Marty Stuart Puts The Hurt On

In 1989, MARTY STUART'S breakthrough MCA album and single, Hillbilly Rock, launched the former Lester Flatt sideman into contention for solo stardom. In 1991, the follow-up album, Tempted, pushed the envelope further and contained the hits singles "Little Things," "'Til I Found You," "Tempted," and "Burn Me Down," and was critically hailed as one of the year's top country albums.

The 1992 release of This One's Gonna Hurt You has already pushed the single, "This One's Gonna Hurt You" to hit status, and the follow-up, "Now That's Country," is already at home on radio. This One's Gonna Hurt You is also being hailed as one of the year's most important albums, as it bridges the gaps between the late masters of hillbilly music and the upstarts who would follow in their shoes. Stuart is one of the many young faces in country music today who takes seriously his role as part of country music's new generation.

Stuart recently hosted TNN's Nashville Now show, and appeared at Opryland's Geo Theatre for live concert dates. In addition to his musicianship, songwriting, and production skills, he is also an accomplished freelance writer and photographer. His work has been published in several country music magazines and publications, and he's currently writing a book about his early musical experiences.
Sony Music Entertainment recently celebrated the grand opening of its new West Coast headquarters in Santa Monica, CA. The 78,400-square-foot facility (shown above) houses the offices of BMG Music (corporate), Columbia and Epic Records. Over 750 guests attended the party.

WHAT, STILL NO BOB MARLEY? WHAT, STILL NO BUILDING? The Rock and Roll Hall of Fame, which still exists mainly in the minds of its creators, has announced its next set of inductees. Ruth Brown, Cream, Creedence Clearwater Revival, The Doors, Etta James, Frankie Lymon & the Teenagers, Van Morrison and Sly & the Family Stone will enter the hall on January 12, 1993, during a dinner at Los Angeles' Century Plaza Hotel. Also to be inducted are record producer Milt Gabler and TV mogul Dick Clark in the non-performing category, and jazz-blues belter Dinah Washington, as an "early influence." The Hall of Fame has also made two executive appointments: Dr. Bruce Harran-Conforth has been named director of curatorial and educational affairs, and Craig Incandi has been named acquisitions coordinator.

GROUND CONTROL TO MAJOR TOM: David Bowie, once a sundried platinum artist, has signed a long-term agreement for the United States with Savage Records, while BMG retains his albums for the rest of the world. Bowie is currently in the studio with producer Nile Rodgers, who produced his "Let's Dance" hit.

PERIODICALLY: New to the newstands this month: The, Quincy Jones' hip-hop magazine, and Rhythm, a "progressive magazine of alternative/pop culture" steered by former Cream publisher Marvin Jarrett.

WE'RE STILL HOLDING ON TO OUR OLD EIGHT-TRACK MACHINES: MiniDiscs are coming! MiniDiscs are coming! Sony wanted you to know this. You'll be able to buy MD Walkmans before Christmas, car stereo players early next year, etc. They're small and recordable and you'll have to decide whether or not you want them.


Prior to the recent MTV Awards, Queen Productions/Hollywood Records presented Earrvin "Magic" Johnson with a $300,000 check to benefit the Magic Johnson Foundation for HIV/AIDS research, education and care. The donation was made in memory of Freddy Mercury, who died of AIDS earlier this year. Shown at the check presentation outside Pauley Pavilion are (L-R): Hollywood Records exec vp Wesley Hein; Brian May, Queen; Johnson; Roger Taylor, Queen; Jim Beach, Queen's manager; and Hollywood Records president Peter Paterno.

■ Geffen Records and DGC Records promotion staffs have been combined under the leadership of Bill Bennett, previously promotion topper for DGC and now general manager of the combined staff. The move was triggered by AlCoury's recent retirement. ■ Eliot Sekuler has been promoted to executive vice president, entertainment, at Rogers & Cowan, Inc., the public relations firm. Prior to his promotion, he was senior vice president. ■ Ron Gregory has been named national director, CHR promotion for Elektra Entertainment. He most recently was regional promotion marketing manager for the company. ■ Reprise Records has announced several appointments in its promotion department. Trupledo Crump has been named national promotion director of Black music. He had been vice president of Black music for Epic Records. Dina Davis is now Midwest regional Black music promotion manager; and Lynn Haze holds a similar post in the Southwest region. ■ Max Gousse has been appointed to the position of A&R executive, Black music, East Coast for Giant Records. He joins the label from the Box, the interactive music video network, where he was programming analyst. ■ RCA Records has appointed Paul Williams to the post of vice president, strategic marketing. He was vice president international product development for the label. ■ Bart W. Morrison has been named senior vice president, finance and administration, PolyGram Group Distribution. He recently held a similar post at BMG. ■ Beebe Jennings has been promoted to director of licensing, PolyGram Special Markets; she is a 12-year label veteran. ■ Sony Classical has promoted Larry Golinski to vice president & general manager; he joined CBS Records in 1975. ■ Columbia Records has promoted Mike Kordelos to associate director, alternative music promotion, West Coast, and named Lisa Lashley to the post of associate director, publicity, West Coast. ■ Todd Sievers has been named to the college promotion department at Def American Recordings. ■ BMI has upped Michael Tortora to senior director, clearance and logging. He joined the licensing organization in 1970. ■ Jon Urdan has been promoted to the position of vice president, financial development, MCA Music Entertainment Group. He was previously director of financial development and acquisitions. ■ Arista Records has announced a couple of promotions in its production department. Leana Wild and Gerry Kuster will assume the roles of co-directors of the department. They were formerly both associate directors. ■ Gary Newman has been promoted to vice president, sales for CEMA Special Markets. He had been national sales director since July, 1990.
CASH BOX CHARTS

TOP 100 POP SINGLES
SEPTEMBER 26, 1982

1. END OF THE ROAD (Motown 2178) ............... Boyz II Men 1 10
2. BABY-BABY-BABY (Laface/Arista 2-4028) .......... T.C. 2 16
3. HUMPPIN' AROUND (MCA 54342) ............. Bobby Brown 3 9
4. 21 (London 869 730) .................. Shakespear's Sister 5 12
5. SOMEBODY LOVES YOU JUST AIN'T ENOUGH (MCA 54433) ........... 7
6. NOVEMBER RAIN (Geffen 4387) .......... Guns-N-Roses 4 15
7. THE ONE (MCA 2269) .......... John Secada 5 11
8. JUST ANOTHER DAY (Sire/EG 54012) .......... John Secada 8 26
9. PLEASE DON'T GO (Next Plateau 336) ........ K.W.S. 9 34
10. GOING HIM SOMETHING HE CAN FEEL (AtcoEast 98560) ....... En Vogue 6 16
11. LIFE IS A HIGHWAY (Capitol 44815) .......... Tom Cochrane 13 19
12. ALL I WANT (Columbia 3499) .......... Tod The Wet Sprocket 10 16
13. BABY GOT BACK (Def American 4-19943) ........ Sir Mix-A-Lot 14 22
14. PEOPLE EVERYDAY (Chrysalis 50379) .......... Technetronic 17 23
15. HAVE YOU EVER NEEDED SOME ONE BAD (Mercury 866-136) ... Del Leopard 20 5
16. I WANNA LOVE YOU (Grant 18950) .......... Jade 19 11
17. SHE'S PLAYING HARD TO GET (Joe/RCA 2067) ........ Hi-Five 3 53
18. WHEN I LOOK INTO YOUR EYES (Epic) ........ Firehouse 23 8
19. PLEASE DON'T GO (Next Plateau 336) ........ K.W.S. 5 34
20. JESUS HE KNOWS ME (Atlantic 67494) .......... Genesis 16 9
21. NOT ENOUGH TIME (Atlantic 64737) .......... INXS 25 6
22. NOTHING BROKEN BUT MY HEART (Epic 74336) .......... Celine Dion 27 8
23. GIVE IT UP (Sire 50098) .......... Wilson Phillips 28 7
24. THIS USED TO BE MY PLAYGROUND (Sire/Warner 18622) .... Madonna 11 13
25. KEEP ON WALKING (A&M 75021) .......... CeCe Peniston 15 15
26. GIVE ME MY HEART (LaFace 4060) .......... Babyface 24 9
27. ACHE BREAKLY HEART (Mercury 866-229) ......... Billy Ray Cyrus 25 20
28. WOULD I LIE TO YOU? (Capitol 44699) .......... Charles & Eddie 47 5
29. ALWAYS THE LAST TO KNOW (A&M) ............. Del Amitri 36 8
30. COME & TALK TO ME (MCA 54175) .......... Jodeci 22 13
31. DEVINE THING (Big Top/Legacy 865-764) .......... Soup Dragons 40 8
32. FREE YOUR MIND (AtcoEast/West 94847) .......... En Vogue 66 2
33. RHYTHM IS A DANCER (Anita 2-3437) .......... Snap 48 6
34. IF YOU ASKED ME TO (Epic 34-74277) .......... Dionne 30 22
35. UNDER THE BRIDGE (Warner Bros. 19876) .......... Red Hot Chili Peppers 32 21
36. WARM IT UP (Ruffhouse/Columbia 7378) .......... Kris Kros 33 16
37. EVERYBODY'S FREE (Epic 4708) .......... Rozalla 49 9
38. CONSTANT CHANGING (Sire/Warner Bros. 15942) .......... k.d. Lang 43 8
39. THE LETTER (Cubs 1008) .......... Wayne Newton 44 10
40. REAL LOVE (Upfront/MCA 54458) .......... Mary J. Blige 58 4
41. EVEN BETTER THAN THE REAL THING (Island 969877) .......... U2 29 13
42. KICKIN' IT (Virgin 12594) .......... After 7 45 6
43. YOU LIED TO ME (Polydor/LPL 863-452) .......... Cathy Dennis 61 3
44. SLOW DANCE (Jive 40262) .......... R. Kelly & Public Announcement 46 5
45. I'D DIE WITHOUT YOU (FROM "BOOMERANG") (Laface/Arista 2-4024) .......... TLC 67 3
46. REMIND ME (FROM "STRICTLY BUSINESS") (Laface/MCA 54372) .......... Mary J. Blige 31 14
47. WISHING ON A STAR (Epic 74343) .......... The Cover Girls 35 17

51. CROSSOVER (RCA/Chry 74173) .......... EPMD 34 9
52. THE BEST THINGS IN LIFE ARE FREE (Perspective/A&M 0010) .......... Luther Vandross And Janet Jackson 37 17
53. I'LL BE THERE (Columbia 74330) .......... Mariah Carey 38 17
54. RIGHT NOW (Warner Bros. 18619) .......... Al B. Sure! 65 4
55. TOO FUNKY (Columbia 74353) .......... George Michael 39 15
56. TAKE MY HEART (Capitol 44178) .......... Richard Marx 41 16
57. FRIDAY I'M IN LOVE (Elektra 64712) .......... The Cure 42 16
58. SYMPHONY OF DESTRUCTION (Capitol) .......... Megadeth 50 7
59. THE HImAN (Interscope 96000) .......... AB Logic 52 8
60. AM I THE SAME GIRL (Fontana/Mercury) .......... Swing Out Sister 70 4
61. WALKING ON BROKEN GLASS (Anita 1-2542) .......... Annie Lennox 68 3
62. BANG BANG (Elektra 64736) .......... David Sanborn 69 4
63. JAM (Epic 4569) .......... Michael Jackson 51 12
64. SLOWLY (RCA 22271) .......... Stacy Earl 55 17
65. REAL LOVE (Chrysalis/EG 54041) .......... Slaughter 64 5
66. JUMP! (Sunshine 1-A 2545) .......... The Movement 56 7
67. CURCIFULY (Atlantic 82999) .......... Tori Amos 63 13
68. I WILL BE HERE FOR YOU (Geffen 19139) .......... Michael J. Smith 81 3
69. HOW ABOUT THAT (AtcoEast/West 98509) .......... Bad Company 77 4
70. FOREVER LOVE (Grant) .......... Color Me Badd 73 4
71. THANK YOU (Epic 74438) .......... The Cover Girls 74 4
72. LOVE IS ON THE WAY (Third Stone/Atlantic 88530) .......... Saigon Kick 80 3
73. MY LOVIN' (AtcoEast/West 96586) .......... En Vogue 59 28
74. OH YEAH, YEAH! (Zoo 14051) .......... Voices 73 6
75. TWILIGHT ZONE (RCA/Chrysalis 15496) .......... Unlimited 2 57
76. TENNESSEE (Chrysalis 29269) .......... Arrested Development 60 19
77. START THE CAR (Reprise 18789) .......... The Black Crowes 62 2
78. DAMN, I WISH I WAS YOUR LOVER (LaFace/Arista 2-4025) .......... Nadia 63 1
79. LAYLA (Reprise) .......... Eric Clapton 63 2
80. IT DOESN'T MATTER (RCA 62265) .......... Tyler Collins 84 5
81. GET WITH U (Mercury 866 010) .......... Lidel Townsell & M.T.F. 71 6
82. 1-4-ALL-4-1 (Uptown/MCA 98177) .......... East Coast Family 75 5
83. BEHIND MY PRIDE (Def American/Reprise 18907) .......... The Black Crowes 91 3
84. WE WILL ROCK YOU WE ARE THE CHAMPIONS (Hollywood 64772) .......... Queen 78 8
85. LITHIUM (DCG 19134) .......... Nirvana 79 7
86. GOOD STUFF (Reprise 18899) .......... B-52'S 81 15
87. COUNTDOWN (Reprise) .......... Lindsey Buckingham 90 4
88. I WANNA MAKE LOVE TO YOU (Impact/MCA 54458) .......... Rhythm Syndicate 93 2
89. DROWNING IN YOUR EYES (Elektra 64710) .......... Ephram Lewis 92 2
90. IT'S MY CADILLAC (GOT THAT BASS) (Pandico 79) .......... MC Nas-D & DJ Fred 96 4
91. REMEDY (Def American/Reprise 18787) .......... The Black Crowes 83 15
92. GET READY FOR THIS (Radical/Chrysalis 15493) .......... 2 Unlimited 2
93. HOLD ON MY HEART (Atlantic 87481) .......... Genesis 84 19
94. WHEREVER I MAY ROAM (Elektra 64741) .......... Metallica 87 11
95. MIDLIFE CRISIS (Slash/Reprise 5498) .......... Faith No More 94 11
96. I WILL REMEMBER YOU (A&M 1600) .......... Amy Grant 96 22
97. JUST FOR TONIGHT (West/Mercury 865-888) .......... Vanessa Williams 88 18
98. MONEY CAN'T BUY YOU LOVE (Perspective/A&M 0011) .......... Ralph Tresvant 97 10
99. ALL SHOOK UP (FROM HONEYMOON IN VEGAS) (Epic 74432) .......... Billy Joel 96 5
100. BOHEMIAN RHAPSODY (Hollywood 64754) .......... Queen 99 27
**SINGLES**

- **ERIC CLAPTON:** "Layla" (Reprise PRO-CD-5641)
  Yes, this is the classic rock hit, performed by Eric on MTV's Unplugged, and part of his album of the same name, which has garnered much recent attention with its concert performances and the MTV Video Award for Best Male Performance of "Tears In Heaven." Although this laid-back, acoustic remake might just fall into the jazz/blues or maybe reggae bag, it's still a nice twist on the familiar favorite. Russ Titelman produces.

- **MELISSA ETHERIDGE:** "Dance Without Sleeping" (Island PRCD 6733-2)
  The latest single is from Melissa's Never Enough album, which isSiebbling heavily onto the Top 200 after 26 weeks. This moody ballad is a pleasant departure from the girl whose rock roots have been her staple for years; "Dance Without Sleeping" has echoes placed over a thick, sleepy-cloud keyboard pad and a slow rock beat, with a surprisingly heartfelt vocal. Melissa co-writes and co-produces along with Kevin McCormick.

- **MIKI HOWARD:** "Ain't Nobody Like You" (Giant 24452-2)
  Here is the first single off Miki's fourth solo album Frome Fatale reviewed in this week's "Rhythm" column on page 10. "Ain't Nobody Like You" is a funky R&B/pop groove written and produced by LeMel Humes. Miki's voice on this track is seductive and sensual with traces of Azzu's soul. We look forward to seeing the beautiful Ms. Howard in the upcoming Spike Lee flick, Malcolm X portraying legendary singer, Billie Holiday.

- **CATHE DENNIS:** "You Lied To Me" (Polydor 863)
  Already shooting up the singles chart after only three weeks, this dance beat track is from the British pop diva's second album, Into The Shaker. The CD single has a few different club-house/oriented mixes of the tune from co-writer and co-producer Shep Pettibone. Ms. Dennis, the winner of several international songwriting awards for her first album, More To This, is keeping her dance roots alive on this latest release from the singer/songwriter/producer.

- **IMMACULATE FOOLS:** "Stand Down" (Continuum 1238-2)
  This is an advance single from the Immaculate Fools forthcoming album The Toy Shop. "Stand Down" started out as an open letter to Saddam Hussein about terrorism and oppression, and on this track, the English rock group speaks out with a sharp-pointed political message. The song is aggressively orchestrated and a far cry in musical intelligence from what most critics or radio programmers in this country would call "alternative." Produced by Andy Ross.

- **ZABRINA:** "Irresistible" (Waup/Eichiban CD-122)
  Well, if you didn't know, Zabrina is a rare breed of white female rapper from the Lone Star state of Texas. Is it true? Check out her album Zs/MC2 and see for yourself if you find it hard to believe. First single, "Irresistible" is a light-weight, hip-hop house track that would tend to lend itself to a youth-oriented market. It has a dated "orchestra hit" samples and teen-tease lyrics. Word to your mother. Produced by Sonnet Moore.

**ALBUMS**

- **HEAVY BONES:** Heavy Bones (Reprise 9 26999-2)
  Here is a 12-cut debut album with a hand-dug metal twisted around rock, and blues riff, all rolled up into a four-piece band whose collective sound on the heavier tunes as well as the power ballads, gives the impression of a unit with more experience than one might expect from a new act. There is also some very tasty acoustic guitar work on a few cuts, but the strongest impression is that of Led Zeppelin, particularly on "Where Eagles Fly." Richie Zito produces.

- **CHARLES & EDDIE:** Dauphonic (Capitol CDP 7 97350 2)
  This duo's 13-track debut album is filled with a sense of nostalgia for many of the more soulful acts of the 70's like Marvin Gaye and Sly Stone. The two still manage to create a modern sound through production techniques and danceable beats like on "Would I Lie To You?" Then there are tracks that are almost as if Marvin were still alive, like "Hurt No More." Both Charles and Eddie have strong and soulful voices and blend well. Producer is Josh Deutsch.

- **CELL MATES:** Between Two Fires (Scotti Bros. 7 2392)
  Twin-screwing redheads forming a rock band? Okay. Pamela and Paula Mattioli claim they were born to sing together. And they have for a while now. An indie-released LP and EP in Europe garnered the girls some success in the UK. Their debut American LP is 11 tracks of rockers ranging from 30 seconds to 3:29 minutes. The question, the girls definitely know how to rock, but the songs are generally on the less than memorable side. Richie Wise and Them Panafuso produce.

- **TWENTY NINE PALMS:** No Edos (I.R.S. X2-13145)
  Whether this is performance art or some sort of ritualistic, underground religious cult music, this is for the faint hearted. This could scare the daylights out of your average record buyer or radio programmer, although watching her perform live might be interesting. There are hints of middle-Eastern tones crunched into with witchy, Davy dyes the subtle and flowing music backing, Mick Glassop (Van Morrison, Waterboys) produces.

- **JARBOE:** Thirteen Faces (Hyplerium/Sky 7 566-2)
  Whether this is performance art or some sort of ritualistic, underground religious cult music, this is for the faint hearted. This could scare the daylights out of your average record buyer or radio programmer, although watching her perform live might be interesting. There are hints of middle-Eastern tones crunched into with witchy, Davy dyes the subtle and flowing music backing, Mick Glassop (Van Morrison, Waterboys) produces.

- **KILLERS:** Murder One (Zoo 72415-11014-2)
  This recently assembled group of metal-meisters have got to be England's version of Ministry or Motorhead. Killers includes former Iron Maiden vocalist, Paul Di'anno, who has taken an even darker path on this latest effort. The new modern metal sounds a little bit like Maiden's "Remember Tomorrow" and a cover of T-Rex's "Children Of The Revolution." If you like your metal served up hard, fast and short, then this is for you. Producer is Rob Fraboni.

**POP SINGLES LOOKING AHEAD**

**CASH BOX** • SEPTEMBER 26, 1992

1. **REST IN PEACE (A&M)**
   Extreme
2. **NEIGHBOR (Mercy)**
   Ugly Kid Joe
3. **I MISSED THE BUS (Columbia)**
   Krie Kross
4. **HOW ABOUT THAT (Acapella)**
   Bad Company
5. **DO YOU BELIEVE IN US (SIBERIA)**
   Jon Secada
6. **THEM BONES (Acapella)**
   Alice In Chains
7. **JOHNNY HAVE YOU SEEN HER (Acapella)**
   The Rembrandts
8. **REACH OUT (Capricorn)**
   The Zoo
9. **DIGGING IN THE DIRT (Gerben)**
   Peter Gabriel
10. **YOU TURN MY LIFE AROUND (MCA)**
    Cheli Wilson
11. **WALK ON THE OCEAN (Capitol)**
    Todd The Wet Spocket
12. **DYING TO BE LOVED (Acapella)**
    Electric Boys
13. **FOLLOW YOUR HEART (Acapella)**
    INNER CITY
14. **BUBBA SHOT THE JUKEBOX (MCA)**
    Mark Chesnutt
15. **WHAT ABOUT THIS LOVE? (MCA)**
    Ms. Fingers

**PICK OF THE WEEK:**

- **MARY'S DANISH:** American Standard (Morgan Creek 2959-2016-2)
  Critically acclaimed, Los Angeles-based alternative rockers Mary's Danish have hunkered down since their last album Circa, and tightened the screws that have been the common link in this multi-faceted, musical grab bag, specifically the ones that rock. Less punk and more alternative-pop/rock this time out, the six-piece band's evolution has a timely edge, possibly influenced by co-producers Peter Asher (Linda Ronstadt, Cher, 10,000 Maniacs) and Niko Bolas (Neil Young, Melissa Etheridge, Warren Zevon). Whatever the motivation, American Standard should prove to be the most widely accepted and focused effort of the band to date.
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By The Time You Get To Phoenix

By John Carmen

WHO'D HAVE EVER seriously considered Seattle as a music capital years ago? Sure, there was Hendrix, the Kingsmen, Heart. But as a kind of latter day Liverpool? They'd be trying to put you in a butterfly net.

After the fact, as it always is, people are trying to suss out where the next big wave of vital music is coming from. Because Seattle's scene evolved around indie giant Sub-Pop, it would stand to reason that perhaps Minneapolis, with its Amphetamine Reptile, or Chicago with Touch and Go and Wax Trax would be the next mega centers.

But in the Southwestern desert, a scene is already alive and well, and ready to explode. Even if precious little has ever come out of Arizona, other than Alice Cooper and Jodie Foster's Army (strange bedfellows I know, bear with me), the Phoenix/Tempe/Tucson axis is fermenting as we speak.

"There are at least 10 clubs to play for original bands within a few miles of each other," says Julie Hurm of Phoenix's Evening Star Productions. "All of the bands come out to support each other, even if the music they play bears no similarity." Does that sound familiar to folks who may recall CBGB in 1976, or San Fran in 1967?

Well, that may be a little overly optimistic. But Phoenix's Gin Blossoms have recently inked with A&M, and the Meat Puppets with PolyGram. "There doesn't seem to be any dominant local indie, like Sub-Pop yet," says Hurm. "Everyone puts out their own records, and kinda hopes for the best."

Which leads to the question, what exactly is the Phoenix sound? "It seems to be a little lighter and poppier than the Seattle thing," says Hurm, although there are some exceptions. The typical Phoenix sound would best be embodied by Swampcooler, a Byrd-sy/REM kind of groove, jangly and yet more hippie opaque than the '80s indie band. Swampcooler are what is called "desert-rock," although Hurm says, "That's a term people have grown to hate around here." Grungier sounds are represented by 100 Iced Animals, who are selling their demo in local stores, '70s freaks, the B-People, and Beats The Hell Out of Me, a noise ensemble. Most of the bands play the local showcase club, the Sun Club, or the Mason Jar in Tempe, and the scene is cooking.

There are even some truly bizarre acts afloat. Litl Willie is a bluesy quintet led by a father and his four young sons who recently inked a deal with Doc Mc Ghee's new label, Crybaby Records. Litl Willie sounds like a cross between the rockabilly pioneers The Collins Kids and Stevie Ray Vaughn. On the other side of the spectrum are One Foot In The Grave, a punk band whose youngest member is 55, and whose repertoire is full of songs about old age. Barry Goldwater must be proud!

By Lee Jeske

This is the ReBirth Brass Band from New Orleans and if their new Rounder album, Taking It To The Street, doesn't get you shaking your leg, go to a leg doctor.

BETTER LATE...: All through the '60s and '70s, when Motown was at its zenith, jazz musicians used to grumble about this big successful black-owned label that didn't do diddly for jazz. Motown had no room in its purview for any form of jazz, so one can only say about MoJazz, the current Motown's new jazz subsidiary, "Welcome, but where have you been?"

I don't know where it's been, but I know where I'd be if I was in Santa Monica on Sept. 24. I'd be at the Museum of Flying, where the new label will be launched with a bang. Here are some of the people expected to attend: Stevie Wonder, Diana Ross, Quincy Jones, Steve Martin, Tom Hanks, Elton John, Whoopi Goldberg, Michael Bolton, Boyz II Men, Jason Priestly, Jon Bon Jovi, Denzel Washington, Michael Douglas, Dizzy Gillespie, Paula Abdul...let's just say, everybody who has ever been profiled by Leeza Gibbons.

"MoJazz," says Motown boss Jeryl Busby, "is an idea whose time has come." Yes, sir.

So where's MoJazz going? Well, you'd expect it to be on the pop side of things, and judging from its first few signings you'd be right. Guitarist Norman Brown, whose last Between Us has the privilege of being the first album out of MoJazz's box, has George Benson written all over him, both in his sturdy, soulful chops and in his Breeze'n-like debut album, which is not quite Lite Jazz but sure ain't bebop.

Up next: Foley (whose electric-bass-played-like-an-electric guitar made a big noise in Miles Davis' last band) with 7 Years Age...Directions in Smart-Ax Music, which is likely to live up to its billing; fusion vibes veteran Norman Connors, pianist Eric Reed, who has been in and out of Wynton Marsalis' band for the past few years and who should bring some stylish, well-tailored mainstream jazz to the label; Brazilian fusion band Terra Sul, and vocalist Miliru, who put out an R&B album on Motown and is set for a tribute to Sarah Vaughan on MoJazz.

I wish MoJazz lots of luck (it could also be cynical and say I also wish them lots mo' jazz, but those things tend to sort themselves out in the marketplace). Sorry I can't be at the party.

A GOOD REASON TO WRITE TO YOUR CONGRESSMAN: Dizzy Gillespie, whom you'll recall, turns 75 next month, is the subject of House of Representatives bill H.R. 5842, which was introduced by Congressman John Conyers, Jr. of Michigan and recommends that the bebop king be awarded the Congressional Gold Medal, a honor that has previously gone to the likes of Winston Churchill, George Washington, Joe Louis and Bob Hope. Senator Ernest Hollings, of Gillespie's home state of South Carolina, will introduce a corresponding bill in the Senate, but in order for the medal to be awarded Congress has to pass the bill before dissolving at the end of September. So, hurry, call your senator or representative. Now!
TALENT REVIEW

Sophie B. Hawkins
By Robert Adels

THE ROXY, WEST HOLLYWOOD, CA—Sophie Tucker was the Last of the Red Hot Mamas. Not! Enter Sophie B. Hawkins.

Sharing her first name with Bette Midler’s patron saint, Ms. Hawkins also stalks the steamy, sensual jungles first explored by Mae West and Marlene Dietrich. On record, Sophie B. may flirt with Madonna comparisons—but her live persona owes as much to male rockers as it does to dance divas or dance hall movie queens.

Her Roxy stage design of cobwebs, white shrouds and candelabra evokes a haunted house full of ghosts. That image is very appropriate for a ‘90s solo female rocker. The field of competition has been so deadly thin that NARAS has eliminated the Female Rock Vocal category several times in the past few years’ Grammy Awards balloting, Sophie is reason alone to reinstate it.

Ms. Hawkins’ live versions of material from her Tongues And Tails debut album (Columbia) made the most of her best rock instincts. She kept the element of surprise going and avoided any hint of monotony by varying her approach throughout the evening. From the straightforward rock of “Savior Child” and “Don’t Stop Swaying” to the alternative, industrial attack of “Live And Love,” she proved she can write and sing it all.

Rather than balancing her strong original material with covers of Pat Benatar or Janis Joplin, Sophie went straight for the fatherload—Mick Jagger (“Gimme Shelter”), David Bowie (“All The Young Dudes”) and Jimi Hendrix (“Fire”). She proved up to every test of musical and muscular strength.

The African influences in her opener “We Are One” reflected the years she’s spent with Nigeria’s Babatunde Olatunji and other world music denizens of New York’s Ansonia Hotel. Her creative reworking of Bob Dylan’s “I Want You” was made all the more “New Yawk” with her Manhattan-accented spoken introduction and the street corner doo-wop coda she’s tacked on to the end.

Sophie’s band consistently picks up on her own kinetic energy as they fall to the floor, jump across the stage, or join her in a body-shakin’ duet spotlight. The well-rehearsed yet natural-looking choreography quickly moves her show from “concert” to “event” status. Gail Dorsey’s fluid bass, Tom Teley’s aggressive guitar, Mayra Casales’ pumpin’ percussion and Adele Bertel’s sultry support vocals are clear audience-pleasers. John Tennyson (keyboards) and Alex Alexander (drums) are less flashy but just as essential to the band mix.

While Sophie occasionally throws her vibrato into a bleating overdrive that obscures her true vocal strengths, she consistently displays enough star quality to overcome any and all excess. At the end of her 13-song set, there was enough liquid sensuality left on stage to fill the L.A. River.

By taking her live cues from male rockers and assembling a mighty six-piece band that is half-female, Sophie is sexual parity personified.

Sophie B. Hawkins should be the odds-on favorite for New Artist Of The Year. “Damn I Wish I Was Your Lover” already sounds like Record of the Year. Damn, I wish I was her agent.

TALENT REVIEW

Tom Tom Club
By Hilarie Grey

THE PALACE, HOLLYWOOD, CA—Bassist Tina Weymouth and drummer Chris Frantz formed the Tom Tom Club (Sire) in 1980 as a breezy, dance-funk side project to their primary jobs with the Talking Heads, and found their own New Wave niche with alternative hits like “Genius Of Love” and “Wordy Rapping Hood.” Now that the Heads are no more, the husband-and-wife team is firmly entrenched in the dance groove, with a new album—Dark Sneak Love Action.

Despite a lot of onstage enthusiasm and some frenetic, multi-layered percussion, the Tom Toms’ live show never reached the dance-party boiling point which was its goal. Many of the songs, like “My Mama Told Me,” plodded along lazily, and others were marred by the over-the-top cutesy unison vocals of the two female backup singers, which were often pushed dangerously out of tune. The two miniskirted vocalists were much more effective adding harmonies to Weymouth’s capable lead vocals, as on the dark, drawn-out refrain to “Dark Sneak Love Action,” which was one of the evening’s highlights.

Considerable heat was generated by percussionist Steve Scales on the hyper bongo-driven reading of the Tom Toms’ current single, “Sunshine and Ecstasy,” and a gleeful set-closing cover of Hot Chocolate’s “You Sexy Thing” gave Frantz the opportunity to growl on campy spoken vocals. However, most of the set suffered from a lack of strong melody and variety within the structure of each song (it is here that the Tom Toms could take a lesson from their quirky kindred, the B-52s). Many of the recurrent riffs sounded like endlessly repeating samples which don’t require the presence of a live band.

It would have been fun to hear the Tom Toms rework a few more cover tunes, perhaps even delving into the Talking Heads catalogue. A ripple of disappointment went through the audience after Weymouth acknowledged, but didn’t deliver, a request for “Psycho Killer.” Nevertheless, the devoted crowd bopped about enthusiastically for the duration of the show.
TALENT REVIEW

Lollapalooza Tour

By Monique Boyer

IRVINE MEADOWS AMPHITHEATRE, IRVINE, CA—It was a beautiful day at Irvine Meadows for the last show of the Lollapalooza Tour. People with numerous tattoos and multiple body piercings gathered around the environmental and political booths waiting for the show to begin.

Lush (Warner Bros.) kicked off the show with their grungy and distorted guitars and incredible harmonies ringing through the amphitheatre. Pearl Jam (Epic) came on next opening up with a rippin' version of The Who's classic "Baba O'Riley" and the crowd went wild. Other songs performed included "Evenflow" and their first hit single, "Alive." Eddie Vedder (vocals) did a stage dive into the audience and swam on the arms of fans until retrieved by the road crew. The highlight of their set was when Chris Cornell (Soundgarden) came out to join Pearl Jam to sing "Hunger Strike" from their collaboration A&M lp Temple Of The Dog.

The festivities continued with Jesus and Mary Chain (Def American) kicking out a great show in support of their latest release, Honey's Dead. Soundgarden (A&M) hit the stage and the mosh pits formed in quantity as they belted out "Outshined." They kept the energy at the red line throughout the entire show and ended it with Chris Cornell (vocals) knocking down the amps and setting a guitar on fire. What the hell, it's the last show, right?

Ice Cube and Lench Mob (Priority) rocked the house with the bass pumped up to the max. They had everybody gettin' down. Then it was Ministry's (Warner Bros.) turn to light up the event. Huge bonfires and mosh pits were forming around and fireworks shot into the audience. They kicked it off with their latest song "New World Order" and there was anything but order. They also played "The Wikees" from the Freejacks soundtrack keeping it raw. The finale of their show came when Al Jorgensen (vocals) threw a guitar into the audience, making some kid very happy!

And last but certainly not least Red Hot Chili Peppers (Warner Bros.) corrupted the stage. And yes, Flea (bass) came out in his underwear. The Chilis closed out the Lollapalooza season in grand fashion playing songs from their double-platinum and still selling lp, Blood, Sugar, Sex and Magic.

Nine-and-a-half hours later, it was all over, but not without some serious Richter Scale activity.

TALENT REVIEW

The Moody Blues

By Fred L. Goodman

GREEK THEATRE, HOLLYWOOD, CA—Have you ever wondered why the Moody Blues chose their name? It is fairly misleading since it is difficult to be either moody or blue when you hear their songs. Most of the Moodies' repertoire consists of uplifting tunes with hopeful lyrics and soaring, beautiful melodies.

The British band performed these songs, some of them pop/rock classics, at the Greek last week to a highly charged, appreciative audience. It was obvious from the make-up of the crowd, mostly thirty- and fortysomethings, that these people have been fans from the beginning. That beginning, believe it or not, was 25 years ago, coming with the release of the album, Days Of Future Passed, which was celebrated this night by both group and audience alike.

Days Of Future Passed, a seminal pop/rock album, was one of the first "concept" albums in the history of rock and paved the way for many such albums that followed. The lp also broke new ground by employing the services of the London Philharmonic as a back-up band and with the use of the Mellotron, the precursor to the now ubiquitous synthesizer. Two Moody Blues extravaganzas—"Nights In White Satin" and "Tuesday Afternoon"—came from that collection, and, of course, the band performed them superbly in concert.

Other standouts of the evening were "Question," "Isn't Life Strange," "I'm Just A Singer (In A Rock And Roll Band)," "Your Wildest Dreams" and "Say It With Love," the latter from the Moodies' latest PolyGram album, Keys Of The Kingdom. A ricklicking version of "Ride My See Saw" provided a terrific encore.

The core of the Moodies has remained intact for the quarter of a century that they have been making hits. Lead singer/guitarist Justin Hayward is still captivating audiences with his expressive voice and movie-star looks. Bassist John Lodge displays bountiful energy and appears to be having a great time on stage. Many of Ray Thomas' flute lines are as classic as the songs in which they appear, and drummer Graeme Edge, with his long, greying tresses flying with each beat, provides the necessary "edge" to the overall symphonic sound of the selections. Completing the band line-up are two keyboardists, another drummer/percussionist and two female background singers.

One of the keyboard players got caught in L.A. traffic, causing the show to start a half an hour late. Though the crowd was a little miffed and restless due to the delay, they quickly forgot about it once the music kicked in.
REVIEWs

Miki Howard: "Femme Fatale" (Gian/Reprise 9 4452-2). Producers: Various.

Howard doesn't mess about with the standards, covers and fresh tunes of this collection. From Billie Holiday's "Good Morning Heartache" to an updated version of Sly Stone's "Thank You" (on this LP "Thank You For Talkin' To Me Africa"), Howard's powerful, evocative and soulful vocals carry nearly any arrangement with the apt energy and proper sophistication. The first single, "Ain't Nobody Like You" is contemporary but made timeless, by her earnest vocals.


It'll be hard for anybody to fall asleep while listening to this album, which covers in a distinguished way the mindscape of contemporary pop/soul/hip-hop. You know this is Full Force in the house. The initial single, "Quickie," is already a chart staple; but we listen to "Don't Sleep," the title track, and wish that it had been the first single, complete with the Haddlin Brothers (who featured The Force in their hit "House Party").


This ain't Charlie Christian, Wes Montgomery, Earl Klugh or any of the other precursors, but younger Norman Brown does capture the spirit of his generation on jazz-oriented guitar. He's got chops, too. In the Motown's spirit, Brown comes with tracks like "Too High" (with Stevie Wonder on vocals and harmonica). Ya' know Brown is "Here To Stay" because of the stellar-too-many names-to-mention side crew on the disc.


They don't pack gats; they pack knowledge. That's their anthem, and like their first single, they wonder about the killing in the streets: "When Will It Stop?" The album covers a significant portion of the hip-hop terrain—street, (tongue-in-cheek) gangsta and Jamaican toaster style. This is message-oriented music disguised as hip-hop, for maximum airplay. And it works. Radio active for adult hip-hoppers.
Niice 'N Wild
Prospect For Booker Production

M.R. Martinez

Chuckii Booker

PRODUCING ONE'S OWN MUSIC can sometimes be more difficult than trying to produce a whiny, egotistical superstar or a nervous novice. Just ask Chuckii Booker, who told Cash Box that his recent album, "Sing For The South" (MCA Records, Niice 'N Wild), was a little easier to produce than his first. "I was much more comfortable this time than on my first album," the personable Booker says. "I mean, I've had a chance to get used to the idea that I am a producer. To me a performer is someone who can sing, dance and has other special qualities that I just didn't associate with myself."

That's to believe a guy who's scored a number one R&B single, recorded with artists as diverse as Kool & The Gang and Vanessa Williams and was the musical director on Janet Jackson's Rhythm Nation tour. But Booker says that he envisioned himself as a songwriter/producer when he was honing his craft as a teenager in the South Bay area of Los Angeles. He never intended to become a recording artist.

Booker was gaining attention as a sideman, songwriter and producer having worked with bands like Tease (he played keyboards, wrote songs and produced material on the group's second and third albums) and was invited on an extensive tour with Atlantic labelmate Gerald Albright after the saxophonist heard his keyboard work. It was the beginning of a long relationship with Albright that led to the fortuitous accident turning Booker from sideman/songwriter to upfront performer.

"Chuckii sent me a tape with some songs that he thought would work for Gerald Albright," recalls Ray Shelders II, who manages saxophonist Albright and Booker. "He didn't have a chance to make me a copy of the songs, so he had sent me a tape that contained some of his vocal tracks on the other side. I called him and asked him who was singing. He was reluctant to tell me. He asked, 'Why do you want to know?' I told him that the stuff was good, and that I thought I could get a deal for the singer. Chuckii just about freaked.'"

Booker went on to record his Atlantic debut, Chuckii Booker, with Albright produced and the top five R&B ballad "Turned Away" and the top five R&B hit "Another Fine Mess." Albright was recently asked, "Do you know Chuckii?

"I thought it was great. It was a nice studio that I couldn't get them right. I forget to be myself and just relax in the studio," Booker said that the first three songs never made it onto the album.

After the album was completed and put into the market, Booker went back into the studio and worked on Kool & The Gang's Sweat album, creating three tracks, and then performed all the instruments on Vanessa Williams' top ten hit "The Right Stuff," which was written by his long-time friend Ray Salas. Next was work with Troop for whom he produced a cover of the Jackson 5 tune "I Do I Do (Is There Anybody Out There)" and wrote and produced "Spread My Wings," which came as a follow-up to "The Right Stuff.

A "I was invited to a post-production party for Janet Jackson's Rhythm Nation video," Booker recalls. He says that he and Janet had been friends for some time, but the idea of working with her had started "then out of the blue she said she wanted me to be the musical director on her upcoming tour. Not only did he serve as Jackson's MD, but he also opened her show throughout the tour with his band that had joined him again on Niice 'N Wild.

The new album is a multifaceted affair that amply demonstrates Booker's matured sense of lyrical interplay, sly sense of humour and deft chops on a number of instruments. The album's first single, "Games," has been showing up on R&B lists, including a debut on the Cash Box Top 100 R&B Singles chart at #6 with a bullet.

Booker, however, has returned to his sideman career as a producer for other artists, having recently worked on albums for vocalists Lalah Hathaway (Virgin Records) and Gene Rice (BMG). "I think I always complement what an artist does," Booker says. "It's just hard to do that sometimes for yourself."
Top 30 Rap Albums

1. P.O.G. - Don't Take It Personal (Live 4:1470) - DJ Quik
2. Step On Me (Live 4:1470) - DJ Quik
3. Check Out the Scene (Live 4:1470) - DJ Quik

Top 30 Rap Singles

1. People Everyday (Chrysalis 50397) - Arrested Development
2. Club Bait (Ruffhouse/Columbia 38739) - Arrested Development
3. The Answer (Def Jam 50405/Erige) - Arrested Development

By M.R. Martinez

NEW PRIORITY: KCRW-FM/Los Angeles DJ Michael Moor has joined with ragamuffin hip hop-nerd Romy Dee on a freestyle rap tape titled "Paugh Paugh" on Priority Records. A Washington D.C. native, Romy Dee has been drawing Southern California audiences to his shows with what is described as a "nasal microphone technique." Moor is the mixer and is responsible for laying the sonic tapestry behind homeboy Romy. According to Priority, the duos in the studio laying tracks for an upcoming EP.

IF YOU DISSE ME YOU'LL HAVE TO MISS ME: Compton's Most Wanted is firing a verbal gauntlet at DJ Quik on their upcoming Epic Records disc, Music To Drive By. According to CMW's MC Eith, the track "Flood Took Me Under" is a firebomb aimed at their fellow Compton rapper. The video to the song features a scene in which a promotional stand-up of Quik is folded, spindled and mutilated. According to Eith, he says that Quik has been dissing CW, Ice-T and other rappers and that not too many boys from the hood are playing his shit. Stay tuned—and duck.

REVIEWS

NEW PRIORITY: Grim Reality (Nasty Mix/Ethican NMR 7108) - Producing: Various.

Stephen King, Dean Koontz and Wes Craven would be proud of these willigged-out boys from the Emerald City up Northwest way. The first single from their often sick and depraved tome to the psycho—logical side of gangsta style is "How Ya Gonna Deal With A Psycho?" But that's almost tame compared to the lingo riffs on tracks like "The House That Dripped Blood," "If Rhymes Could Kill," "Bring Your Daughter To The Slaughter," and "Stalkin' With The Night Breed"—all from the Grim Side (one) of the disc. The Reality side has its moments ("Six In The Chamber," "One Careless Moment"), but this act distinguishes itself in the shadows of the macabre. No hope for airplay on this disc.

MEAT BEAT MANIFESTO: Satyricon (Mute 6195-4) - Producing: Meat Beat Manifesto.

What's up techno pop that really would like to be hip to the hop? This is it right heeeere, heeeere. The melange of sound—industrial strength pop, whimsical hip-hop and Pink Floyd meets Yellow Magic Orchestra—is smart, socially conscious and at times most funky. Every issue from civil women's rights, animal rights to freedom of choice are executed in a musical setting that shifts like sands in raging Sirocco. Tracks like "Circles," "Brainwashed This Way/Zombie/That Shirt," and "Orxinal Control (Version 2)" are examples of the Frankensteins theory—bits and pieces of sonic filament string together for affect/effect. Their gate reaches the mind's eye with swiftness.

DA LENCH MOB: Guerillas In The Mist (Street Knowledge/EastWest T 92106-2) - Producing: Ice Cube.

Nasty s'all over this record. If you like to know what's going on among some of the lesser known among Amerikka's Most Wanted, then pick up on the title track of this decidedly Compton esque groove. Just imagine a lynch mob wearing black ski masks coming to a neighborhood near you. It's not as frightening as someone inviting your daughter to a slaughter. But, you get the picture. The title track lets you know that the town could burn, but song "Lost In Tha System" lets you know the status quo hasn't appreciably changed. "Lord Have Mercy" lets you know even gangstas have a soul. We all better pray they do.
**FILM/VIDEO**

**TOP 30 VIDEO REVITALS**

**CASH BOX • SEPTEMBER 26, 1992**

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<td>WHITE MEN CAN'T JUMP (Fox Video)</td>
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<td>MISSISSIPPI MASALA (Columbia TriStar)</td>
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<td>WHITE SANDS (Warner)</td>
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<td>HOOK (Columbia TriStar)</td>
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<td>THE HAND THAT ROCKS THE CRADLE (Hollywood)</td>
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<td>KUFFS (MCA/Universal)</td>
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<td>THE POWER OF ONE (Warner Bros.)</td>
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<td>STOP! OR MY MOM WILL SHOT (MCA/Universal)</td>
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<td>BLAME IT ON THE BELLBOY (Buena Vista)</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>CAPE FEAR (MCA/Universal)</td>
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<td>AMERICAN ME (MCA/Universal)</td>
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<td>MY GIRL (Columbia TriStar)</td>
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<td>I DON'T BUY KISSES ANYMORE (Paramount)</td>
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<td>30</td>
<td>RADIO FLYER (Columbia TriStar)</td>
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**TOP 10 MUSIC VIDEOS**

**CASH BOX • SEPTEMBER 26, 1992**

| 1 | BILLY RAY CYRUS (PolyGram Video $12.95) | 1 | 6 |
| 2 | THIS IS GARTH BROOKS (Liberty Home Video $24.98) | 3 | 6 |
| 4 | ERIC CLAPTON: UNPLUGGED (Warner Home Video $19.98) | 4 | 4 |
| 5 | MARIAH CAREY: UNPLUGGED (SMV $19.96) | RE-ENTRY |
| 6 | KRIS KROSS: JUMP (SMV $9.98) | DEBUT |
| 7 | ELTON JOHN: LIVE (A Vision $24.98) | 9 | 2 |
| 8 | ELVIS PRESLEY: THE LAST PERFORMANCES (MGM/UA Video $19.98) | 6 | 4 |
| 9 | KISS: X-TREME CLOSE UP (Polygram $19.95) | 10 | 6 |
| 10 | ROD STEWART: VAGABOND HEART TOUR (Warner Home Video $24.90) | 5 | 3 |

**VIDEOREVIEWS**

**EN VOGUE: Funky Divas (A*Vision)**

Their new album, Funky Divas, has gone platinum and still remains in the top 20 on Cash Box’s Top 200 albums after 25 weeks. They already have two Top 10 smash singles with a third one jetting up the charts. With things going so well, En Vogue has released a video containing the three singles from the record and personal in-depth interviews on such topics as new-found success, their private lives, how they get along with each other and their attitude toward making the record. It clocks in at 35 minutes and is an excellent way to get to know the “Divas of Funk.”

Ray Ballard
Sound Music Makes Sound Money

By Milt Petty

MO' MONEY MIGHT NOT HAVE MADE ANY MONEY without its music. Boomerang might have boomeranged. And Sister Act would have been a solo act. The music was key in all three.

In other current films the music is meant to complement but never to intrude on the action. Captain Ron is an excellent example. The combination of light reggae and Caribbean-flavored tracks and the high school pop music works wonderfully, but only the soundtrack version of the oh-so-recognizable "Stir It Up" sticks in the memory bank.

Soundtracks generally fall into two distinct categories. One category utilizes collections of songs by popular artists that are compiled by music supervisors, songs that are usually not written just for the film, songs that are meant to be up commercial potential. It is a phenomenon that picked up steam in the mid-to-late '70s, when record companies saw the cross-marketing possibilities.

And in the classic tradition are the orchestral scores that are meant to enhance mood, suspense and emotion, a much subtler and perhaps more demanding art form. A handful of conductor/arrangers such as John Williams and the more contemporary Danny Elfman seem to have cornered the market on that unique skill.

Few films manage to combine both forms effectively. But the effort to complement film with soundtrack is now so prevalent that Cash Box features a separate chart for hot-selling soundtracks.

Sarafina, the Hollywood Pictures/Miramax feature that opened in New York and L.A. September 18, arrives with a soundtrack due September 29 on Warner Bros./Qwest that tries to combine both soundtrack forms. The film stars Whoopi Goldberg as a Soweto, South African teacher who defies the authorities and teaches her pupils a formidable lesson in politics. The music is not found in the approved textbooks. Based on a Tony-nominated Broadway hit, Sarafina's soundtrack features a score by the South African Mbonzi Ngema, pop/rock production by veteran Michael Omartian, a title track sung by James Ingram and written by soundtrack song socialists Dean Pitchford and Tom Snow, and three tracks written and performed by Hugh Makaleka. Perfectly realized, the soundtrack advances the story line, but can also be appreciated on its own.

At the other end of the spectrum is the Hellraiser III soundtrack featuring Motorhead, Tm Machine, The Soup Dragons, House of Lords, Ten Inch Men, Triumph, Electric Love Rocks and Material Issue (what are they doing in there?). The film just makes a good excuse to bring metal acts together on a record. Motorhead's title song was re-recorded for the occasion. Watch for the death-by-CD scene. Doesn't metal make the perfect musical accompaniment for horror? In a new twist, there are tentative plans to team the acts on the soundtrack for a tour.

Next week Cash Box will look at the fall slate of soundtrack releases.

MTV AWARDS WINNERS

LOS ANGELES—The ninth annual MTV Video Awards were broadcast live from UCLA's Pauley Pavilion last week. Hosted by Dana Carvey, the show was especially exciting for Warner Bros. The company garnered eight statuettes that night. Warner Bros. supergroup Van Halen led the artist pack, taking home three awards. Following is a list of the winners:

BEST MALE VIDEO Artist: Eric Clapton Song: "Tears In Heaven." Label: Reprise

BEST DIRECTOR IN A VIDEO Director: Mark Penske Artist: Van Halen Song: "Right Here/Right Now." Label: Warner Bros.

BEST RAP VIDEO Artist: Arrested Development Song: "Tennessee." Label: EMI/Record Group


BEST METAL/HARD ROCK VIDEO Artist: Metallica Song: "Enter Sandman." Label: Elektra


BEST FEMALE VIDEO Artist: Annie Lennox Song: "Why." Label: Arista

BEST NEW ARTIST IN A VIDEO Artist: Nirvana Song: "Smells Like Teen Spirit." Label: Geffen

TOP 10 SOUNDTRACK ALBUMS

1. BOOMERANG (LaFace 20006) 2. SINGLES (Epic 52476)
3. MO' MONEY (A&M 1004) 4. HONEYMOON IN VEGAS (Epic Soundtrak 52845)
5. WAYNE'S WORLD (Warner Bros. 26805/S) 6. THE COMMITMENTS (MCA 10296)
7. BEAUTY AND THE BEAST (Walt Disney 66018) 8. SISTER ACT (Hollywood 61034)
9. TWIN PEAKS: FIRE WALK WITH ME (WB 45019) 10. JUICE (Soul/MCA 10582)

MTV TOP 20 VIDEOS

1. JEREMY (Epic) Artist: Pearl Jam 2. END OF THE ROAD (Motown) Artist: Boyz II Men
7. THORN IN MY PRIDE (Del Jam/Reprise) Artist: The Black Crowes 8. BABY BABY BABY (LaFace Artists) Artist: TLC
9. HUNGER STRIKE (A&M) Artist: Temple Of The Dog
10. THE ONE (MCA) Artist: Elton John
11. YOUR FREE MIND (Ato) Artist: En Vogue
12. EVEN BETTER THAN THE REAL THING (Island/PLG) Artist: U2
13. DIGGING IN THE DIRT (Geffen) Artist: Peter Gabriel
14. DO I HAVE TO SAY THE WORDS (A&M) Artist: Bryan Adams
15. SHE'S PLAYING HARD TO GET (Interscope/A&M) Artist: Hi-Five
16. SOMEDAY I'M COMING BACK (Epic) Artist: Pat Simby & Don Henley
17. YOU GONNA BELIEVE (VC) Artist: Buck 20
18. BREAKING THE GIRL (Warner Bros.) Artist: Red Hot Chili Peppers
19. NOVEMBER RAIN (Geffen) Artist: Guns N' Roses
20. PEOPLE EVERYDAY (Elektra) Artist: Arrested Development

BEST GROUP VIDEO Artist: U2 Song: "Even Better Than The Real Thing." Label: Island


BEST ALTERNATIVE VIDEO Artist: Nirvana Song: "Smells Like Teen Spirit." Label: Geffen


BEST Choreography IN A VIDEO Choreographer: Travis Payne, Frank Gaston, Lavelle Smith Artist: En Vogue Song: "My Lovin' (You're Never Gonna Get It)." Label: ATOC/East West

BEST SPECIAL EFFECTS IN A VIDEO Special Effects: Simon Taylor Artist: U2 Song: "Even Better Than The Real Thing." Label: Island


BEST CINEMATOGRAPHY IN A VIDEO Cinematographer: Mike Salsten/Department Artist: Guns N' Roses Song: "November Rain." Label: Geffen

MICHAEL JACKSON VIDEO VANGUARD Award Artist: Guns N' Roses Song: "November Rain." Label: Geffen

MTV INTERNATIONAL WINNERS

VIEWERS CHOICE

MTV AUSTRALIA Artist: Diesel Song: "Man Alive." Label: EMI

MTV ASIA Artist: Christina Song: "I'm Gonna Be Me." Label: BMG

MTV BRASIL Artist: Nenhum de Nos Song: "Meu Amor." Label: BMG


MTV EUROPE Artist: The Cure Song: "Friday I'm In Love." Label: Fiction/Elkra
GLOBAL 45s TOP 10

1. NAMIDA NO KISS (Victor) - Southern All Stars
2. LADY COAST (Vitor) - Mrakko Takahashi
3. MEET ME (Sony) - Hiwaku Genji
4. KYUJITSU (Sony) - Yami Kousaka
5. MAIKAI (Appletree) - Tube
6. KIKU (Sony) - Tube
7. SATSUKA (Orch) - Tube
8. KOKO KIKASOTE (Sony) - Shizunaka Kudou
9. MUTEKI (Sony) - Hiwaku Genji
10. KISS (Sony) -tube

LOCAL CDs TOP 10

1. TMN - COLOSSEUM 1 (Epic/Sony) - TMN
2. TMN - COLOSSEUM 2 (Epic/Sony) - TMN
3. LADY COAST (Victor) - Mrakko Takahashi
4. BOBBY OCA's (Vitor) - Bobby Brown
5. SINGLES 1987-1992 (Sony) - Princess Princess
6. ONE BONG (Sony) - John Way Walker
7. SMAP (Sony) - SMAP
8. KOMMA BOKUNO TAKARAME (RIAJ) - Takayuki Makihara
9. FROM YESTERDAY (Sony) - Keisuke Kurose
10. OCTAVE (Sony) - Octave

SONY MUSIC ENTERTAINMENT CO.
announces they will begin releasing MD
software November 1 with 192 titles set to hit the market this year bearing standard prices of $17 for popular music, $20 for classics per copy. According to company president Matsuo, the plant in Japan will start producing MDs August 19 with a target 500,000 copies per month while the U.S. and Austria plants will gear up after the end of September with targets of 500,000 copies monthly. Sony, Nippon Columbia and Toshiba-EMI have disclosed MD-software releases as follows: Nippon Columbia, first releases November 1 with 15 titles followed by 15 more December 1; Toshiba-EMI, 30 titles, December 3.

TOTAL SHIPMENTS OF AUDIO VIDEOS

In Japan for July, '92, according to Record Industries Association of Japan (RIAJ), recorded $390 million, 6% up over the comparable month of '91. In detail: audio software showed $270 million, 8% up over the same month of '91 while video software revealed $120 million, 3% up over the same period. In volume: the total of audio and video was 32,271,000 units, 13% up over '91 period. Breaking it down: audio recorded 28,412,000 units, 17% up while video recorded 3,261,000 units, 9% down for the same month of '91.

SONY MUSIC ENTERTAINMENT CO.

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Songwriters, Ink.

NSF ANNOUNCES HALL OF FAME NOMINEES—Two songwriters will be inducted into the Hall of Fame during ceremonies presented by The Nashville Songwriters Foundation, in association with the Nashville Songwriters Association International (NSAI). The induction will take place Sunday, September 27, at Lowes Vanderbilt Plaza Hotel in Nashville. Hosts will be Richard Leigh, president of NSAI and NSF; Terry Choate, NSF chairman; and Pat Rogers, NSAI executive director.

1992 nominees include: Max D. Barnes, Cy Coben, Paul Craft, Jerry Foster & Bill Rice, Larry Henley, Wayland Holyfield, Waylon Jennings, Bob Morrison, Buck Owens, Hank Thompson, Bob Tiber, Billy Edd Wheeler, and Hank Williams, Jr.

For ticket information, contact Mia Figlio, NSAI, 15 Music Square West, 615-256-3354.

INKING THE DEAL—Writer, musician, and producer Steve Cooper has signed a co-publishing agreement with Horipro Publishing Group, Inc. Bob Beckham, president of Horipro also announced that all new compositions would be co-published by Sixteen Stars Music. Cooper’s songs include, “(Sitting On) The Dock Of The Bay” which he co-wrote with Otis Redding, have received 23 BMI pop, R&B, and country awards in the last 30 years.

Singer/songwriter Henry Paul, formerly of the Atlantic Records group, the Henry Paul Band, and founding member of the rock group The Outlaws, has just signed with EMI Music Publishing. Arista Records has also signed him to a recording contract with the, as yet, unnamed trio that includes Dave Robbins and Van Stephenson.

Other signings at EMI include Pam Rose & Mary Ann Kennedy, Billy & Terry Smith, David Ball, Bill Lloyd, Robert Ellis Orrall, and Thom Flora & Michael Spriggs...

Anna Lisa Graham, whose most recent successes have included George Strait’s “You Know Me Better Than That” and Steve Wariner’s “There For A While,” has joined the staff of writers at Milsap Galbraith Music Group...

Raymond Matthews of the Columbia trio Matthews, Wright, & King has signed a writer affiliation agreement with SESAC. MW&K most recently released “Mother’s Eyes,” their second single to date.

Shakin’ The Sugar Tree With Pam Tillis

By Brad Hogue

PAM TILLIS made her Arista debut last year with the certified gold Put Yourself In My Place album, but she can hardly be considered a fledgling recording artist. Coming from a musical family, Pam has been immersed in country music since age eight, when she first joined her father, Mel, on stage at the Grand Ole Opry. Since then, she has taken a long, circular route to country music stardom.

In high school and in college at the University Of Tennessee in Knoxville, she became attracted to those rock artists who were showing their country roots such as Linda Ronstadt, the Eagles, Crosby, Stills, Nash & Young, and Little Feat, among others. Not ready to fall into the "ready-made business opportunities" that were awaiting her in Nashville, she teamed up with a jazz pianist to form a fusion band and moved to California. Pam described it as a time to "hang-out, play, sing, and not worry about a record deal or the charts."

In the mid 1980s, Pam did land a record deal, though, and released what she describes as a transitional album on Warner Bros. The next year she would become a part of music history. Her debut single, “Don’t Tell Me What To Do,” scaled the charts to hit #1, making Pam Tillis only the fourth female artist to hit #1 with her first single. The album also yielded “Put Yourself In My Place,” “Maybe It Was Memphis,” and “Blue Road Is,” and were also hit singles. Pam’s latest hit single, "Shake The Sugar Tree" from the album Homemade Looking Angel already holds a bulleted #26 position on the Cash Box Top 100 Country Singles chart.

“What’s so neat about ‘Shake The Sugar Tree’,” Tillis said, “is that the songwriter, Chapin Hartford, said she dreamt the song, and I’m a real big believer in that. I’ve got a song I’m working on right now that I dreamt the melody of the chorus. Again, I’m a real big believer in that. We had the album finished and Pam Worley brought the song to me, and I fell in love with it. To tell you the truth, we were out of time, out of money, and I knew I wanted to cut it but I didn’t know how we were going to do it. What we did was to use the demo and rework some things and add some things. There’s a real wisdom to that because I know people who have done it that way, and I know people who have wished they would have. Lots of times there’s a real magic in the demo.”

There’s also a real magic in Tillis’ new album, which showcases both her songwriting skills and her vocal versatility. Musically, she covers everything from the ultra-modern pop of “Shake The Sugar Tree” to the traditional waltz of “Do You Know Where Your Man Is.” There’s an R&B flavor on “Very Fine Love,” and a tongue-in-cheek look at love on “Cleopatra: Queen Of Denial.” There’s also a duet with Diamond Rio’s Marty Roe called “When Love Is Only Human,” but as of yet, no favors from father Mel. “We’ve got to find the right song and I’ve got to get more aggressive closer to the next album,” Pam Tillis stated. “There just wasn’t time for it this time.”

With one gold album and several hits under her belt, Pam Tillis is quite ready to follow her rainbow. “I’m trying to be a student of country music,” she said. "I listen to a lot of really old country albums from the 50's and 60's that most people can’t even listen to. I have a real appreciation for the way they lived. At the same time, I have a young son who tells me quickly if I’m doing something which isn’t ‘cool.’ I’ve got my foot in both generations, I think, and that’s what it takes.”

ANYONE FOR SECONDS? Gerald Smith, a songwriter with O-Tex Music, had his first cut, “Every Second,” recorded by Epic recording artist Collin Raye, go to #1 on the Cash Box Top 100. To remind him it’s time for another, Bobby Cottie, professional manager, Muy Bueno Music Group and Connie Woolsey, managing partner of Muy Bueno, present Smith (center) with an engraved clock. (Photo Credit: Alan Mayor)
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COUNTRY MUSIC

SINGLES
OUT OF THE BOX

LEE ROY PARNELL “Love Without Mercy” (Arista 2462)
Producers: Scott Hendrick/Barry Beckett
Writers: Don Pfrimmer/Mike Reid
Album: Love Without Mercy

The cornerstone of his new Arista album of the same name, “Love Without Mercy” has that rare combination of music and lyric that makes it timeless. Excellent songwriting and production, along with Parnell’s vocal give this one that late ’70s-type ambiance to which radio is automatically drawn.

FEATURE PICKS

EVANGELINE “Am I A Fool” (Margaritaville/MCA 54488)
Producer: Justin Neibank

The follow-up to their debut single, “Bayou Boy,” “Am I A Fool” decelerates to ballad tempo and showcases strong songwriting, precision harmonies, and smooth instrumentation. Evangeline’s sound is distinctive. Give it a spin.

DIXIANA “I Know Where There’s One” (Epic 74713)
Producer: Bob Montgomery
Writers: Kenny Kurt Phillips/Tammy Pierce
Album: Dixiana

Cindy Murphy and the boys try their luck at balladry with the follow-up to “That’s What I’m Working On Tonight.” The hook’s there, the elements are right; let’s see how radio reacts.

ALBUMS

Trisha Yearwood Heart: In Armor (MCA 10641)

The pressure of the sophomore album has been focused for MCA’s Trisha Yearwood. Heart: In Armor vocally teams Yearwood with the likes of Don Henley, Garth Brooks, Vince Gill, and Emmylou Harris, just to name a few surprises on the album. The debut single, “Wrong Side Of Memphis,” holds a bulleted #15 on the Cash Box Top 100 Country Singles chart this week, and it’s the first of 10 new tracks. Heart: In Armor has Trisha’s vocals sounding confident and mature alternating between tender and seductive. From the pleading desire of “Down On My Knees” to the engaging triteness of “For Reasons I’ve Forgotten,” Heart: In Armor pilots an emotional flight often missed in current lps. Yearwood’s vocals, combined with choice songwriting, provide for an excellent record of current country music.

—Brad Hogue

NEW ALBUM RELEASES

(September 22, 1992) The Essential—Roy Acuff—(Columbia)

(September 29, 1992) A Travis Tritt Christmas—Loving Time Of The Year—Travis Tritt—(Warner Bros.)

(October 9, 1992) Watch Me—Lorrie Morgan—(BNA)
CASH

By Cory Cheshire

HIGH DEBUTS
1. CLINTON GREGORY—"Who Needs It"—(Step One SOR-444)—#40
2. MARTY STUART—"Now That's Country"—(MCA 54477)—#11
3. MARK CHESNUTT—"Bubba Shot The Jukebox"—(MCA 54471)—#14

MOST ACTIVE
1. GARTH BROOKS—"We Shall Be Free"—(Liberty 79457)—#27
2. RESTLESS HEART—"When She Cries"—(RCA 62334-7)—#59
3. WYNONNA JUDD—"No One Else On Earth"—(Curb/MCA 54449)—#18

POWERFUL ON THE PLAYLIST—Even in the pseudo-gospel realm, Brooks can draw in the points. Up 16 points this week, "We Shall Be Free" liberates a freefall to the #1 spot, stopping to catch its breath at #27.

With a few vocal rearrangements, Restless Heart arranged a 15-point jump this week on the Top 100. Their first single release, since the departure of lead singer Larry Stewart, entitled "When She Cries" scored in the Top 40 this week, moving from #54 to #39.

Wynonna, keeping company with the Geezinslaw rappers and Billy Dean moves nine chart points on this week's Top 100. "No One Else On Earth," the third from Wynonna, enters the Top 20 at #18, while the Geezinslaws with "Help, I'm White And I Can't Get Down" make it to #28 and "If There Hadn't Been You" by Billy Dean comes in at #30.

ON LOCATION: A CONVERSATION WITH MARY-CHAPIN CARPENTER, the latest one-hour radio special from Ron Huntman Entertainment Marketing, Inc., is available for broadcast on compact disc with six minutes of local avails on a barter basis for airing October 1-31. On Location, sponsored by CMT, features a one-on-one with Carpenter, as well as duet partner Joe Diffie and songwriter friend Ron Schlitz.

KUDOS TO WMDH AND WPIX WMDH of Indiana sent over 25,000 pounds of food, clothing, and bottled water, along with five tons of lumber to victims of Hurricane Andrew in south Florida. WMDH listeners also donated just over $1,300 on behalf of the Salvation Army.

WPIX of Summerland Key, Florida proved down but not out, after the recent hurricane. Located 20 miles from Key West, WPIX lost all its power in the wake of Andrew, but luckily stayed on the air with back-up generators. Operations manager, Damon Collins, and dj. Uncle Larry Nelson, camped out during the harrowing event and kept WPIX on the air. The 50,000-watt station began last December and is the only FM country station in its market.

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. JUST ANOTHER HILL—Corbin/Hanner (Mercury)
2. I'M IN A HURRY (AND DON'T KNOW WHY)—Alabama (RCA)
3. HOW CAN I HOLD YOU—Cleve Francis (Liberty)
4. WELCOME TO THE CLUB—Tim McGraw (Curb)
5. SOMEONE LIKE YOU—Jeff Knight (Mercury)

BRANSON BEAT
—A monthly update on the Branson music scene and area events

FROM THE OPRY TO THE PALACE—The 1992 national final of the True Value/GMC Truck Country Showdown will be held at the Grand Palace in Branson, Missouri, marking the first time the national final has not been presented in Nashville, having been staged at the Grand Ole Opry for eight of its 11 years. Kenny Rogers, the official spokesperson for the 1993 Showdown, will host this year's event.

Showdown organizers say moving the competition from Nashville to Branson is largely motivated by the national attention focused on the boom town, as well as Kenny Rogers' recently announced involvement in the area. Rogers, in partnership with Silver Dollar City, is partial owner of the Grand Palace.

The True Value/GMC Truck Country Showdown is the largest country music talent contest in the world, awarding over $150,000 in cash and prizes in 1992. The show will be taped and syndicated nationally to over 20 TV stations.

BUY BRANSON VIA THE HOME SHOPPING CLUB—Branson Tix, the computerized ticket outlet company, has announced a national campaign with Home Shopping Network's Travel Club based in Clearwater, Florida. A direct-mail campaign to Home Shopper regulars in the Branson area will offer a full-color, 32-page Branson Information Guide. The guide is provided for the cost of postage and handling and includes general tourist information and descriptions of the theaters and attractions exclusively represented by Branson Tix. The computerized ticket outlet company now services 25 theaters and attractions in Branson.

AMERICANA TV ANNOUNCES BOARD OF DIRECTORS—Stan Hitchcock, chairman of the board and CEO of Americana Television Network, Inc., has announced the addition of four members to the Branson company's board. In addition to Hitchcock and president and COO Joe Sullivan, the board now includes Cary Sumners, president and CEO of Branson's Silver Dollar City, Inc.; David Glass, president and CEO of Wal-Mart Stores, Inc. of Bentonville, Arkansas; A.M. "Mac" Stringfellow, owner of Moe Bandy's Americana Theatre; and Margaret C. Combs, a cable television industry consultant and past president and COO for The Cable Television Administration and Marketing Society.

CMT Top Ten Video Countdown
1. Collin Raye... In This Life (Epic)
2. Diamond Rio... Nowhere Bound (Arista)
3. Trisha Yearwood... Wrong Side Of Memphis (MCA)
4. Billy Ray Cyrus... Could've Been Me (Mercury)
5. Randy Travis... If I Didn't Have You (Warner Bros.)
6. Doug Stone... Warning Labels (Epic)
7. Little Texas... You And Forever And Me (Warner Bros.)
8. McBride & The Ride... Going Out Of My Mind (MCA)
9. Sawyer Brown... Cafe On The Corner (Curb)
10. Wynonna... No One Else On Earth (MCA)

CMT video countdown, week ending September 16, 1992

HIT IT JANE—Garth Brooks recently completed an exclusive interview with journalist Jane Pauley for Dateline NBC. The 16-minute segment will air September 22, the same day his new album The Chase will hit the stores. This is Brooks' first in-depth interview since his six-month hiatus from touring. Later that same day, Brooks will appear on The Tonight Show with Jay Leno and perform new material from The Chase. (Photo Credit: Alan L. Mayor)
OLE MEMPHIS BOY, Eddie Bond of American Image Records, has just hit #50 with "Your Good Love Won't Go Bad On Me." Edging out other indies this week, Bond is pretty much at home in the '50s, where past singles such as "Rambo Jack" and "Invincible" rested in 1989. Bond began his music career in the rock 'n' roll era of the '50s in Memphis, signing originally with Ekko Records and then with Sun Records. Since those recording days, Bond has worked in television, radio, and the hospitality industry as owner of the night club, Eddie Bond's Ranch.

INDIE CHART ACTION—Brad LaFleur makes the biggest indie gain this week, jumping 10 points on the Top 100 from #74 to #64 with "I'll Get By." Advancing seven slots each were Mel McQuain (#68) with "You'll Do But You Won't Do Right" and Shelly Anne (#75) with "The Wayward Wind." Picking up six moves each were Dawn O'Day (#61), Pepie (#66), Del Pritchett (#67), and Frank James (#72).

Making arrangements—Playback's Michele Bishop gets plenty of advice while in the studio working on her latest release. Pictured are (l-r): producer Jack Gale, Buddy Emmons, Bishop, and Fred Newell of the Nashville Now Band.

TOP 5 SINGLES-10 YEARS AGO
1. JERRY REED: "She Got The Goldmine" (RCA)
2. MICHAEL MURPHEY: "What's Forever For" (Liberty)
3. KENNY ROGERS: "Love Will Turn You Around" (Liberty)
4. CHARLY MCCLAIN: "Dancing Your Memory Away" (Epic)
5. MICKEY GILLEY: "Put Your Dreams Away" (Epic)

TOP 5 SINGLES-20 YEARS AGO
1. JERRY WALLACE: "If You Leave Me Tonight I'll Cry" (Decca)
2. TAMMY WYNETTE & GEORGE JONES: "The Ceremony" (Epic)
3. LORETTA LYNN: "Here I Am Again" (Decca)
4. BILLY "CRASH" CRADDOCK: "I'm Gonna Knock On Your Door" (Cartwheel)
5. SONNY JAMES: "When The Snow Is On The Rosies" (Columbia)

TOP 5 SINGLES-30 YEARS AGO
1. MARTY ROBBINS: "Devil Woman" (Columbia)
2. BILL ANDERSON: "Mama Sang A Song" (Decca)
3. ERNEST ASHWORTH: "Everybody But Me" (Hickory)
4. CLAUDE KING: "Wolverton Mountain" (Columbia)
5. JIM REEVES: "I'm Gonna Change Everything" (RCA/Victor)
The Print Media—Books

By Gregory S. Cooper

THERE IS AN INCREASINGLY ABUNDANT WEALTH OF INFORMATION on gospel music, the genre, its history, development, and practice. Please find listed below just a few of the latest publications available to date. The Gospel Sound, Gospel Music: Vocal Cords & Related Issues, The Rise Of Gospel Blues, Mom & Pop Winans - Stories From Home, and Got To Tell It are all reference materials that anyone involved in the Christian music arena should have as a part of his collection. Some focus on just good family reading and others are more academically or collegiately focused. Whatever your reading appetite calls for, it will be fulfilled by at least one of these most necessary books. Enjoy!

THE GOSPEL SOUND—by Anthony Heilbut, Limelight Editions ($13.95)


“...A thorough survey of gospel singing, with attention to the relationship between gospel and other black musical forms in America such as jazz and rhythm and blues. The characterization of performers and the insulated world of the gospel church are particularly well done.”

—The New York Times Book Review

“The definitive popular history of the most overlooked American music.”

—Jon Landau, Rolling Stone

Anthony Heilbut received his Ph.D. in English from Harvard University and has taught at New York University and Hunter College.


Eustace Dixon, 58, has spent the last five years researching throat maladies that can cause pain and damage to the gospel singers’ vocal cords. The research began after his wife developed a throat problem from singing in 1986. The book deals largely with polyps, small bumps that develop on the cords, causing discomfort to people who use their voices excessively, such as speakers and singers. His interest caused him to create a survey of which over 1,000 church singers were interviewed including Lucretia Campbell, Rance Allen, Rev. Clay Evans, Edwin Hawkins, Bobby Jones, Candi Staton, The Williams Brothers, Myrna Smothers, Lavette Hawkins-Stephens, Keith Pringle, “Doc” McKenzie, Tramaine Hawkins and others.

Dr. Eustace A. Dixon is a professional safety and health scientist, lecturer, and trainer.

The Rise of Gospel Blues—The Music of Thomas A. Dorsey in the Urban Church—by Michael W. Harris, Oxford University Press ($19.95)

The newest release to date, from an academic standpoint, The Rise of Gospel Blues analyzes the musical influence of Thomas A. Dorsey as a child, to his development of gospel music. Difficult reading to say the least, The Rise of Gospel Blues expresses the broader cultural and religious histories of the African-American experience between the late 1890s and the late 1930s. Thus, it discusses the blues of the 1920s with emphasis on Dorsey, known widely to be the father of gospel, his recordings with Ma Rainey, and his years as Georgia Tom, as well as other indigenous African-American secular and sacred styles.

Michael A. Harris completed a Doctorate of Philosophy in Music and American Church History at Harvard University in 1982 and now teaches U.S. and African-American histories at the University of Iowa.

Mom & Pop Winans—Stories From Home—by David & Delores Winans with Lisa T. Grosswiler, FMC Books ($9.95)

David and Delores Winans, better known as Mom & Pop, allow the readers to see some of their most private and intimate times as a family. Pop speaks candidly about lauds, honors, raising 10 children, and the principles and values that he tried to instill in them. Mom speaks about having 10 babies (birth control), and glamour, glitz, and stardom. Stories From Home is truly a heartwarming reading experience about strict religious Christian ethics, values, and success in the Christian music industry.

David and Delores Winans reside in Detroit, Michigan. They have recorded two albums, available on Sparrow Records. Their children, David, Ronald, Carvin, Marvin, Michael, Daniel, Belé, CeCe, Angie, and Debbie, with Mom and Pop, are known worldwide as the Winans Clan.

Lisa T. Grosswiler is an editor for FMC Books and resides in Mission Viejo, California.

Got To Tell It—Mahalia Jackson, Queen of Gospel—by Jean Scherwin, Oxford University Press ($19.95)

Got To Tell It is the result of Scherwin’s personal odyssey to reveal the Mahalia that he, and those close to her, came to know. Scherwin, the producer of Ms. Jackson’s Grammy Award-winning record for best gospel and soul album in 1976 and the creator of a highly acclaimed film documentary on Mahalia, brings us a firsthand account fused with interviews with a woman who came to be known as “The World’s Greatest Gospel Singer.”

Complete with a discography of Mahalia’s recordings and a folio of photographs, Got To Tell It is an unforgettable portrait of the woman who literally introduced this great African-American tradition to the world.
**GOSPEL MUSIC**

**Songs of Praise**

**VARIOUS ARTISTS:** Handel’s Messiah: A Soulful Celebration (Warner/Reprise)

And the winner is... This is just flat out the album of the year. The anticipation behind the release of this project was warranted. What can you say about the likes of the "O" Quincy Jones, Stevie Wonder, Take 6, the Clark Sisters, Commissioned, Howard Hewett, Daryl Coley, Vanessa Bell Armstrong, Tramaine Hawkins, Pati Austin, Sounds of Blackness, the Richard Smallwood Singers, the Yellowjackets, Al Jarreau, Fevin Campbell, and an all-star choir thrown in for good measure?

**STONE COAL:** Pat Some Gospel To It (Tribute)

The label’s initial foray into the rap arena is a strong one. Coal’s lyrical rhymes are straightforward, backed by some equally driving musical tracks. Coal hits the listener from all angles, hip-hop, hard-hop, house, etc., etc. This record should catapult the artist into the company of Christian rap’s other top artists.

**ANGELO & VERONICA:** Higher Place (Benson)

This husband and wife duo is something to behold. Their debut album carries strong influences of pop and R&B. This feel is enhanced by the star-studded cadre of producers gracing this project: Joe Roger, Fred Hammond, Scott McLeod and Trace Scarborough. The duo’s vocal style is smooth and flowing, working well with each other’s lead. Making a guest vocal appearance is Dove Award-winning rapper Mike E. Don’t be surprised to see this one cross over to the mainstream side of the music spectrum. It’s that strong of an album.

Sparrow recording artist Steve Green recently traveled to California where he filmed segments for his new long-form video, Hymns: A Portrait Of Christ. Produced by Moody Bible Institute in association with White Lion Pictograph and Sparrow Home Video, the video features Steve’s performances of classic hymns in stunning natural settings. The video, along with the recording and gift book of the same name, will be released November 9.

**New Releases...**

1. **HANDEL’S MESSIAH:** A SOULFUL CELEBRATION (Warner/Reprise WBD-4141)—Various Artists
2. **SCROLLS OF THE MEGILLOTH** (Intense SPCN 7-5126-1141-2)—Mortification
3. **IT’S IN THE PRAISE** (CGI 751416-11113)—Calvin Bernard Rhone
4. **GARRISON KEILLOR & THE HOPEFUL GOSPEL QUARTET** (Epic EX 52901—Garrison Keillor & The Hopeful Gospel Quartet
5. **SNAKES IN THE PLAYGROUND** (Star Song SSC-8261)—Bride

**TOP BLACK GOSPEL ALBUMS**

**CASH BOX** SEPTEMBER 26, 1992

1. **MY MIND IS MADE UP** (Word/Gosp 48704) . . . Rev. Milton Brunson & The Thompson Community Singers 1 25
2. **GOD GETS THE GLORY** (Malaco 6008) . . . Mississippi Mass Choir 2 35
3. **ALIVE & SATISFIED** (Benson 2841) . . . Thomas Whitfield 3 25
4. **HE’S WORKING IT OUT FOR YOU** (Word/Gosp 48720) . . . Shirley Caesar 4 35
5. **LIVE IN DETROIT** (Malaco 6009) . . . Rev. James Moore 5 16
6. **I’M GLAD ABOUT IT** (Malaco/Savoy 14040) . . . Rev. T. Wright/Chicago Mass Choir 6 29
7. **THANK YOU JESUS** (Savoy/Malaco 18111) The New York Restoration Choir 7 14
8. **SAINTS IN PRAISE** (Sparrow 1240) . . . West Angeles C.O.G.I.C. 8 57
9. **THE COUNTRY BOY GOES HOME** (Malaco 6010) Willie Neal Johnson 9 16
10. **WASH ME** (Tyscot 1401) . . . New Life Community Choir/John P. Kee 10 67
11. **DIFFERENT LIFESTYLES** (Capital 90278) . . . Bebe & CeCe Winans 11 61
13. **FAMILY AND FRIENDS VOLUME 3** (Bela/Sparror 1507) . . . Ron Winans 13 31
14. **COME AS YOU ARE** (Light 73005) . . . Los Angeles Mass Choir 14 16
15. **HE LIVES** (Savoy 14087) . . . Shun Pace Rhodes 15 58
16. **HOPE OF THE WORLD** (Tribute 790113) . . . New Jersey Mass Choir 16 17
17. **NOW I CAN SEE** (Malaco 6011) . . . Florida Mass Choir 17 6
18. **LIVE AND ANOINTED** (Malaco 6012) . . . The Jackson Southernaires 18 6
19. **WHEN THE MUSIC STOPS** (Sparrow 1324) . . . Daryl Coley 19 9
20. **THIS IS YOUR NIGHT** (Blackberry 2003) . . . Williams Brothers 20 68
21. **FOCUS ON GLORY** (Benson 89535) . . . Hezekiah Walker & The Fellowship Crusade Choir 21 15
22. **CALL HIM UP** (Word 9112) . . . Chicago Mass Choir 22 21
23. **LOOK A LITTLE CLOSER** (Word 9112) . . . Helen Baylor 23 30
24. **THE LEGEND LIVES ON** (Malaco 4449) . . . Willie Banks 24 12
25. **A TRIBUTE TO JAMES CLEVELAND** (CGI/ASAM 88304) . . . Various Artists 25 45
26. **PHENOMENON** (Bellmark 71800) . . . Rance Allen 26 67
27. **REV. JAMES CLEVELAND/L.A. GOSPEL MESSAGERS** (Savoy/Malaco 7103) . . . Rev. James Cleveland/L.A. Gospel Messengers 27 51
28. **NEVER LET GO OF HIS HAND** (New Haven 200142) . . . Rev. Lawrence Thomson 28 4
29. **CHURCHIN’ WITH THE TYSOT SINGERS** (Tyscot 4915) . . . John P. Kee 29 14
30. **HE’S PREPARING ME** (Air 10152) . . . Rev. E. Davis/Wilmington Mass Choir 30 66
31. **USE ME** (Air 10161) . . . James Dignon And Deliverance 31 33
32. **U-KNOW** (Savoy SC 14812) . . . Anointed Pace Sisters 32 4
33. **SING IN THE SPIRIT** (Light) . . . North Carolina Mass Choir 33 25
34. **TIME IS RUNNING OUT** (TM 1007) . . . Adoration-N-Praye 34 22
35. **THROUGH THE STORM** (Tribute/Spectra 790113) . . . Yolanda Adams 35 51
36. **YOU CAN MAKE IT IF YOU TRY** (Savoy/Malaco 14090) . . . Camell Murrell & The Newark Community Choir 36 12
37. **MUSIC & ARTS SEMINAR** (Recorded Live In L.A.) (Fait 8244) . . . Rev. Lawrence Thomson 38 14
38. **COMIN’ HOME** (Groove/Spectra 3001) . . . Twinkle Clark-Terre 39 12
40. **BACK TO BASICS** (Word 1903) . . . Nicholas 41 14

Caught backstage at Bobby Jones’ Youth Gospel Explosion are (l-r): Andrew Ford, Ford Productions; Derrick Lee, musical director for Bobby Jones Gospel Show; Tyscot rapper Nathan Scott (Kinnelion); Bryant Scott, vice president of Tyscot Records; and Tyscot rapper Iron Golder (Kinnelion). (Photo credit: George Stewart)
Former Isley Brothers Member Releases Gospel Album

By Tim A. Smith

CHRIS JASPER, FORMER MEMBER OF THE FAMED R&B GROUP, The Isley Brothers, as well as Isley/Jasper/Isley, has released his initial gospel music album, entitled Praise The Eternal. The album is released through his own Gold City label.

Jasper may be best remembered for his work as a musician, songwriter, and arranger on such hit albums as Showdown, Life It Up and The Heat Is On while with the Isley Brothers.

After the group split in 1984, Jasper, along with Marvin and Ernie Isley, formed Isley/Jasper/Isley. The group went on to record three highly acclaimed albums for the CBS Associated label, including the #1 hit single, “Caravan Of Love.”

After the group disbanded in 1988, Jasper decided to go solo. It was at this time that Jasper formed his own independent label, Gold City Records. The label was distributed by CBS.

“I ended up releasing two albums,” says Jasper. “The first release was a project called Superbad. Following that was the Time Bomb album. Both albums were released in association with CBS Records, who handled the distribution of my product. Praise The Eternal is the first album we’re distributing independently.”

After encountering so much success and acclaim in the area of mainstream music, many have asked in their own mind, “Why,” in relation to Jasper going the gospel route.

“On my previous two solo albums,” Jasper explains, “I included gospel songs, although the majority of the album was secular music. As I look back, it all started in 1985 with ‘Caravan Of Love’ while I was with Isley/Jasper/Isley. At that time I really started to read the scriptures a lot; doing a lot of soul searching. I felt I had to change some things that were going on in my life. I think that’s the time God was calling and working with me.”

Jasper adds, “This album is just a reflection of my life as it now stands. It reflects how I feel towards God. I just wanted to record songs that were going in that direction.”

Although the lyrics found in each song reflects Jasper’s “new found love,” the music falls in line with the same rhythms from his days with the Brothers and Isley/Jasper/Isley.

“The music that I’m doing right now is basically R&B with gospel lyrics,” says Jasper. “I don’t want to change my musical direction totally, nor that of the company. I feel that I should stay in the contemporary vein to reach the kids. They, along with everyone else, definitely need to hear the message. I want to present it to them in the musical vein that they’re accustomed to hearing.”

Jasper has been associated with 11 gold and four platinum albums during his career. In January of 1992, he was inducted into the Rock & Roll Hall of Fame. But a new chapter has begun in the life and music career of Chris Jasper. Praise The Eternal is an important part of his new beginning.

Kim Boyce premiered her Facts Of Love show for 28,000 attendees at the Jesus Northwest Festival recently in Seattle, Washington. Kim will be touring this fall in the U.S. and internationally next spring. Facts Of Love was released last month and is available at retail stores now.

New Benson duo Angelo & Veronica recently performed on The Bobby Jones Show, which is the highest rated show on Black Entertainment Television. Pictured are (l-r): Veronica Petrucci, Dr. Bobby Jones and Angelo Petrucci.
ICMOA Members Will Fund Fall Push To Legalize Video Lottery In Illinois

CHICAGO—Up until now, the Illinois Video Lottery Committee and the Illinois Coin Machine Operators Association staff have been channeling a great deal of time and energy into securing the legalization of video lottery in the state of Illinois. A key priority has been the raising of funds to finance the campaign. While the efforts will not be curtailed, with all parties concentrating on a big push for legislation when the fall session convenes, the burden of fund raising will be considerably relieved as the result of a general membership decision (voted upon at the recent ICMOA annual meeting) to assess all operator members $500, which will provide the financial back-up that is needed. A high percentage of members have already submitted their assessments.

Support is evident; accomplishments have been made; however, the recent redistricting has created a situation of urgency in that there will be a significant number of new faces in the House and Senate next January (possibly 50%) who must be approached and educated on the benefits of a unique partnership between government and private industry,” as pointed out by ICMOA. There remains much work to be done as the IVL Committee directs its focus to legislators, government officials, race tracks, Chicago casino interests and church groups to get the message across.

The aforementioned video lottery assessment will more fairly distribute the financial cost of the campaign and will also provide the needed time for the Committee and ICMOA to cover all bases for getting the legislation passed.

AMOA & Cable TV Team Up For “Jukebox Jam” Promo

CHICAGO—The Amusement & Music Operators Association and cable TV’s Country Music Television (CMT) network will conduct a highly visible nationwide “CMT Jukebox Jam” promotion this coming November in recognition of National Jukebox Month, when the jukebox celebrates its 103rd birthday.

The on-air promotion, featuring Mark Chesnutt and four other recording artists on the MCA Records label, also entails promotional materials which will be displayed at some 15,000 jukebox locations nationwide via AMOA operator members. Nashville-based CMT has more than 16 million subscribers.

Under the terms of the promotion, CMT viewers and jukebox location patrons have an opportunity to win a CD jukebox filled with MCA’s Mark Chesnutt. Entries can be made by following the instructions on the promotion materials available at participating jukebox locations or appearing in CMT on-air promotions. This program will run from November 2-29.

Additionally, Chesnutt will make an appearance at the October 1-3 AMOA convention in Nashville.

Following is the list of artists/songs, CDs (and videos) that are tied in with the entire promotional effort: Mark Chesnutt—"I’ll Think Of Something" and "Bubba Shot The Jukebox", from the CD Long Necks & Short Stories; Vince Gill—"I Still Believe In You", from the CD I Still Believe In You; Trisha Yearwood—"Wrong Side Of Memphis", from the CD Hearts In Armor; Reba McEntire—"The Greatest Man I Ever Knew", from the CD For My Broken Heart; Marty Stuart—"Now That’s Country", from the CD This One’s Gonna Hurt You.

For participating jukebox operators, the promotion entails the placement of display boards with entry instructions and special title strips featuring both songs (for 45 rpm jukeboxes) and CDs involved in the promotion. The materials will highlight “CMT’s Jukebox Jam” promotion as well as the featured songs and artists.

Operators purchase the records or CDs from their one-stops who, in turn, provide the display materials at no charge.

The program is being coordinated by Pittsburgh-based Sterling Title Strip, Schwalb Entertainment Consultants and Sum Atchley, AMOA’s label liaison.
AAMA Cancels So. American Show

CHICAGO—After careful consideration, the AAMA Executive Committee and Mark Struhs (Dynamo Corp.), chairman of AAMA’s Foreign Business Development Committee, announced that the USA Coin-Operated Amusement Game Expo scheduled for November 11-12 has been cancelled for 1992 and will be rescheduled in 1993. Mr. Struhs explained that, “with Brazilian President Fernando Collor de Mello facing a variety of current political problems, it is best to postpone our exposition. The Expo will be rescheduled sometime in 1993 as South America still remains a viable marketplace for our industry’s products,” he added.

Struhs chairs the Foreign Business Development Committee of the American Amusement Machine Association, whose responsibilities include developing and promoting shows in foreign markets; among which is the Latin American Amusement, Music & Games Exposition held annually in Mexico City.

Further announcements will follow as plans for the Brazilian show become finalized.

Valley Launches 7th Annual North American Dart Championships

CHICAGO—Plans for the 1992-93 Valley Cup Dart Program are underway, according to Valley promotions manager Dave Kristal, with finals scheduled for March 13, 1993 at the Sahara Hotel and Casino in Las Vegas. This marks the seventh edition of the Valley Cup promotion, which offers qualified Cougar Dart operators the opportunity to send players to Las Vegas—free of charge.

What are the requirements for participation? “Dart operators who own 50 Cougar Dart games by October 1, 1992 are eligible to hold a regional qualifying tournament,” as Kristal explained. “Valley will provide tournament dart games through your distributor at no cost. For the winners of each local qualifier (one man and one woman), Valley pays for round trip airfare to Las Vegas, two nights lodging, a suds-n-chips party and a banquet,” he continued. “Up to four players may be sent if half the tournament games are purchased, minimum purchase of five games. Four North American champions will comprise Team U.S.A. and be sent to Valley’s World Cup Tournament.” Kristal also noted that a tournament kit and numerous promotional items will be provided by Valley for regional events.

Based upon results from the highly successful sixth annual Valley Cup, Kristal expects more than 60 regional events to be held in more than 20 states this time around.

Further information may be obtained by contacting Dave Kristal at 1-800-248-2837.

Major Food Companies Eye Distribution Potential Of Vending Market

CHICAGO—“Many new and existing companies who offer food, refreshments and other items are taking a serious look at our industry and deciding that the vending market may offer a significant growth potential and market exposure for these products,” stated James A. Rost, president of the National Automatic Merchandising Association. Rost is encouraged by this and other signs that point to a healthy industry as NAMA prepares for its 46th annual national convention and trade show in Washington, D.C., November 5-7.

Despite America’s recession, the vending industry is responding well to consumers’ demands for more variety of product, especially nutritious refreshments, major national brands, and ethnic foods.

Among the newer items exhibitors will be displaying at this year’s NAMA show are: bagel hot-dogs, chicken wings, flavored popcorn, pancake sausages-on-a-stick, pita and pocket sandwiches, seltzer water, wholesome sandwiches such as “Garden Burgers” and other products to satisfy today’s patrons.

Some of the machines that will be featured are coffee machines with multi-size cups; new short-time cooking microwave ovens; photo vendors offering films and “disposable cameras”; units that dispense fully baked, ready to eat pizzas; soft frozen lemonade dispensers; water vendors, and others.

For the second year in a row, an education conference will be held simultaneously with the national convention, and will include more than a dozen seminars on such topics as frozen foods, commissaries, vending route accountability, crisis planning, evaluating locations, training office coffee service route people, selling a vending account, plus several sessions on employee-related matters.

Further information regarding this year’s show may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Suite 3500, Chicago, IL, 60606-3102.
NCPCA Says "Thanks" To AAMA!

CHICAGO—Four years ago, the American Amusement Machine Association eagerly assumed an active role in helping to prevent child abuse by producing a series of child abuse prevention posters on behalf of the National Committee for Prevention of Child Abuse.

On August 29, the NCPCA recognized AAMA at a Founder's Dinner during its 1992 Child Abuse Prevention Leadership Conference in Chicago. Over 250 leaders from prevention organizations worldwide attended the affair.

AAMA president Bill Rickett and executive vice president Bob Fay accepted the award which reads: "Presented to the American Amusement Machine Association with sincere gratitude and respect for your outstanding contribution to public awareness of child abuse and the importance of preventing it."

When he addressed the assemblage, Rickett said, "AAMA and its members wholeheartedly support your valiant efforts. AAMA is pleased that it can help, in some small way, in the prevention of child abuse."

The audience erupted into applause when Rickett announced that New York Knicks and U.S. Olympic "Dream Team" player Patrick Ewing and his son will appear on the 1993 poster.

Previous posters featured New York Yankees' Don Mattingly; sports announcer John Madden; Wonder Years star Fred Savage; Texas Rangers' Nolan Ryan and Bo Jackson, who is featured on this year's poster.

Data East's Lizard Command

CHICAGO—Lookin' for fun?...lookin' for challenge?...then, set your sights on the new Lizard Command one or two player redemption machine from Data East!

You've got a tank; you've got ping pong balls. While shooting at the opponent's target, players move their tank from side to side in an effort to dodge incoming ping pong balls.

"Lizard Command is a redemption game with universal appeal; people of all ages will enjoy this game and the earnings will have a great impact on the location's bottom line," stated Paul Jacobs, vice president of sales and marketing.

Lizard Command uses standard ping pong balls and comes complete with two Deltronic ticket dispensers. In addition, the machine has easy side-door access, lift out tank assemblies and operator adjustable ticket dispensing options.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc., at 1850 Little Orchard St., San Jose, CA, 95125-1045.

Data East’s Lizard Command
CLASSIFIED AD RATE

Count every word including all words in surname. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is not enclosed with order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: Add $8.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $0.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

We have the following games in stock. Each and every game beautifully refinished like new by experts. All games authentic legal factory models. We have been in business for over 55 years and have an international reputation for selling the finest used videos, flippers, and amusement games available anywhere. FALL SPECIALS: AM. TECHNO'S: WWF Wrestle Fest. ATARI: Gumball Rally. BALLY: Tri Sport. CAPCOM: Magic Sword. DATA EAST: Apache III; Caveman Ninja; Vapor Trail; Midnight Resistance. DOYLE & ASSOC.: Hoop Shot. FABTEK: Blood Bros.; Dragon Breed; Raiden. GAME MASTER: Super Spin Out. IREM: Gun Force; Hammerin Harry. I-VIC: Birdie Try; Meta Fox. KONAMI: Lightning Fighter. LELAND: All American Football; Dragon Lair II; Indy Heat. MIDWAY: Strike Force. ROMSTAR: Caliber 50. SEGA: Alien Storms. MERIT IND.: Tic Tac Trivia. SMART IND.: Jackpot; Clean Sweep. SNK: Beast Buster. TAITO: Champion Wrestle; Operator Thunderbolt; Ninja Kid; WGP S/D. STRATA: Hot Shot Tennis. AM. SAMMY: Task Force Harriet. KIDDIE RIDES: Night Hawk; Land Eagle; Mean Machine; Turbo Porsche. PINBALLS: DATA EAST: The Simpsons; Monday Night Football. USED KITS: Ataxx $50.00; Atomic Punk $695.00; Cabal $295.00; Dynamic CC $359.00; Growl $195.00; Gun Force $150.00; Brute Force $295.00; High Impact $395.00; Hammerin Harry $195.00; Merc $295.00; Moonwalker $50.00; Fig Out $95.00; Pit Fighter $295.00; Pound for Pound $195.00; Rampart $295.00; Strike Force $295.00; Super Champion Baseball $25.00; T.M.N.T. $195.00; Punx Shot $195.00. NEO GEO PAK: Slightly used (cartridges): $25.00 each - Magician Lord; Nam 1975; Super Spy; $50.00 each - Top Players Golf. $125.00 each - Cyberlip; Ninja Combat; Riding Hero; Baseball Stars; Sengokui; King of Monster. Call Celic for games and kits. For parts, old and used PC boards, call Darren. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.


FAN CLUBS

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

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PROMOTING YOUR HIT IS OUR #1 BUSINESS!! Mailouts and weekly trackings on Cash Box, R&R, Billboard and Gavin reporting stations. Let us customize a special mailout promotional plan just for your release. DINEYO MUSIC ENTERPRISES, P.O. Box 348, Fayetteville, GA, 30214-0348 or call (404) 461-3364.
CASH BOX GOES GOLD with 50th Anniversary Issue

• Cash Box History
  • Big Band to Rap
  • Vinyl 78s to CDs and Beyond
• Interviews
• Profiles

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