson) doing Led Zepp's "Battle of Evermore"; and a track by the new Seattle resident Jimi Hendrix, "May This Be Love." One track by Chicago's Smashing Pumpkins only sounds like it should have been written in Seattle.

Yes, as I'm sure you noticed, Nirvana is not represented and is conspicuous in its absence.

"We had spoken with Nirvana management about a pre-Geffen song we liked, but we chose to go with all original music," says Bramson. "Ultimately this confirmed their tune was out of character for the film. This is not a Seattle sampler, anyway. We weren't trying to make this the best of Seattle. And we were sensitive to the issue of being accused of trying to capitalize on Nirvana's success."

Even so, Soundgarden and Alice In Chains perform in the film, and members of Pearl Jam have small roles as actors. Because Singles was a couple of years in the making, most of the bands included on the soundtrack album were chosen for inclusion prior to their current commercial success.

All told, there are 34 different songs in Singles, 21 that are not on the hot-selling soundtrack album, including tunes by The Cult, Sly and the Family Stone, Muddy Waters, Jane's Addiction, The Pixies, John Coltrane and R.E.M.

Bramson had taken time off to regroup from his twentysomething music business experiences when he was contacted during a New York City stay by Howard Koch Jr. and Ray Stark to produce the music for director Garry Marshall's Nothing In Common. He jumped at the chance, finding the opportunity to immerse himself in the creative process without the attendant business concerns very attractive.

As founder and president of Backstreet/MCA Records—earlier he had been a veep for MCA Concerts—Bramson had overseen the label's soundtrack recordings for Cat People, The Border, Where The Buffalo Roam, Dr. Detroit and Nighthawks. With Nothing In Common a new career was born.

"When I get involved with a movie, I like to be associated with everything concerning the music for the film other than writing the music and playing the instruments," Bramson suggests. "It is perhaps a little more than some other people with the title of music supervisor attempt to do."

Set in and around Seattle's burgeoning music scene, Singles director/writer and rainy city resident Cameron Crowe tracks the restless hearts of six twentysomething friends who all live in the same apartment house and share a common courtyard.

The physical backdrop of the Seattle Sound (a trite, but increasingly accurate designation for the phenomenon), the clubs and concert halls, is the setting for much of the story. Character Cliff (Matt Dillon) is a music fan who dreamed of being a star, and through his relationships with the other characters is big music fans. Their lives and personalities are defined by their favorite bands. Music is used as a dramatic theme and figures prominently. As such, the movie plays almost like an album. The dozen key characters are like 10 or 12 tracks that fit together like a whole, a concept album on celluloid. Singles also stars Bridget Fonda, Kyra Sedgwick (Born On The Fourth Of July), Campbell Scott (Dying Young), comedic actress Sheila Kelly and new-comer Jim True.

Bramson had previously worked with Crowe on Say Anything. He also served as music supervisor for Sean Penn's recent directorial debut, Indian Runner, as well as for Tequila Sunrise and Bull Durham. "The luxury with Singles," Bramson remarks, "is that I have a close relationship with Cameron, whom I've known since his days as a young music journalist. We think similarly about the role music should have in a film."

Judging from the track record on their two projects together, look for the pair to work on a third where they share offices on the Sony lot in Culver City.

Bramson is about to set sail as supervisor for Mike Myers' new project, I Married An Axe Murderer, which he is doing with Don Leimer and Columbia. The film will feature performances by Chris Whitley and Sun Sixty.

"Shaping the music for film allows me to work with many talented people in both the film and music business," summarizes Bramson. "It allows me to utilize the things I've learned as both a fan/consumer and as someone with experience in music as a business."
Clark Sisters
Headline Choir Competition
By Tim A. Smith

WORLD RENOWNED RECORDING ARTISTS. The Clark Sisters, served as hostesses, spokespersons and special guest performers at the 3rd Annual Thorn Apple Valley Premium Meats “Something To Sing About” Gospel Choir Competition.

The event was held at Detroit’s prestigious Orchestra Hall, home to the Detroit Symphony Orchestra. Thorn Apple Valley, a large corporation joining the ranks of other large firms in involving themselves with gospel music, donated all proceeds from the celebration to the Detroit area Agency on Aging’s Meals On Wheels program. The “Queen of Soul,” Aretha Franklin, who was spotted among the many gospel enthusiasts and participant supporters present, was also in the spirit of giving, donating $1,000 to the agency.

Regarding the competition, eight church and community choirs were granted the opportunity to perform before a panel of judges, with the chance to claim their share of more than $15,000 in cash and prizes.

The judges, who were representatives from the gospel music industry, included Armen Boladian, president, Sound Of Gospel Records; Brenda Wilson, executive director of CIM Production and the daughter of the late R&B star, Jackie Wilson; Tim A. Smith, Cash Box Magazine; Michael Brooks, songwriter/producer; and Rev. James P. Garrett, TV-48.

Taking home the grand prize of $5,000 in cash and $1,000 in Thorn Apple Valley premium meats was the Eastlake Baptist Church Choir of Detroit.

“We are excited to see more of the talent that thrives within the Detroit gospel community,” explained an exuberant Joel Dorfman, president of Thorn Apple Valley, Inc. “Thorn Apple Valley’s objective is to structure the celebration to meet the growing needs of the gospel community.” He concludes, “Thorn Apple Valley is firmly committed to the enrichment of the gospel community. We are proud to be a part of an event that celebrates the rich tradition of gospel music.”

Chris Willis Update—Although the release of this talented vocalist’s debut Warner Bros. project has been held up, Willis has continued to maintain a busy schedule. Willis appears on the much ballyhooed, Handel’s Messiah—A Soulful Celebration project, joining Fixit Records Lizz Lee and Reunion Records rap master Mike-E on the cut, “Every Valley Shall Be Exalted.” He’s also slated to appear on the nationally syndicated radio show, Inspirations America, to discuss the Handel’s Messiah project, as well as appearing at the National Black College Choir convention in Atlanta, Georgia, this coming fall.

Five Sparrow Artists Receive NARM Nominações—The National Association of Recording Merchandisers (NARM) recently announced the nominations for the Independent Best Seller Awards. All three nominees in the contemporary Christian Recording category are Sparrow projects: For The Sake Of The Call by Steven Curtis Chapman, We Believe by Steve Green, and Consider The Cost by Steve Camp. Tramaine Hawkins Lite by Tramaine Hawkins and Saints In Praise Volume II by the West Angeles C.O.G.I.C. were nominated in the Gospel Recording category. The winners will be announced September 19 in Newport Beach, California.

News from the Fixit Camp—Along with the release of theFixit Camp, the gospel/jazz ensemble, the Craig Crawford Players, label executive assistant, Pat Chandler, announced that a new Edwin Hawkins Music & Arts Seminar album, which was recorded live in Oakland, California, will be released in November, 1992. Chandler also informed Cash Box that the much-anticipated debut solo album from former Witness member, Lizz Lee, is slated for release the first quarter of 1993.

Petra Performs in Mexico—Grammy Award-winning Petra recently performed at the prestigious Auditorio Nacional, one of the largest theatres in the world, which is located in Mexico City, Mexico. The concert was a benefit for Love Ministries, an organization designed to feed, shelter and educate homeless children in Mexico. Throughout the concert fans raised their fists in exclamation and excitement and sang along to the music of these Christian music veterans. Fans joined in on the song “Ready, Willing And Able,” and continued to sing the choruses to the songs as Petra played hit after hit from their storied career. Petra also received a plaque commemorating their commitment to the children of Mexico City through their donation of time and talent to benefit Love Ministries. In addition, Petra debuted the song “I Love The Lord” in Spanish from their Petra En Alabanza recording to be released this fall. Petra continues to reach thousands of hearts as their ministry touches audiences around the world.

The World Gospel Music Association (WGMA) will celebrate its 24th annual Workshop and Convention on Saturday, Oct. 3. It will take place at the Mt. Pleasant Missionary Baptist Church in Newark, NJ. The past host there is Dr. T. Van B. Rhoe, registration is $20. For further information contact Dr. Albert Lewis at (201) 923-0650.

By Steve Giuffrida & Tim A. Smith

By Jodi Benson recently took a break from Broadway to travel to Nashville where she completed work on her next Sparrow recording, Jodi Benson and Friends Sing Songs From The Beginner’s Bible. Produced by Chris Harris (f), the project follows in the footsteps of 1991’s best-selling Songs From The Beginner’s Bible. The album will be released September 21.

Word-Epic recording artist (and bass fishing enthusiast) Wayne Watson performed at the 7th Annual American Fishing and Tackle Manufacturers Association (AFTMA) Sportfishing Expo Prayer Breakfast held recently in pre-Hurricane Andrew Miami. Pictured with Wayne (center) after his performance are (l-r): Jim Grassl, Fellowship of Christian Anglers Society (FOCAS) executive director; Jimmy Houston, star of Jimmy Houston Outdoors on ESPN; Hank Parker, star of Hank Parker Outdoor Magazine on TNN; and Al Lindner, In-Fisherman publications and network president.
Gospel Music

Songs of Praise

[Box 1] Urban Hope: The Right Message...The Right Time

Time Integrity Music

What do you get when you join together a group of hip pastors from various inner cities, who can also sing? You get Urban Hope. This unique group has taken the idiom of praise and worship music to a higher dimension. They've done this by taking this music genre, normally associated suburbiar, to the streets of the inner city by adding some hard-hitting urban grooves that won't fail. Helping them out on this endeavor are such talents as Kirk Whitlam, Abraham Laboriel, Jasto Almaro, Rose Stone and Howard McCrary, among others.

[Box 2] Rob Frazier: Retrospect (Urgent)

This compilation disc combines eight previously released cuts with three new ones to give fans a package of musical direction and style. Retrospect features Christian soft-rock at its finest, combining Frazier's clear, melodic vocals with a message that communicates through the elements of music. "Heart," "Train Up A Child" and "I'm Nobody Pray in This Town Anyway," are just a few of the many hits featured on this project. Frazier, a former Petra member, has undoubtedly found his niche in the Christian music arena.

[Box 3] Rev. Ernest Davis, Jr.'s Wilmington-Chester Mass Choir: Stand Still Until His Will Is Clear (AIR)

This is this aggregation's first recording since the death of their founder and leader, Rev. Ernest Davis, Jr. He would be doubly proud to record the singing Martin's choir has delivered. Along with their patented mixture of high-powered, up-tempo material and soul-stirring songs at a slower pace, it is a striking performance from noted guest vocalist Lecrecia Campbell on the project's opening cut, "Stand Still Until His Will Is Clear."

Dayspring/Epic recording artists Rachel Rachel recently completed their second album project due out in February. The group will be kicking off a 50-city tour across the country this month. Pictured in the studio are (l-r): (Back) band member Heli Stern; senior director of A&R Epic Records, Kenny Komisar; band members Brynn Beltran and Laura Sparks; (front) producer Billy Smiley and lead singer Cheryl Jewel.

New Releases...

1. Facts of Love (Warner Alliance WBD-4132) - Kim Boyce

2. Recapturing the Imagination (Sparrow SPC-1321) - Michael Card

3. Live in Salt Lake City (Savoy 7105) - Gospel Music Workshop Of America

4. Children of the King (Malaco 4454) - Mississippi Children's Choir

5. Celebrate and Party (Word 7019356508) - AVB

Top Black Gospel Albums

1. My Mind Is Made Up (Word 48784)

2. God Gets the Glory (Malaco 6008) - Mississippi Mass Choir

3. Alive and Satisfied (Benson 2841) - Thomas Whitfield

4. He's Working It Out for You (Word/Epic 48785) - Shirley Caesar

5. Live in Detroit (Malaco 6009) - Rev. James Moore

6. I'm Glad About It (Malaco/Savoy 14840)

7. Saints in Praise (Sparrow 1240) - West Angeles C.O.G.I.C.

8. The Country Boy Goes Home (Malaco 6010) - Willie Neal Johnson

9. Thank You Jesus (Savoy/Malaco 14811) - The New York Restoration Choir

10. Wash Me (Sycro 1401) - New Life Community Choir/John P. Kee

11. Different Lifestyles (Capitol 92078) - BeBe & CeCe Winans

12. Live (Malaco 4430) - Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir

13. Family and Friends Vol. 3 (Savoy/Sparrow 1507) - Ron Winans

14. He Lives (Savoy 14007) - Shun Pace Rhodes

15. Hope of the World (Tyscot 790113) - New Jersey Mass Choir

16. Come as You Are (Light 70055) - Los Angeles Mass Choir

17. Now I Can See (Malaco 6011) - Florida Mass Choir

18. This is Your Night (Blackberry 2203) - Williams Brothers

19. Focus on Glory (Benson 8535) - Hezekiah Walker & The Fellowship Crusade Choir

20. Live and Anointed (Malaco 6012) - The Jackson Southernaires

21. When the Music Stops (Sparrow 1324) - Daryl Coley

22. Call Him Up (Word 9112) - Chicago Mass Choir

23. Look a Little Closer (Word 9112) - Helen Baylor

24. The Legend Lives On (Malaco 4449) - Willie Banks

25. Tribute to James Cleveland (CGI/A&M 6504) - Various Artists

26. Phenomenon (Belmark 17806) - Rance Allen


28. Never Let Go of His Hand (New Haven 200142) - Rev. Lawrence Thompson

29. He's Preparing Me (AIR 10142) - Rev. E. Davis/Wilmington Mass Choir

30. Music & Arts Seminar (Savoy/Malaco 14012) - Recorded Live In L.A.J. (Fre 8802)

31. Churchin' With the Tyscot Singers (Sycro 9115) - John P. Kee

32. Time Is Running Out (Tribute; Spectrum 790113) - Adoration-N Prayze

33. Use Me (AIR 10181) - James Bignon & Deliverance

34. U-Know (Savoy SC14812) - Anointed Peace Sisters

35. Sing in the Spirit (Light) - North Carolina Mass Choir

36. You Can Make It If You Try (Savoy/Malaco 14009)

37. Through the Storm (Tyscot/Spencer 790113) - Yolanda Adams

38. Comin' Home (Gospel/Spectrum 3001) - Twinkle Clark-Terrell

39. Testimony (Sparrow 1280) - Richard Smallwood

40. Back to Basics (Word 1903) - Nicholas
The Chosen Few
By Gregory S. Cooper

NINE OF THE MOST TALENTED YOUNG CHRISTIAN MEN, hail from the Deep South. Under the direction of God, the group’s name comes from St. Matthew: 20:16, “So the last shall be first, and the first last; for many shall be called, but few Chosen.”

Vocalists George Allen Hicks, Emmett Moffett, Keith Springfield, Marcus Harris, drummer Tommy Bookings, bassist Lee Powells, and keyboardist Kenneth Kelly are all based in the Dallas/Ft. Worth Metroplex area. Mitchell Fielder and Kenneth Mitchell both serve as sound engineers for the group.

While the group has enjoyed limited travel and celebrity status around the Dallas/Ft. Worth Metroplex areas, they have also toured and traveled to other states including Mississippi, Kansas, Oklahoma, Alabama, California, Tennessee, and even Louisiana. Since having been formed in January 1989, they have also had the privilege of appearing with such stars as The Winans, The Clark Sisters, Fred Hammond and Sandra Crouch. Their style has been compared to that of Commissioned. The group is currently in the studio working on a demo that will in some way catapult their career into the national arena.

The Chosen Few appear at conventions, on benefit shows, in musicals, graduation ceremonies, weddings, recreational events, as well as special events. I first had the good fortune to hear this group at the Bobby Jones Youth Gospel Explosion during one of the day sessions. Those boys literally turned the show out! It took quite some time to restore the house to order. Let me go just a step further to say that “turning the house out” is not to be taken for granted when everybody in the house is a singer. Everybody in the building had come with the anticipation of being seen by Dr. Jones’ 30 million viewers. You can be sure that we will definitely be hearing from this new group in the future!

TWINKIE (CLARK) TERRELL
WITH HER DEBUT SOLO ALBUM
"COMIN HOME"

ALSO: THE FUTCH BROTHERS
"HERE AND NOW"

ON GRACE RECORDS & TAPES
DIVISION OF THE TMO ENTERTAINMENT & MUSIC GROUP
NORTH HOLLYWOOD, CA 91607 (818) 762-3906

CASH BOX SEPTEMBER 19, 1992
COUNTRY MUSIC

Country News Etc...

LAURENCE & OTHERS AID HURRICANE VICTIMS—Atlantic
recording artist Trace Lawrence organized a Music City relief drive
for Florida and Louisiana victims of Hurricane Andrew. After securing
two semi-truck trailers full of donations made by Nashville residents,
Trace sent one to Florida and personally presented the second to Red
Cross officials in Baton Rouge, Louisiana. In addition, Lawrence
will shoot a video for the song “Give The Fans A Hand” which he wrote
with Hank Cochran and Kenny Beard. Appearing on the video, with
production donated by Jim Owens Productions, are Marty Stuart,
Billy Ray Cyrus, Ralph Emery, Katie Haus, and others. Proceeds from
the song and video will go to the Red Cross for Hurricane Andrew
victims.

Also, The Marshall Tucker Band has incorporated already
scheduled dates in the Louisiana and Florida areas with hurricane relief
efforts as part of a “Whirlwind Hurricane Relief Tour.” They are asking
fans to donate to a relief fund established in their name with Ameri-
cares to help fund transportation expenses in airlifting disaster relief
aid to South Florida. Donations should be sent to The Marshall Tucker
Band Hurricane Relief Fund, c/o Americares, 161 Cherry St., New
Canaan, Connecticut 06840, or pledge donations by calling 1-800-486-
HELP.

RECORDINGS & RELEASES—With the release of his latest
single, “We Shall Be Free,” Garth Brooks dispelled some unfounded
rumors floating around about his being prejudiced. The single, penned
by Brooks and songwriter Stephanie Davis, was inspired by the recent
L.A. riots. As for retirement, a recent press release stated “Brooks has
no plans to cancel the existing 1992 dates on the books, and plans for
a European tour are in the works for 1993.”

Liberty/SDK recording artist Billy Dean and longtime songwriting
collaborator Verlon Thompson have written the theme song “Up On The
Mesa” for the forthcoming animated adventure series Wild West
C.O.W.—Boys Of Moo Mesa, with Dean performing the theme.

Karen Brooks & Randy Sharp, a new duet on the Mercury label, will
debut their “Baby I’m The One” single via a dance club contest. Sound
familiar? The one catch is the song contains a rap segment which
contestants will perform improvisationally for the grand prize of a trip
to two for a trip to attend the Mercury Nashville CMA Awards party. Anita-
Medina is coordinating the promotion at the club level, supplying 31
major markets with the video. Clubs are also competing for prizes based
on the creativity of their promotion.

Sammy Kershaw is turning his “Cadillac Style” into video style with
the release of a his first-ever home video project. The real treat of the
25-minute, behind-the-scenes footage is the story behind the
mysterious saddlebags which have become a constant accessory to his
western wardrobe. The video has also compiled his former video
releases for the singles “Cadillac Style,” “Don’t Go Near The Water,”
and “Yard Sale.”

—Cory Cheshire

Vince Gill: I Still Believe In You Already Producing Hits

By Brad Hogue

Vince Gill: I Still Believe In You Already
Producing Hits

Vince Gill has become ac-
 customized to success in the
field of country music. His
first two MCA albums have
achieved platinum sales
status, and he has been
awarded two Grammys, four
CMAs, and three TNN/Music
City News awards, honoring
not only his smooth tenor
vo-

Byes Of Moo Mesa, with Dean performing the theme.

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and “Yard Sale.”

—Cory Cheshire

The Mercury/Nashville family is all smiles as they welcome new president
Luke Lewis to the company and announce the promotion of Harold Shedd
to senior vice president, creative. A reception, which included Mercury
artists, staff, and music business luminaries, was held for Lewis and
Shedd at the Union Station Hotel. Enjoying the celebration are (back row,
L-R): Kentucky Head Hunter Richard Young; Shedd; Lewis; KHH’s Fred
Young & Mark Orr. (Front row, L-R): KHH’s Anthony Kenney & Greg Martin.
(Photocredit: Alan Mayor)
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<td>JESUS AND MAMA (Atlantic 46652(CD)</td>
<td>Confederate Railroad</td>
<td>20</td>
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<td>2</td>
<td>IF I DON'T HAVE YOU (Warner Bros. 5603(CD)</td>
<td>Randy Travis</td>
<td>23</td>
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<tr>
<td>2</td>
<td>ONE TIME AROUND (Warner Bros. 5603(CD)</td>
<td>Michelle Wright</td>
<td>27</td>
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<td>2</td>
<td>THE CAPE ON THE CORNER (Curb 10205(CD)</td>
<td>Sawyer Brown</td>
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<td>2</td>
<td>WHAT KIND OF FOOL DO YOU THINK I AM</td>
<td>Art Garfunkel</td>
<td>32</td>
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<tr>
<td>3</td>
<td>NEXT THING SMOKIN' (Epic 74415(CD)</td>
<td>Joe Diffie</td>
<td>35</td>
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<tr>
<td>3</td>
<td>THE GREATEST MAN I NEVER KNEW (MCA 46411(CD)</td>
<td>Reba McEntire</td>
<td>38</td>
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<td>LETTING GO (Liberty 79036(CD)</td>
<td>Suzi Bogguss</td>
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<tr>
<td>3</td>
<td>HEY MISTER (I NEED THIS JOB) (RCA 62590-7(VL)</td>
<td>Shenandoah</td>
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<tr>
<td>3</td>
<td>NO ONE ELSE ON EARTH (Curb/MCA 46449(CD)</td>
<td>Wynonna Judd</td>
<td>41</td>
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<tr>
<td>4</td>
<td>LORD HAVE MERCY ON THE WORKER (Warner Bros. 56069(CD)</td>
<td>Travis Tritt</td>
<td>42</td>
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<td>4</td>
<td>SHAKE THE SUGAR TREE (RCA 24545(CD)</td>
<td>Pat Tills</td>
<td>42</td>
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<td>5</td>
<td>THE LIE (Curb 1008(CD)</td>
<td>Wayne Newton</td>
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<td>6</td>
<td>SEMINOLE WIND (BNA 23125(CD)</td>
<td>John Anderson</td>
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<td>7</td>
<td>WATCH ME (BNA 62333(CD)</td>
<td>Lorrie Morgan</td>
<td>46</td>
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<tr>
<td>8</td>
<td>SEND A MESSAGE TO MY HEART</td>
<td>Dwight Yoakam, Patty Loveless</td>
<td>47</td>
</tr>
<tr>
<td>9</td>
<td>MOTHER'S EYES (Columbia 74400(CD)</td>
<td>Matthews, Wright &amp; King</td>
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<td>9</td>
<td>JUST CALL ME LONESOME (Arista 2468(CD)</td>
<td>Rodney Foster</td>
<td>49</td>
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<td>10</td>
<td>BUSTED BUMPIN' DANCIN' POOL</td>
<td>Step One SOR-441(CD)Jack Robertson</td>
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<tr>
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<td>HELP, I'M WHITE AND I CAN'T GET DOWN</td>
<td>Step One SOR-442(CD)</td>
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<td>10</td>
<td>THAT'S ME (RCA 62091-7(VL)</td>
<td>Martina McBride</td>
<td>51</td>
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<tr>
<td>10</td>
<td>IF THERE HADN'T BEEN YOU (Liberty/STK 79417(CD)</td>
<td>Billy Joe Shaver</td>
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<tr>
<td>10</td>
<td>L.A. TO THE MOON (RCA 62337-7(VL)</td>
<td>Ronnie Milsap</td>
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<td>EVEN THE MAN IN THE MOON 19 CRISIS (MCA45448(CD)</td>
<td>Mark Collie</td>
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<td>10</td>
<td>KEEP ON WALKIN' (Columbia 74443(CD)</td>
<td>Mike Reid</td>
<td>56</td>
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<td>10</td>
<td>WE SHALL BE FREE (Liberty 79457(CD)</td>
<td>Garth Brooks</td>
<td>57</td>
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<tr>
<td>10</td>
<td>BOOT SCOOTIN' BOOGIE (Arista 24402(CD)</td>
<td>Brooks &amp; Dunn</td>
<td>58</td>
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<tr>
<td>10</td>
<td>NO SIR (Epic 74454(CD)</td>
<td>Darryl &amp; Don Ellis</td>
<td>59</td>
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<tr>
<td>10</td>
<td>THERE AIN'T NOTHING I DON'T LIKE ABOUT YOU</td>
<td>Neal McCoy</td>
<td>60</td>
</tr>
<tr>
<td>10</td>
<td>IF YOUR HEART AIN'T BUSY TONIGHT</td>
<td>Liberty 79239(CD)</td>
<td>61</td>
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<tr>
<td>10</td>
<td>FOREVER FORGIVING (American Image 1387(CD)</td>
<td>Tanya Tucker</td>
<td>62</td>
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<tr>
<td>10</td>
<td>WORKING MAN (Greenwich 1201(CD)</td>
<td>Daryle Singletary</td>
<td>63</td>
</tr>
</tbody>
</table>

**Cash Box Charts • September 19, 1982**

1. **A WOMAN LOVES** (Arista 2428(CD) | Steve Wariner | 21 16
2. **MOTHER'S EYES** (Columbia 74400(CD) | Matthews, Wright & King | 21 48
3. **JUST CALL ME LONESOME** (Arista 2468(CD) | Rodney Foster | 21 10
4. **BUSTED BUMPIN' DANCIN' POOL** | Step One SOR-441(CD)Jack Robertson | 21 32
5. **HELP, I'M WHITE AND I CAN'T GET DOWN** | Step One SOR-442(CD) | 21 32
6. **THAT'S ME** (RCA 62091-7(VL) | Martina McBride | 21 32
7. **IF THERE HADN'T BEEN YOU** (Liberty/STK 79417(CD) | Billy Joe Shaver | 21 32
8. **L.A. TO THE MOON** (RCA 62337-7(VL) | Ronnie Milsap | 21 32
9. **EVEN THE MAN IN THE MOON 19 CRISIS** (MCA45448(CD) | Mark Collie | 21 32
10. **KEEP ON WALKIN'** (Columbia 74443(CD) | Mike Reid | 21 32
11. **WE SHALL BE FREE** (Liberty 79457(CD) | Garth Brooks | 21 32
12. **BOOT SCOOTIN' BOOGIE** (Arista 24402(CD) | Brooks & Dunn | 21 32
13. **NO SIR** (Epic 74454(CD) | Darryl & Don Ellis | 21 32
14. **THERE AIN'T NOTHING I DON'T LIKE ABOUT YOU** | Neal McCoy | 21 32
15. **IF YOUR HEART AIN'T BUSY TONIGHT** | Liberty 79239(CD) | 21 32
16. **FOREVER FORGIVING** (American Image 1387(CD) | Tanya Tucker | 21 32
17. **WORKING MAN** (Greenwich 1201(CD) | Daryle Singletary | 21 32
**ALBUMS**

**American Pride (RCA 66044)**

There is little to expect from Alabama besides the obvious...great music. *American Pride*, the band's 15th album, showcases nothing less. *American Pride* continues the tradition of homespun love stories, as in the tender "Between The Two Of Them," and places a special emphasis on nostalgia for country, a good woman and great music. The boys have even crafted a song entitled "Richard Petty Fans" which details the life of the car racer. Fox Payne-isms remain strong in cuts such as "You Can't Take The Country Out Of Me," "Hometown Honeymoon," and the title cut. As for the characteristic harmonies "I'm In A Hurry (And I Don't Know Why)" packs a mouthful.

**NEW ALBUM RELEASES**

(September 22, 1992) The Essential—Box Set—Bill Monroe & The Bluegrass Boys—(Columbia)

(September 22, 1992) Forever and Always—Patsy Cline—(Epic)

(September 27, 1992) Christmas With Roger Whitaker—Roger Whitaker—(Liberty)
By Cory Cheshire

**HIGH DEBUTS**
1. GARTH BROOKS—"We Shall Be Free"—(Liberty 79457)—#43
2. DENNIS ROBBINS—"My Side Of Town"—(Giant 5641)—#51
3. HANK WILLIAMS, JR.—"Lyn' Jukebox"—(Curb/Capricorn 26806)—#53

**MOST ACTIVE**
1. LORRIE MORGAN—"Watch Me"—(BNA 62333)—#32
2. WYNONNA JUDD—"No One Else On Earth"—(Curb/MCA 5449)—#27
3. TRAVIS TRITT—"Lord Have Mercy On The Working Man"—(Warner Bros. 5660)—#28

**POWERFUL ON THE PLAYLIST**—"Watch Me," the first single from Lorrie Morgan's BNA affiliation and her new album, also entitled Watch Me, is keeping an eye on the top of the 100 Singles chart. A hot debut at #47 last week propelled the song 15 more points this week to take Most Active honors at #32. Eleven conversion points this week for both Wynonna Judd and Travis Tritt as their latest releases break the Top 30. Wynonna with her third single, "No One Else On Earth" jumps to #27, while Tritt takes "Lord Have Mercy On The Working Man" to #28.

After performing at the Dawson County Fair in Lexington, Nebraska, Epic's Joe Diffie stopped by the record department at Pamid and chatted with KRVN Farm Radio's program director Charlie Brogan (left) and Pam Hird.

**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. NOW THAT'S COUNTRY—Marty Stuart (MCA)
2. NOT TOO MUCH TO ASK—Mary-Chapin Carpenter with Joe Diffie (Columbia)
3. JUST ANOTHER HILL—Corbin/Hanner (Mercury)
4. HOW CAN I HOLD YOU—Cleve Francis (Liberty)
5. BUBBA SHOT THE JUKEBOX—Mark Chesnutt (MCA)

**CMT Top Ten Video Countdown**
1. Billy Ray Cyrus..........................Could've Been Me (Mercury)
2. Little Texas..........................You And Forever And Me (Warner Bros.)
3. Deug Stone..........................Warning Labels (Epic)
4. Collin Raye..........................In This Life (Epic)
5. Diamond Rio..........................Nowhere Bound (Arista)
6. Vince Gill..........................I Still Believe In You (MCA)
7. Trisha Yearwood.........................Wrong Side Of Memphis (MCA)
8. Randy Travis.........................If I Didn't Have You (Warner Bros.)
10. Sammy Kershaw.........................Yard Sale (Mercury)

CMT video countdown, week ending September 9, 1992

New For '92 Gaining Recognition

**By Brad Hogue**

**ON MAY 2, CASH BOX** presented a look at some of the up and coming acts of 1992. In this issue, we'd like to put the spotlight on a select four of those acts who are quickly making a home for themselves in the field of country music. They are: Confederate Railroad, Dixiana, Matthews & King, and Martina McBride.

**Confederate Railroad**
Confederate Railroad took the dues-paying route to country music success, touring for 10 years on the Southern rock/outlaw-country scene, with various members of the band sitting with the likes of David Allen Coe, Johnny Paycheck, Jackson Browne, The Doobie Brothers, Johnny Rodriguez, and Lynyrd Skynyrd before being signed by Atlantic Records' Rick Blackburn. The band's current single, "Jesus And Mama" holds a bulleted #18 on the Cash Box Top 100 Country Singles Chart. They are currently on a nationwide club tour with Working On Tonight" peaking at #30 on the Cash Box Top 100 Country Singles Chart. They are following-up with the next single, "I Know Where There's One," from their self-titled Epic debut. Adding to their current biography, Dixiana can now include tour work with Billy Ray Cyrus. They are currently on tour in the Northeast.

Matthews & King is a trio situation showcasing triplepart harmonies strengthened by over 15 years of active participation in traditional country, bluegrass and gospel music. Individually, MKW can list work with Holly Dunn, Ricky Van Shelton, Vince Gill, and The Judds to their credit before coming together as a trio. Their current single, "Mother's Eyes" holds a bulleted #34 position on this week's Top 100 Country Singles Chart. They are presently touring with country superstar Reba McEntire, and will make their New York city concert debut at Radio City Music Hall in October.

Martina McBride is a familiar face to country music fans everywhere, as she is currently on tour with Garth Brooks, performing in front of sellout crowds everywhere. Hailing from the Kansas heartland, this 25-year-old beauty caught RCA's attention by sending them a demo tape with "Requested Material" written across the top. Since then she has done tapings for both Nashville Now and Talk Of The Town, and her current single, "That's Me" stands at #8 on the Top 100. On October 3 & 4, she will perform at KFAN Radio's "Country In The City" at Golden Gate Park in San Francisco beside the likes of Billy Ray Cyrus, Hal Ketchum, Tracy Lawrence, and other country music stars.

**Dixiana**

Matthews, Wright, and King.
Texas providing the backdrop for most recent dates. Closer to home, Memphis is the site for the video of their next single release, "Queen Of Memphis." For the guys traveling the rails of the Confederate Railroad, the destination has been worth the ride.

Dixiana is another group with which we are becoming more familiar. After pushing demo tapes for over six years, the fourman band saw a new opportunity when they invited female vocalist Cindy Murphy to join them for an appearance on Nashville Now, which eventually led to the current line-up and a record deal. Their debut single, "Waitin' For The Deaf To Go Down," climbed all the way to #12, with their current single, "That's What I'm
DEL REEVES and FRIENDS

"ACHY BREAKY HEART"

NOW ON OVER 300 STATIONS

DEL'S IMPRESSIONS OF ROY ACUFF, JOHNNY CASH, LITTLE JIMMY DICKENS, JAMES STEWART AND WALTER BRENNAN WILL HAVE YOUR HEART Aching FROM LAUGHING. IT'S THE FUNNIEST RECORD OF THE YEAR. IT'S FEATURED IN DEL'S NEW "SILVER ANNIVERSARY ALBUM" FROM PLAYBACK RECORDS.

"IF I WERE PRESIDENT"

BY MARK PONCY

"ANOTHER SIDE SPLITTER"

YOU MUST HEAR THIS BEFORE YOU VOTE

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AROUND THE ROUTE

LETHAL ENFORCERS, the new 2-player video game from Konami, has been the talk of the trade since those terrific test reports began circulating. Official unveiling of this new piece will take place at AMOA Expo '92 in Nashville.

THE BIG 50! Next year, Chicago-based World Wide Distributors will celebrate its 50th anniversary in coinb! Prexy Fred Skor, meanwhile, has chalked up 43 years in this industry! Double felicitations! What is it they say about coinb getting into your blood?!

GETTIN’ WITH “SMART”! This past June, former Jaleco exec (and coinbiz vet) Larry Berke joined Smart Industries of Des Moines, Iowa, in the position of vice president-marketing. Larry is based in the Chicago area, with offices at 820 Davis St., Evanston, IL 60204. The phone number is 708-864-3018. Smart’s product line includes shoot to win basketball games for adults and youngsters; along with skill ball; cranes of all sizes and the rotary jackpot 4-player. When I spoke with Larry, he concentrated mainly on the factory’s current selling Big Bertha and Buddy Bear redemption pieces but did not reveal what might be in store for AMOA Expo ‘92! We’ll just have to wait and see.

ATTENTION JUKEBOX OPS. Sky Records of Norcross, Georgia has a new single out that is geared for jukebox programming. Title is “Red”; artist is Jarboe (lead singer with Swans). To secure promo copies or additional info contact Sky Records, 6400 Atlantic Blvd., Suite 220, Norcross, GA 30071 or phone 404-263-7888.

IT’S ALMOST READY! We’ve all been hearing about the CD jube designed by Atlas Dist.’s Ed Pellegrini; and we are all familiar with his track record. So, this latest creation is something to look forward to. It will be called The Regatta; it will be marketed under the Chicago-based Kim-Britt logo; and is targeted for production by January of 1993. Watch for it!

ALSO BE ON THE LOOKOUT for a couple of new titles for the SNK “NEO-GEO” system; namely, World Hero and The Art Of Fighting, which distros viewed recently at a factory showing.

LEGEND AWARD WINNERS. A couple of weeks back Cash Box printed the list of nominees for this year’s AMOA Jukebox, Games and Cigarette Vending Promotion Awards. Winners will be announced at the annual Awards Banquet during Expo in Nashville. However, AMOA did release the winners of the Jukebox Legend Awards—and they are Bob Seger (living award) and Hank Williams, Sr. (deceased award).

AMOA Jukebox Top 30
FOR MONTH ENDING JULY 1992

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<td>TO BE WITH YOU</td>
<td>MR. BIG</td>
<td>ATLANTIC</td>
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<td>STRIKIN’</td>
<td>CLARENCE CARTER</td>
<td>WARNER</td>
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<td>STRAIGHT TERROR NIGHTS</td>
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<td>BOB SEGER</td>
<td>CAPITOL</td>
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<td>MY LOVIN</td>
<td>EN VOGUE</td>
<td>EASTWEST</td>
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<td>TANYA TUCKER</td>
<td>CAPITOL</td>
<td>404-73167</td>
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<td>NOTHING SHORT OF DYING</td>
<td>TRAVIS TRITT</td>
<td>WARNER</td>
<td>404-73167</td>
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<tr>
<td>WITHOUT YOU WHAT DO I DO WITH ME</td>
<td>TANYA TUCKER</td>
<td>CAPITOL</td>
<td>404-73167</td>
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<td>MAMA’S COMING HOME</td>
<td>OZZY OSBOURNE</td>
<td>EPS</td>
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<td>GONE AS A GIRL CAN GET</td>
<td>GEORGE STRAIT</td>
<td>MCA</td>
<td>404-75352</td>
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<td>MAYBE IT WAS MEMPHIS</td>
<td>PAM TILLIS</td>
<td>ARISTA</td>
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NATIONAL SAMPLING BY RECORD SOURCE INTERNATIONAL (RRI) BASED ON BOTH 45 RPM AND CD POPULARITY.
Atari Hosts Nat’l. Distrib Mtg. In Chicago

CHICAGO—Atari Games, celebrating its 20th year of producing some of the industry’s most successful video games, presented two more outstanding machines on Wednesday, September 2, at the Westin Hotel O’Hare in suburban Chicago. Occasion was the factory’s first pre-AMOA national distributor gathering and the network was very well represented from throughout the U.S. and Canada. The products revealed were Space Lords, an interactive space warfare game housed in a commanding two-screen cabinet for one to four players; and the revised Moto Frenzy mini deluxe machine which was initially introduced at the Atari meeting in France. Both were enthusiastically received by attending distrbs. Among Atari team members on hand were: Mike Taylor, vice president-sales; Mary Fujihara, director of marketing; Jerry Momoda, product manager; Jim Newlander, regional sales manager and Cris Dröbny, from the engineering staff.
IFPA Standardizes Guides & Scoresheets

CHICAGO—The AMOA-International Flipper Pinball Association, under the direction of IFPA Rules Committee chairman Mike Jensen (Jim Stansfield Vending-LaCrosse, WI), has developed a system for association-wide standardization, which presents complete rules and scoring procedures for members to follow. The new system also allows the IFPA to evaluate and classify its league players. The new guides and scoresheets are now being supplied to the association's 50-plus charter operator members.

"This kind of standardization is the key to putting IFPA on the fast track to success," according to Jensen. He stressed that the program is easy to follow and represents a giant step forward for the association.

The IFPA 1992 fall league season will be centered in Minnesota and Wisconsin, but will include programs in Pennsylvania, North Carolina, South Carolina, Ohio, Illinois, Iowa, Nebraska, Texas, Arizona, California, Washington, Alaska, Montana, Wyoming and Colorado. In addition, such countries as England, Canada, Spain and Australia will also actively participate.

Association president Sharon Harris (Stan Harris & Co.-Philadelphia) is excited about the momentum IFPA has been gaining. "With the ongoing support of AMOA, the manufacturer sponsors and some really dedicated board and association volunteers, we expect to accomplish great things for pinball," she said. "We've made a lot of progress; now it's up to the operators to take advantage of it."

The AMOA-IFPA promotes league play for pinball in a fashion similar to that of darts, pool or bowling. Pinball league teams are made up of two players each, who compete once a week for approximately nine to twelve weeks, depending on the size of the league. Matches consist of participants playing six games, four with partners and two as singles. Game wins, individual wins, match wins, match high scores and beating a machine's replay level are all tracked and used to determine league standings. Individual composite pinball averages, or CPA's, which are personal skill ratings, are also generated from this information.

Further information regarding leagues and other specifics may be obtained by contacting AMOA-IFPA headquarters at 141 W. Vine St., Milwaukee, WI 53212 or phoning 414-263-0233.
Classified Ads Close TUESDAY

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