COUNTRY MUSIC 1992

Vince Gill & Reba McEntire co-host CMA Awards Show plus
### CASH BOX • OCTOBER 3, 1992

**MUSIC REVIEWS**

**SINGLES**

- **ROBERT PALMER:** "Can We Still Be Friends" (Island RCD 6741-2)

  The venerable Robert Palmer has made good use of a funky little AC pop/ditty written by experimental wizard, Todd Rundgren. Although Palmer produced the track himself, there is no doubt about the signature Todd style here, and this cut is more than a cut above the usual material. Still working from his Addictions Volume II LP, Palmer is making a slight format turn from his earlier CHR hit but radio has always been kind to ol' Bob.

- **DAMN YANKIES:** "Where Y'Goatin' Now" (Warner Bros., PRO-CD 5739)

  Those Damn Yankies have found a smoking' big ballad in the "Lost California" style with a fat melodic hook on this track which sounds like a pop and AC crossover hit or the supergroup that consists of the vocals from Night Raider and Styx, and guitar work by Ted Nugent. The cut is from the band's recently released Don't (read album currently at #7 but should pick back up when this song gets rolling. Ron Nevison produces with a Chris Lord-Alge mix.

- **ACOSTA* RUSELL:** "You're So Tempting" (JRS 7333 360/2-2)

  This dance-duo has enjoyed some Top 20 success north of the border over this last year with their self-titled debut album. The club-oriented, pop/funk pre-release single has been featuring A Little Direction in the States next week. The various mixes on the CD single range in style from a crossover Michael Jackson days to early Prince, with a bonus cut from the first album, "Call Me." Produced by Byron Wong and Michael Sak.

- **ALANNAH MYLES:** "Song Instead Of A Kiss" (Atlantic RCD 4775-2)

  The Grammy-winning Canadian singer is following up her smash hit, "Black Velvet," with another dark and brooding ballad from her sophomore effort entitled Rock'N'Roller. Even though Alannah's voice is still strong, and she's using the same team of co-writers and producer, this cut is light on the guitar and without the thumping bass line that pumped her first hit to the top of the charts, this time opting for an orchestrally orchestrated backing.

- **PAUL WELLER:** "Uh Huh Oh Yeh" (London/Gold Disc CDP 76/76)

  Even though Weller's career has spanned nearly a dozen albums (from different bands), he has enjoyed high-profile status in his native U.K., he's remained relatively obscure in the American pop arena. His self-titled solo, due out next week, has the singer/songwriter/keyboard/lead vocalist out in front, and this first-released single has an eclectic, hip-hop/Hendrix/Wirewood sound, with strong, out-of-tune horn solos. Weller produces himself along with Brendan Lynch.

- **DENARO:** "It's Alright" (RSJPS 818-2)

  Here is an East Coast band with all the right musical components: good singer, solid bass and drums, and a lyric Van Halen without them, have adopted the lead guitarist's last name as their moniker. Unfortunately, on this single, they've also adopted some dubbed R&B/dance-pop style from Simple Minds and U2, almost to the point that if you took "Don't You Forget About Me," and "Spooky Ways," they can match them together, you'd have this song. David Prater produces.

### POP SINGLES LOOKING AHEAD

| 1. SONG INSTEAD OF A KISS (Atlantic) | Alannah Myles |
| 2. BREAKING THE GIRL (Warner Bros.) | Red Hot Chili Peppers |
| 3. HOW DO YOU DO IT (EMI/Reprise) | Roxette |
| 4. STRAIGHTEN IT OUT (Studio) | Peter Rock & C.L. Smooth |
| 5. FIRE (EILE) | Prodigy |
| 6. LIKE EVERYONE ELSE KNOWS (Columbia) | James Taylor |
| 7. THESE ARE DAYS (Eco) | 10,000 Maniacs |
| 8. IF THE WALLS COULD TALK (Giant) | Skew Siskin |
| 9. TWO SIDES (Island) | Kimm Rogers |
| 10. HAZY SHADE OF C-COMMENT (EMI) | Paul & C.C. |
| 11. DANCE TO THIS (Uptown) | Shante |
| 12. HOOD TOOK ME UNDER (Epic) | Compton's Most Wanted |
| 13. NO ONE ELSE ON EARTH (Cuba) | Wynonna |
| 14. TWO SPARRORS IN A HURRICANE (Island) | Tanya Tucker |
| 15. LITTLE TEARS (Columbia) | Joy White |

### ALBUMS

- **GREAT WHITE:** Psycho City (Capitol CDP 07777 9635 2 3)

  Here's your classic after-rehab rock album, complete with a newfound sober aggression, some recent divorces, anger, and a little regrouping energy. This latest 10-cut release encompasses all of the punch you'd expect from the venerable rockers, along with a richer depth, refocus on quality, which is apparent in the tastefully matured guitar solos and impassioned vocals. The band is alive and swimming with the Platinum production team of Alan Niven and Michael Laride.

- **THE MARSHALL TUCKER BAND:** Still Smokin' (Cabin Fever CFTM 913-2)

  The 20-year-plus span of the Marshall Tucker Band has now been remastered and produced by Doug Gray and Jerry Eubanks. Evolving sometimes out of necessity, the band still makes with use of its Southern rock, country, jazz, blues and gospel background with this 10-track LP on the new indie label. The form established by the band's history has made pick tracks to take you on unexpected, despite the loss of the Caldwell brothers, No surprise, the band is Still Smokin'.

- **KEVIN LETTUA:** Simple Life (JVC 1991-2)

  Some contemporary jazz buffs may already be aware of Kevin's two previous indie-released albums, or possibly aware of her work with Sergio Mendes as part of not only his band, but as a solo act on the Mendes tour bill. Kevin's JVC debut is an impressive, 14-cut, Latin-inspired collection of life/loved songs already in NAC radio rotation. Produced by Michael Shapero and Marcet East.

- **CHARLES CHRISTOPHER:** Think About It (Atlantic RCD 4775-2)

  This versatile singer's debut LP is filled with his smooth falsetto-style voice opening R&B dance-track and title track "Think About It," as well as other dance cuts, melodic ballads and love songs that make up the rest of the 10-cut CD, including yet another remake of "I'm Gonna Make You Love Me." There are strong similarities in vocal style to Michael Jackson and Terence Trent-Darby (as well as other poppers) depending on the type of song. Producer is Nick Martellini.

- **TYLER COLLINS:** Taylor (RCA 07863 0100-2)

  Her sophomore LP is a slightly more dangerous step past the simplistic funk and dance-oriented material on the first album. There is still a healthy dose of R&B dance here, although there is also a touch of rap, some funky ballads and sensual mid-tempo tracks. Tyler is co-writer of live of the 11 tracks; the work of various producers (including Guy Roche and Daddy-O) and songwriters (including Diane Warren, Sedath Garrett and Andre Levin) add new diversity as well.

- **MIKE OLFIELD:** Tubular Bells 2 (Reprise 9450/11-2)

  Twenty years ago, American movie-going audiences were frightened out of their seats by the film The Exorcist, which included the soundtrack's incredible worldwide sales of 16 million copies. A dozen albums later, the style has long since been dubbed "Progressive" and Mike has always, Oldfield is on the cutting edge of instrumental music with the current sequel album. There are 14 new tracks, and it's back to the fans to take you on yet another musical journey. Trevor Horn, Oldfield and Tom Newman produce.

### PICK OF THE WEEK:

- **ARETHA FRANKLIN:** Queen Of Soul...The Atlantic Recordings ( Rhino/Atlantic RZ 7163)

They've done it again. Another must-have boxed set. The definitive collector's edition of 86 tracks from the Queen Of Soul's years at Atlantic. The four-CD set includes an 80-page photographic and editorial history of Aretha's stellar career including discography and personal notes from Ahmet Ertegun, Jerry Wexler, Andi Mardin, Tom Dowd and excerpts from interviews with Aretha. Her musical legacy has always spoken for itself, but this compilation by Yves Beaucous represents the best of Ms. Franklin's Atlantic recordings from 1967 to 1979, remixed and remastered digitally, and packaged in a lush book binding. You know you want it.
Along Came Jones: Said to a good friend of mine, a well-known music critic, "I'm going to Westbury to see George Jones."

"Oh, he won't show," said the friend.

George Jones, of course, showed, even beginning his set with "(They Call Me) No-Show Jones." Afterwards, basking in the warm ovation, he quipped, "I don't know why I even still sing that, I haven't been missing shows for 10 years." That is, since he dried out.

Right, but when it comes to country music, word moves slow up here in the big town. George Jones' reputation preceded him, but it preceeded him here about 10 years too late.

Country music is the most popular music in America, has been for years. Drive from New York City and once you pass through New Jersey, it's country music on the radio from Pennsylvania to California. Even in Chicago, guys like George Jones play in town, in the city. In New York, country music lands at the Westbury Music Fair, an ancient, in-the-round place in the suburbs of Long Island that usually hosts things like Robert Goulet in Camelot and the latest Mizzi Caynor show.

A double bill of George Jones and Conway Twitty might be big news elsewhere in America, but Westbury was much less that filled on this night, and it was filled with people who didn't look familiar: guys in suspenders, pressed jeans and feed-store baseball caps and ladies in stretch pants and spangled denim shirts. These are the people who go see Jones and Twitty all across America, but these are people who kind of melt into the wash of suburban Long Island; you don't know they're there until you go to Westbury on a country night.

George Jones sang his hits, sang some new songs, and complained about bronchitis (I overheard a pair of aficionados in the men's room saying that he always complains about bronchitis). He sounded great—that leathery adenoidal twang a balm to these citified ears. Twitty, whom I've always found too sappy, was too sappy, in an Elvis-in-Vegas kind of way.

On November 12, mark it down, No-Show Jones will be at Tramps in New York Goddammed City. I hope he packs the joint. I also hopes he brings his entire souvenirs stand, with its shot glasses, sweatshirts, key-rings, T-shirts, jackets, baseball caps, beer mugs, photo albums, playing cards, etc. (I admit it, I shelled out five bucks for a deck of playing cards, which promises "54 Full-Color Photos of George Jones," but some are really in black & white and some are repeated once or twice).

Even Garth Brooks, who recently played at the Meadowlands, didn't sell out up here (must be the only date like that on his tour). Seeing George Jones, listening to Rhino's superb Buck Owens boxed set, one pines for more real deal country music here in New York. It's time—even Owens "I Wouldn't Live in New York City (If They Gave Me the Whole Dang Town)" would probably find a surprisingly sympathetic reception.

The Penguin Parade:

Nearly 1,200 charitable music industry insiders attended the annual City Of Hope black-tie fund raising dinner, Sept. 17, at the Century Plaza Hotel in Los Angeles, honoring this year's Spirit Of Life Award recipient, Michael Dornemann, lofting the BMG chairman and CEO onto the exclusive list of former honorees that include; Al Teller, Mo Ostin, Clive Davis, Quincy Jones, Tommy Mottola, Bill Graham, Herb Alpert and Jerry Moss, Joe Smith, and Irving Azoff.

Proceeding the (minimum $500 a plate) chicken (whatever!) dinner, was a cocktail reception featuring items to be bid for in a silent auction, which included such must-haves as one of Elvis Presley's gold-lame jackets, an autographed "Lucille" Gibson guitar from the legendary B.B. King, the microphone that sat on Johnny Carson's Tonight Show desk for 15 years, and a Teddy bear—snagged by Desert Storm General Norman Schwartzkopf during the Gulf War.

The highly successful gala raised over $2.5 million for the non-profit medical center that treats and researches such illnesses as cancer, AIDS, diabetes and leukemia, bringing the total funds raised by the Music and Entertainment Chapter of the charity to nearly $20 million since 1974.

A stunningly sad irony to the evening's festivities was the news that Dornemann's own son had passed away from congenital heart disease only a few short weeks before the event, just shy of the child's first birthday. It was announced by last year's award recipient, MCA's Al Teller, that the City Of Hope will be re-naming its Cardiac Care Unit to the Sebastian Dornemann - BMG Cardiac Care Unit, to a large round of applause.

Entertainment for the evening was provided by emcee/comedienne, Rita Rudner, with music provided by Lisa Stansfield, Clint Black, Curtis Stigers, and a surprise appearance by soul singer, Al Green. All things considered, it was a meaningful and eventful evening for everyone. Oh yeah...
TALENT REVIEW

The Bobs
By Robert Adels

PEPPERDINE UNIVERSITY/SMOTHERS THEATRE, MALIBU, CA—Mandatory Disclosure As Requited By The Federal Musical Truth In Labeling Law: The Bobs are a vocal quartet which publicly performs both sampled and original sounds wholly and solely with the support, use or enhancement of computer boards, electronic circuitry, band instruments, or person or persons legally named Bob.

As the unclassifiable a cappella antidote to modern technology, The Bobs naturally bypass the theater's electrical outlets and plug directly into their audience's musical pleasure center. No need mention the instruments because these four powerhouse voices produce the absolute aural of a full orchestra on speed. This fast-moving quartet vocally and aurally outnumber the outset all the territory from Hendrix-powered guitar (on Jimi's "Purple Haze") to jazz-cool vocals (Peggy Lee's "Fever"); from rap-powered percussive samplings (their own "Tweak Your Peak") to the hissing of summer lawns (their totally original and incompressible "I Want To Be Your Rainbird").

While The Bobs's Kaleidoscope Records catalog shows off both their interpretive and self-written genius, the street-wise edge to their madness must be seen to be fully appreciated. Instead of self-indulgent performance art or academic vocal gymnastics, a Bobs concert delivers a slightly warped but genuinely unparalleled party.

The Bobs traditionally open their show with "Art For Art's Sake," the first cut off their Grammy-nominated eponymous album of 1983. This hip-pie-punky-yuppie account of life's big rip-offs has more plot than most films and more energy than most soundtracks.

Their brand new material has just as much fire and even more attitude. Among the as-yet-unrecorded gems they unveil were "Sign My Snarling Doggie" (an ode to the odious autograph hound), "Mr. Duality" (whose 90's rap meets '50s beatnik in a deadpan tribute to dual personalities), and a pair of songs about family shopping values from a longer work entitled $29.95: A Mall Odyssey.

Musical references fly fast and furious in their instrumental riffs from K.C. & The Sunshine Band's "That's The Way I Like It" into their own "Spontaneous Human Combustion"—and as they sandwich "In The Name Of Dylan" and "Kissin' On Heaven's Door" between verses of The Talking Heads' "Psycho Killer." But even if you miss a few of the in-co-consonent jokes, the overall effect is still, "Wow!"

They make fun of themselves in "Shut Up And Sing," but it's hard to fault their explosive between-song patter. It's positively timely to see a group spend so much time communicating with the audience while mocking the "fill-in-the-city" brand of rock concert platitudes. Maybe a song does run too long (example: "Slow Down Kronshia," a funny but lengthy tale of a non-conforming Hari disciple). But The Bobs' goofy/natural sense of timing rings true over most of their two-part, over-two-hour set.

The Bobs consistently fill mid-sized halls without ever opening a door signed to a major label. A word to the wise Conglomerate: Get thee to a Bobs show to see and sign for yourself.

The Bobs: Tom Ritter (bass), Janie Bob Scott (more-than-chick singer), Matthew Bob Stull and Joe Bob Finetti (not bass). If they have any competition at all, it's the Gardens of Babylon on the "Seven Wonders Of The World" list.

Delivered punchy extended jams of "Come To Me" and "Something To Talk About," was equally effective at providing shimmering ballad atmospheres and gorgeous vocal harmony. This made for emotionally resonant moments on "Not The Only One," with its wailing a cappella cap, and the heart-wrenching "I Can't Make You Love Me." It would take something truly extraordinary to equal Raitt's magical version of "All At Once," during which the audience held her breath under the starry night sky.

That's the trouble with Kim, she's always a little too sure of what's going on. What's wrong with your heart is breaking. The next to last album, "Love Moves," floored her. She felt like an emotional alien, like she was in tears, but only on the inside. She was with her long-term boyfriend, Calvin Hayes. It's hard to imagine her as a veteran to Madonna. But "Kids In America" had gotten into the top of the charts before La Ciccone had gotten into Jellybean's knickers. And whereas Madonna opened exploited her pain and had a corset on the outside, only on the inside. She was with her long-term boyfriend, Calvin Hayes. She's never worn a corset or outerwear, but she was all emotion, all heart. She's never told how she was hung on the washing line by her knickers by her brother. She has done everything to present the coziness, the solidity of the familial life, although I've always thought there was something curious about a father who writes sex poems for his daughter. If we look at Kim's born-to-be-not very wild life in pictures and headlines over the past 12 years, we learn she likes to shop at Oldsmac, she went out touring with Michael Jackson, but has been blonde and not so blonde, she has worn Lycra and less Lycra. In 12 years she seems to have been completely uninteresting, like a person who makes the headlines because of their life without a life. Now comes Love Is. MCA's Tony Powell says, "She needed to shift with the shifting music market. Follow the path of Belinda Carlisle, if you like."

Certainly there are Carlislan echoes to Love Is. But it's earnest, sophisticated, honest pop. What Kim's always been good at delivering.

"All the pieces started to fit this year," says Kim. "For the first time there's nothing. I'd like to change about myself. It has been a slow, gradual process."
LADIES WHO LUNCH: Over a dozen women composers who write primarily for film and TV were honored recently at a luncheon at BMI's L.A. offices. (See story below).

LASS-IE COME HOME: Songwriters Expo 16 will be held on Saturday, Oct. 31 and Sunday, Nov. 1, at the Los Angeles Airport Sheraton Hotel. Attended the tunesmith convention last year in Pasadena, and it was great fun, as well as very informative and rewarding. The keynote address alone (by producer/writer/arranger Darakna Whitefield) was worth the price of admission.

According to Len Chandler and John Brabenary, co-directors and founders of sponsoring organization The Los Angeles Songwriters Showcase (LASS), the Expo, "will help professional and aspiring songwriters and performers learn and refine their craft, and afford them the chance to get their demos heard and critiqued by industry executives." Rebs from many companies are already scheduled to attend.

This year's keynote speaker will be veteran songwriter Wendy Waldman, whose tune "Save The Best For Last" was a recent smash for Vanessa Williams. Admission for the two-day Expo is $175 in advance; $195 at the door. For more info, call the LASS at (213) 467-7823.

WOMEN WHO KNOW THE SCORE: Last week BMI hosted a luncheon in its L.A. offices honoring "Women in Film and Television Music." Distaff composers, arrangers, music supervisors, agents and producers were on hand to eat, shmooze and be lauded by some BMI biggies including president and CEO Frances Preston and senior director, film/TV relations, Doreen Ringer Ross.

I felt privileged to be one of the few men invited to the fête. But, then again, I write the publishing column, so BMI publicity maven, Stacy Nick didn't have much choice in the matter (although she did ask me to wear a dress for the occasion).

Among the attendees were Bebe Barron, the first female composer to score a film (the sci-fi classic, Forbidden Planet, which she co-scored with her husband Louis); Starr Parodi, composer, artist and keyboardist in Arsenio Hall's posse; Shirley Walker, who has scored Memoirs Of An Invisible Man, The Flash, China Beach and Knots Landing, among others; and Jez Davidson, an Emmy Award-winning composer for The Young & The Restless.

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By Fred L. Goodman

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**RIAA Lends Guarded Support to NAFTA**

*By M.R. Martinez*

**THE TRADE RELATIONSHIP** between the United States and Canada in the area of cultural industries remains a sticking point for the U.S. entertainment establishment and could prevent full endorsement of the proposed North American Free Trade Agreement (NAFTA). The Recording Industry Assn. (RIAA) recently said while it "generally supports" the agreement’s intellectual property provisions, but strongly opposed the cultural industries exemptions that govern the relationship between the States and its northern neighbor. The cultural industries exemption, which also exists between Canada and Mexico—but not the U.S. and Mexico—would permit the countries entering the NAFTA to place additional levies on the import of cultural or entertainment products. Such trade provisions have traditionally been the source of concern in trade arrangements with European markets, particularly France.

"In view of the inclusion of the cultural industries exemption and its broad negative implications for liberalizing the rules governing trade in services and investment, we cannot enthusiastically endorse the agreement," said RIAA president Jason Berman recently in a statement. If one country exercises the cultural industries exemption provisions of the NAFTA, the other country can take compensatory action at the equivalent commercial value. Berman said, "We intend to insure that the U.S. is both prepared and willing to not only respond, but to deter Canada from discriminating practices. It remains to be seen to what extent the exemption might prejudice the protection of U.S. intellectual property interests.

"As a matter of trade policy, the extension of the cultural industries exemption from the Canadian Fair Trade Agreement to NAFTA represents a step backward, and raises questions about Canada’s true intentions in regard to liberalizing trade," the RIAA chief continued.

On the other hand, the intellectual property protection provisions of the NAFTA have drawn praise from the RIAA. "The intellectual property provisions in NAFTA probably represent the highest standard of protection, across the board, that has ever been achieved in a U.S. trade agreement," Berman said. In particular, Berman praised the agreement for sparking recent passage of Mexican copyright law protecting sound recordings for the first time. Berman said, "The level of enforcement activity has been negligible in the face of a marketplace that is almost totally dominated by pirated product."

Neil Turkewitz, RIAA vice president, international, estimates that the sale of pirated tapes in Mexico exceeds $250 million annually and that figure represents 50% of the total market. U.S. record companies lose $75 million of that annual figure. "Mexican enforcement authorities have failed to take any meaningful action to reduce the level of piracy or to take action against Mexico City’s 4,000-plus vendors of pirated tapes," Turkewitz said. "This general failure to enforce laws is certainly going to be raised by opponents of the trade pact during congressional review, and we hope that Mexico will quickly remove this potential impediment to congressional approval of the agreement."

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**The Allure of Failure**

*By John Carmen*

**WHAT KIND OF BAND** would name itself Failure? After all, aren’t you setting yourself up for a whole lotta abuse from rancorous critics and acid-attack band wagonners? Not to worry, this L.A.-based trio could hardly care less. Together less than two years before signing with big indie Slash, and produced by the notorious Steve “Big Black” Albini, Failure is on a cosmic roll.

Their debut CD for Slash is one of the toughest nuts to crack heard in these parts for a while. Dense, indecipherable shards of dissonance, whip-cracking drums (an Albini speciality), check out “Where is My Mind” on his best-known production, the Pixies’ “Surf Rosa”), and melodic, whisper-volume vocals make Failure a three-piece to be reckoned with.

Of course in 1992, when you say “three-piece,” the inevitable comparison is to Nirvana, but a better analogy would be Rush. "Rush and AC/DC were my first influences," says Ken Andrews, the band’s guitarist. "Now I’m more into short songs and melodies." Andrews formed Failure with drummer Robert Gauss two years ago, with bassist Greg Edwards found through an ad. They were immediately spotted by Randy Kaye of Slash, and the rest is history.

"We’re hoping to go out on tour with the Lemonheads and Soul Asylum later this year," says Andrews. "After that, we may tour with Screamin’ Trees, but I’m not sure."

Failure did the typical local L.A. thing; clubs and self-pressed singles. "I’ve heard that our singles have been on sale in Europe, but I have no idea how they got there," says Andrews. "We sold a lot of them locally, but they were on our own little label, and we sort of distributed them out of our cars. How they made it into Rough Trade in London, I’ll never know."

And how was working with the legendary/notorious Albini? "I really have no comparison to anybody, it was our first record and all," says Andrews. "He’s really not such a horrible guy, like the stories go. We were cooped up in this little studio up in Minnesota called Pachyderm with him, and we had tons of fun."

But his technique? "I don’t think what he does necessarily works all the time," says Andrews. "Steve’s really into getting the best sounds and raw performances he can. A lot of producers rearrange your songs, but he just wanted powerful takes, which is cool. As a hands-on type, he’s definitely not there. And yes, he is a bit of the hard-ass everyone talks about, but that’s all right with us."
JAZZ

By Lee Jeske

Last week, these gentlemen, who have been known as the Modern Jazz Quartet since the real Harry Truman was president, were honored by BMI and the Congressional Black Caucus, during the CBC Foundation's eighth annual "Jazz Issues" forum in Washington, D.C. Hear, hear!

**GROOVIN' (ON THE) HIGH (SEAS):** I remember how shocked I was the first time I saw Dizzy Gillespie in person. Having just started to get interested in jazz, I had finished reading a book about Charlie Parker and so, or course, I was anxious to see Gillespie. When he walked out on stage, at the Half Note in New York, I gasped. See, I was expecting to see the image in the book's pictures, a thin, wiry trumpeter. What I got, of course, was the baggy-faced, barrel-bellied Gillespie of the time. He had aged 20 years in one second, from the image in my mind to the man on stage.

So I can imagine what it must have been like at the Hollywood Bowl a few weeks ago when, during a tribute to Gillespie, the Great One made his first public appearance since his springtime abdominal surgery. Gillespie, still unable to play, came out on stage for a bow, and he looked thin and ashien and tired, as one would expect. Those who were unaware of how sick he had been must not have been shocked, although losing that belly is probably the healthiest thing that has happened to him in decades. Gillespie, in fact, is fast improving, so fast that (maybe even against doctor's orders) he intends to be playing the trumpet again by the time his 75th birthday rolls around on Oct. 21.

I know where Gillespie is going to be on his birthday, he's going to be in St. Maarten. And I know who's going to be with him: Benny Carter, Jackie McLean, Clifford Jordan, Paquito D'Rivera, Antonio Hart, Red Rodney, Doc Cheatham (who turned 75 in the late 1960s), Roy Hargrove, Snooky Young, Claudio Roditi, Steve Turre, Rob Eubanks, Curtis Fuller, Milt Jackson, Carmen McRae, Bobby Hutcherson, Mario Bauza, Jon Hendricks, Patato Valdez, Kenny Burrell, Dianne Reeves, Ben Riley, Charlie Persip, Billy Hart, Gregory Hutchinson, Mickey Roker, Ray Brown, Milt Hinton, Peter Washington, John Lee, Al McKibbon, Hank Jones, Mike Longo, Randy Weston, Monty Alexander, Tommy Flanagan, Danilo Perez and others.

Gillespie and company will be cruising on the M.V. Zenith, during a full-week birthday celebration that should be among the historic jazz events of the past couple of decades. I don't know if there's room left, but if you've got the time (Oct. 17-24) and the money, call Florida's Celebrity Cruises (800-437-3111) and get on board. It's rare when you can give somebody a credit card number and buy yourself passage on a piece of jazz history.

**NEW MUSIC:** New Music America is about to hit the road. The New Music Alliance's New Music America festival, which scoops up armfuls of experimental musicians from the fringes of jazz and classical music, has been hopping across America for years, generally settling in one place for a week or so. Not this year—this year the festival is being held concurrently in 18 cities, as close as up the street and as far away as Amsterdam and Berlin (although, you know, New York is being left out, in favor of Albuquerque, Atlanta, Burlington, VT, Chicago, Cleveland, Helena, Honolulu, Los Angeles, Milwaukee, Minneapolis, Philadelphia, Portland, ME, Seattle, Springdale, UT, Toronto and Vancouver).

During the weekend of Oct. 1-4, more than 100 concerts featuring more than 150 musicians will hit those above
towns. We've got the Lila Wallace-Reader's Digest Fund to thank for making the bucks available (what else is new?) and if you're in one of those cities, do yourself a favor and go. Among those participating here or there (although not here) are Terry Riley, David Murray, Ed Wilkerson and 8 Bold Souls, the Rova Saxophone Quartet, Bill Frisell, Ted Curson, Anthony Braxton, Jane Ira Bloom, Paul Winter, Airto Moreira and Maarten Altena, with some artists performing in two or more cities (Frisell, for example, will be performing on two or more coasts). Experimentalism! Live!

**SCHOOLIN':** The New School for Social Research, which, among other things, tries to turn students into jazz musicians, wants to improve your jazz education, too. "The Music of Duke Ellington," a four-part course on Tuesdays beginning Oct. 13, and "Jazz Insights," a four-part course on Tuesday's beginning Nov. 17, will be taught by Arnold Jay Smith, veteran jazz writer/publicist/fancj
dresser. For 50 bucks a course, you can spend your Tuesdays with Jon Hendricks, Bob Thiele, Mike Hashim and Milt Hinton in the Ellington course, and Toshiko Akiyoshi, Ken Pepowski, Mary McPartland and Jack Walrath in the other one. Call (212) 229-5690 if you want to sign up. What you've got something better to do on Tuesdays?

**SMACK!** Lipstick Records, a new German-based label, has released its first albums state side: Ten Songs by guitarist Leni Stern and Summit by bassist Dieter Ilg. The label, founded by keyboardist Joachim Becker, is owned by Akihito Sato and Jack Walrath in the other one. Call (212) 229-5690 if you want to sign up. What you've got something better to do on Tuesday's?
By M.R. Martinez

SAMPLING: TLC, the LaFace/Arista Records act that hasn’t had a hit to bring too much attention lately, will be featured in a December 1 segment of the CBS Schoolbreak Special that stars Kadeem Hardison. In the pro-literacy saga, titled “Words Up!”, the male voice trio will play high school students who work in the cafeteria. They will perform a musical mix of mystery meat, titled “School Food.” TLC recently appeared as themselves in the debut segment of Patti LaBelle’s new NlC series Out All Night. The Homer and Johnny Ormand Produced Award was given to Smokey Robinson and the Miracles last weekend during a presentation Sept. 27 at the Hollywood Roosevelt Hotel. Other honorees that night included actress Beah Richards, record company executive Phil Jones, former Laker basketball coach Michael Cooper and the legendary Ben E. King...Homeboy Al B. Sure! recently signed on to be the spokesperson for ladies lingerie line Natori. It would seem to be the perfect endorsement arrangement, given the title of Sure’s latest album, Sexy Versus (see review below).

REVIEWS

**AL B. SURE:** **Sexy Versus** (Warner Bros. 9 269733-2). Producers: Various.

There’s a lot of love lyrics on this disc, which ally clings to the phonetic word play of its title. Al uses his dry, raspy falsetto to cajole ballads like “Right Now” (which is the high-charting final single), “Oh 4 You Girl” and “The Love Of A Great Time Last Night.” Sparse arrangement


Most programmers hate records like this, those discs that are totally devoid of a simple niche on the sonic landscape, and in the marketplace. But this disc is adventure with a capital A. It’s usually fact, floating in that netherworld between hard rock and concrete funk. Parliament/Funkadelic alum Bernie Worrell (keyboards) and Bootsy Collins (bass) have joined with some younger P-Funk spawn to update the attitude evident on the classic LP like *Maggot Brain*. And they’ve added a few twists of their own. Jagged solos ride atop seamless grooves (“Animal Behavior”), and then components

**YOYO HONEY:** *Voodoo Soul* (Eve 01241-41484-2). Producer: Michael Peden.

The British sound systems have concocted some engaging and unique presentations of American-influenced soul. The sweeping R&B on this discs ranges from the jazzy sound-track-influenced title track to the disco-bopped first single “Groove On.” Some of this music could easily be programmed on Quiet Storm stations, like “Inside This Love.” Vocalist Anita Jarrett’s vocals are not weighty, but she handles the material with adequate conviction. Songwriter/guitarist Mani Shoniwa (of Edinburgh, Scotland via Zimbabwe) writes expressively. He’s paid much homage to the spirit of George Gershwin as he has to Barry White and George Clinton.

**LO-KEY:** *Where Dey At?* (Perspective/A&M 28968 1003-2). Producers: Lance Alexander & prof. t.

Like a little go-go with your hip-hop? Like a little sultry soul riffin’ with your pop? ‘Ya wanna know where that is? Thats L.O-Key. This Kansas City ensemble doesn’t tie itself down to any one kind of groove; instead they seem to serve up a smorgasbord of contemporary African-American urban sounds. There’s a lot of creativity in the mix on this disc. The light moment doesn’t interfere with the straight-up and down grooves. “Lo-Key…Where Dey At? “Milkshake” and “Attention: The Shawanda Story” funk it like a septic tank. And the aroma scarcely diminishes throughout the rest of this 12-song collection, including midtempo tracks like “Sweet On U.”
TOP 100 R&B SINGLES
OCTOBER 3, 1982

#1 SING E. Bobby Brown
TO WATCH: Vanessa Williams #44
HIGH DEBUT: Troy Lorenz #40

1. HUMPIN' AROUND (MCA 34342) .................. Bobby Brown 1 7
2. I COULD USE A LITTLE LOVE (RIGHT NOW) (Capitol 44855) .......... Freddy Jackson 2 10
3. SLOW DANCE (Jive 42059) ........................ R. Kelly/Public Announcement 4 9
4. MONEY CAN'T BUY YOU LOVE (Perspective 0011) ......... Ralph Tresvant 3 11
5. THE WAY YOU LOVE ME (MCA 34335) .................. Brian McKnight 7 15
6. YOU CAN MAKE THE STORY RIGHT (Warner Bros. 18673) .......................... Chaka Khan 8 11
7. END OF THE ROAD (Motown 374623) ........................ Boyz II Men 5 10
8. JAM (Epic 74333) .................................. Michael Jackson 6 11
9. SHE'S PLAYING HARD TO GET (Jive 42067) .......................... Hi-Five 13 8
10. GIVE U MY HEART (LaFace 2-4026) .......................... Babyface feat. Toni Braxton 9 12

11. YOU KNOW WHAT I LIKE (Warner Bros. 18901) ............ El DeBarge 10 18
12. I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Atlantic 3754) ..... Glenn Jones 11 20
13. UPTOWN ANTHEM (Tommy Boy 519) .......................... Naughty By Nature 15 13
14. JUST MY LUCK (Columbia 74171) .......................... Alyson Williams 12 15
15. SOMEBODY'S BEEN SLEEPIN' IN MY BED (Capitol 44829) .......... Gary Brown 16 9
16. REAL LOVE (Uptown/MCA 5629) .......................... Mary J. Blige 18 9
17. THEY REMINISCE OVER YOU (T.R.O.Y.) (Electra 64773) ...... Pete Rock & C.L. Smooth 16 17
18. MR. LOVERMAN (From Deep Cover) (Epic 74257) .......... Shabba Ranks 17 18
19. THE DOO-BOP SONG (Warner Bros. 18930) ............. Miles Davis 22 6
20. CROSSOVER (R&B, 74173) .................................. EPMD 23 8

21. BRAINSTORMING (Motown 2179) .......................... M.C. Brains 19 13
22. SWEET NOVEMBER (Atlantic 8744) .......................... Troop 24 5
23. USE ME (AtcoEastWest 62458) .......................... Men At Large 20 19
24. KEEP ON WALKIN' (Atco 1958) .......................... CeCe Peniston 21 17
25. KICKIN' IT (Virgin 12954) .................................. After Seven 28 6
26. JUMP AROUND (Tommy Boy 506) .......................... House Of Pain 26 13
27. MIC CHECK (AtcoEastWest 16919) .......................... Das EFX 30 6
28. GIVING HIM SOMETHING HE CAN FEEL (AtcoEastWest 96560) .... En Vogue 25 15
29. YOU CAN'T SEE WHAT I CAN SEE (MCA 54429) .............. Heavy D. & The Boyz 29 13
30. RIGHT NOW (Warner Bros. 18819) .......................... Al B. Sure 32 4
31. PEOPLE EVERYDAY (Chrysalis 50397) .......................... Arrested Development 33 6
32. WARM IT UP (RuthHouse 74346) .......................... Kris Kross 27 13
33. BABY BABY BABY (AristaLaFace 1-4928) ..................... TLC 31 17
34. MY KINDA GIRL (Atlantic 87466) .......................... The Rude Boys 35 10
35. ALONE WITH YOU (Warner Bros. 19008) ..................... Tevin Campbell 38 7
36. COMMITTED (Jive 864) .................................. Third World 40 7
37. CAN U HANDLE IT (EastWest 85810) .......................... Gerald Levert 42 5
38. WHEN YOU'VE BEEN BLESSED (MCA 54376) ................. Patti LaBelle 36 19
39. NEVER SATISFIED (Giant 18881) .......................... Good 2 Go 37 21
40. SOMEONE TO HOLD (Epic 74482) ............................ Troy Lorenz 44 7

41. I'M STILL WAITING (Uptown 54541) .......................... Jodeci 62 8
42. WE DIDN'T KNOW (Arista 1-2420) ............................ Whitney Houston & Stevie Wonder 43 18
43. DEFEND ON YOU (Capitol 44824) .......................... BeBe & CeCe Winans 44 18
44. WORK TO DO (MCA 54486) .......................... Vanessa Williams 46 18
45. I WANNA LOVE YOU (Sue 18935) .......................... Jade 47 7
46. DO U HANDLE ME (Warner Bros. 10033) ................. Eriick White 43 15
47. DON'T SWEAT THE TECHNIQUE (MCA 54418) ................. Eric B & Rakim 44 13
48. MY DESTINY (Motown 2176) .......................... Lionel Richie 48 6
49. A LITTLE MORE LOVE (Arista 26449) .......................... Lisa Stansfield 51 10
50. AIN'T NO STOPPIN' US (Jive 42086) .......................... Mike Davis 51 7
51. I'VE BEEN WATCHIN' (Columbia 74012) .......................... Joe Public 54 2
52. CAN'T HANDLE ME (Arista 1035) .............................. Jodeci 49 26
53. NO PLACE LIKE LOVE (Pendulum 64756) ..................... Chris Walker 50 19
54. HONEY LOVE (Jive 42031) .................................. R. Kelly/Public Announcement 52 21
55. DO IT TO ME (Motown 2162) .......................... Lionel Richie 53 21
56. INSIDE THAT I CRIED (A&M 0508) .......................... CeCe Peniston 56 21
57. IT ALL BELONGS WITH YOU (MCA 54396) .......................... Jodeci 49 40
58. I'LL BE THERE (Columbia 74330) .............................. Mariah Carey 57 15
59. I MISS YOU (Columbia 74313) .............................. Joe Public 58 18
60. ROCK THE HOUSE (Pump 19113) ............................ The Chieli Doorz 60 18
61. YEAH, YEAH, YEAH (Doc 14051) .............................. Voices 63 1
62. ALL ABOUT HER (AristaEastWest 89054) ...................... Jodeci 39 14
63. DREAM CAME TRUE (Capitol 89054) .......................... Grand New Haven 59 9
64. I'D DIE WITHOUT YOU (Gee Street 24034) ..................... P.M. Dawn 65 18
66. WELCOME TO THE Ghetto (Jive 42083) .......................... Spice 1 66 6
67. MUST BE REAL LOVE (TabuA&M 7701) ............................ Rhonda Clark 68 3
68. WHAT ABOUT YOUR FRIENDS (Arista 1-4009) ..................... TLC 73 2
69. THROUGH THE TEARS (Pendulum 64738) ...................... Mill's Morgan 70 8
70. ALL OF MY LOVE (Epic 74322) .............................. Kathy Sledge 71 11
71. STILL IN LOVE WITH YOU (Tabu 0106) .............................. Cherelle 72 8
72. WHO WILL I CHOOSE (AtcoEastWest 82591) ....................... Chris Bnder 74 10
73. SWEET NOVEMBER (Atlantic 87449) .......................... The Rude Boys 75 10
74. VH1'S BEST OF THE 80S (Atlantic 87450) ......................... The Rude Boys 75 10
75. DREAM (Atlantic 87451) .......................... Freddie Jackson 56 23
76. SILENT PRAYER (Motown 2165) .............................. Shanic 47 20
77. MOVE ME NO MOUNTAIN (Virgin 12856) .......................... Soul II Soul 64 10
78. LET'S TALK ABOUT LOVE (Solar 74593) ............................ Steve 66 4
79. WHEN YOU LOVE SOMEBODY (MCA 54481) ...................... Patti LaBelle 68 3
80. QUICKIE (Capitol 44456) .............................. Full Force 92 3
81. WISHING ON A STAR (Epic 74343) ............................. Cover Girls 14 8
82. I GOT A THANG 4 YA (Perspective 0008) ............................ La-Key 88 1
83. 1-4-ALL-4-1 (Def 102171) .............................. East Coast Family 91 4
84. WHY ME BABY (MCA 54477) .............................. Keith Sweat 80 31
85. I ADORE MI AMORE (ahi 30396) .............................. Najee 89 6
86. YOU REMIND ME (Promin Strictly Business) (UptownMCA 54327) ... Mary J. Blige 90 21
87. IT'S NOT HARD TO LOVE YOU (Reprise 18872) ................................. Al Jarreau 93 15
88. BABY GOT BACK (Def Amercian 18947) .............................. Sir-Mix-A-Lot 94 10
89. THEY WANT EFX (AtcoEastWest 9-46206) .......................... Das EFX 95 22
90. HOW ABOUT TONIGHT (MCAArista 1-2420) ............................. Eugene Wilde 77 20
91. SCHOOL ME (AtcoEastWest 98577) .............................. Gerald Levert 87 21
92. IF YOU FEEL THE NEED (Mercury 866784) ............................. Shonni 82 19
**THE RHYME**

By M.R. Martinez

**SOUND NIBBLES:** It must be the season of The Diss. Rodney O and Joe Cooley have jumped out of the pipeline with the pointedly titled album, "F**k New York," which features the single "U Don't Hear Me Tho." "First off," explains Rodney O, "this album is for all the negative people in New York who are dissin' L.A." The project has nothing to do with Tim Dog and his song "F**k Compton," it respects Tim Dog because at least had the balls to speak up." The South Central Cartel is filling with a three-track mix of the record "Papa Was A Rolling Stone" for Pump City/GWK Records, which is manufactured by Quality Records... Tribe Called Quest has come with "Hot Sex," a Jive Records maxi-single which is culled from the Boomerang film soundtrack. The disc additionally features unreleased overseas mixes of the tracks "Scenario" and "Butter." Also from that soundtrack P.M. Dawn's "I'd Die Without You." **REVIEWS**

**COMPTON'S MOST WANTED: Music To Driveby (Epic ET 52984).** Producers: Various.

**TOO SWEET (Elektra 66409).**

"WANTED: Music To Driveby" has been a classic since its release in 1988, and it's still as fresh today as it was then. The album features some of the hottest tracks of the year, including the title track, "I'd Die Without You," and "Hot Sex," which have become classics in their own right. The album also features unreleased overseas mixes of the tracks "Scenario" and "Butter." The disc additionally features unreleased overseas mixes of the tracks "Scenario" and "Butter."

**THE TOP 30 RAP SINGLES**

1. **EVERYBODY'S FREE (TO FEEL GOOD)** (Epic 74444) . Rozalla 1 5
2. **JUMP!** (Sunshine 1-2456/Arista) . The Movement 2 7
3. **JUMP AROUND** (Tommy Boy 526) . House Of Pain 5 15
4. **RHINOCEROS IS A DANCER** (Atco 66507) . Snap 4 11
5. **MY PEACE OF HEAVEN** (Atco East/West 96153) . Ten City 8 5
6. **JAM** (Epic 74334) . Michael Jackson 3 9
7. **RUNAWAY** (Elektra 66426) . Dee Lite 6 15
8. **EVERTHING IN THE PLACE** (Elektra 66411) . The Prodigy 10 9
9. **MIC CHECK** (Atco 96155/EastWest) . Das EFX 12 7
10. **TAKE ME BACK TO LOVE AGAIN** (Epic 74212) . Kathy Sledge 9 22
11. **KEEP IT COMIN'** (Columbia 54343) . C-C-C Music 15 Factory
12. **HUMPIN' AROUND** (MCA 54343) . Bobby Brown 22 3
13. **KEEP ON WALKIN'** (A&M 1958) . CeCe Peniston 11 16
14. **RAIN FALLS** (Virgin 65173) . Frankie Knuckles Featuring Lisa Michaelis 13 15
15. **REAL COOL WORLD** (Warner Bros. 40575) . David Bowie 18 3
16. **PEOPLE EVERYDAY** (Chrysalis 19756/ETO) . Arrested Development 26 3
17. **WORK TO DO** (Sugar 654 51/Mercury) . Vanessa Williams 22 17
18. **THEY REMEMBER OVER YOU** (Elektra 66473) . Pete Rock & C.L. Smooth 16 16
19. **THEY WANT EFX** (Atco/East/West 96204) . Das EFX 14 21
20. **HYPNOTIZED** (Great Jones 530 617/Island) . Clubland Featuring Zemaya Hamilton 27 3
21. **DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE** (Klown 54282/MCA) . Heavy D. & The Boyz 7 15
22. **WARM IT UP** (Ruffhouse/Columbia 74377) . Kris Kross 17 13
23. **HOT SEX** (Jive 40294) . A Tribe Called Quest 18 21
24. **NEVER BE ANOTHER ONE** (Acid Jazz 5329) . Colonel Abrams 19 19
26. **SWEAT DANCE** (Warner Bros. 40274) . K-YZE 21 15
27. **360 DEGREES (WHAT COMES AROUND)** (Elektra 66409) . Grand Puba 30 3
28. **TRUE FUSCHNICK** (Jive 40291) . Fu-Schnickens 17 7
29. **TOTALLY IN LOVE** (Columbia 73924) . George Michael 23 13
30. **KILLER** (Sin/Warner Bros. 40256) . Seal 24 21
TOP 30 VIDEO RENTALS

CASH BOX • OCTOBER 3, 1992

1 WHITE MEN CAN'T JUMP (Fox Video) ........................................ 2 3
2 FINAL ANALYSIS (Warner Home Video) ..................................... 4 4
3 LAWNMOWER MAN (Columbia TriStar) ...................................... 9 2
4 WAYNES WORLD (Paramount) ................................................... 1 5
5 FRIED GREEN TOMATOES (MCA/Universal) .............................. 3 3
6 FERN GULLY (Fox Video) .......................................................... 5 3
7 PRINCE OF TIDES (Columbia TriStar) ...................................... 7 5
8 WHITE SANDS (Warner) ............................................................. 13 3
9 MEDICINE MAN (Buena Vista) .................................................. 6 4
10 MEMOIRS OF AN INVISIBLE MAN (Warner) ......................... 10 3
11 ROCK-A-DOODLE (HBO) .......................................................... 11 3
12 LADYBUGS (Paramount) .......................................................... 2 DEBUT
13 MAMBO KINGS (Warner Bros.) ............................................... 8 2
14 THE HAND THAT ROCKS THE CRADLE (Hollywood) .............. 15 7
15 AMERICAN McG (MCA/Universal) ........................................... 27 4
16 MISSISSIPPI MASAL (Columbia TriStar) ................................ 12 3
17 HOOK (Columbia TriStar) .......................................................... 14 7
18 MY GIRL (Columbia TriStar) ....................................................... 28 7
19 ERNEST SCARED STUPID (Darway) ......................................... DEBUT
20 JUICE ( ....) ............................................................................. RE-ENTRY
21 SHINING THROUGH (Fox Video) ............................................... 19 7
22 THE POWER OF ONE (Warner Bros.) ...................................... 20 2
23 LEAVING NORMAL (MCA/Universal) ....................................... 25 7
24 RUSH (MCA/UA) ..................................................................... 17 7
25 BUGSY (Columbia TriStar) ......................................................... 18 7
26 THE ADDAMS FAMILY (Paramount) ....................................... 23 7
27 GRAND CANYON (Fox Video) ................................................. 24 7
28 STAR TREK VI: THE UNDISCOVERED COUNTRY (Paramount) 25 7
29 STOP! OR MY MOM WILL SHOT (MCA/Universal) ............. 21 7
30 SPLIT SECOND (HBO) ............................................................... DEBUT

TOP 10 MUSIC VIDEOS

CASH BOX • OCTOBER 3, 1992

1 BILLY RAY CYRUS (PolyGram Video $12.95) ......................... 1 7
2 THIS IS GARth BROOKS (Liberty Home Video $24.95) .......... 2 7
3 ERIC CLAPTON: UNPLUGGED (Warner Home Video $19.98) ... 4 5
5 ELTON JOHN: LIVE (A*Vision $24.98) ...................................... 7 3
6 BOB MARLEY: TIME WILL TELL (Polygram $19.98) .................. DEBUT
7 EN VOGUE: FUNKY DIVAS (A*Vision $19.98) ....................... DEBUT
8 ROD STEWART: VAGABOND HEART TOUR (Warner Home Video $24.98) 10 4
9 KISS: X-TREME CLOSE UP (Polygram $19.95) ......................... 9 7
10 ELVIS PRESLEY: THE LAST PERFORMANCES (MCA/UA Video $19.98) 8 5

VIDEO REVIEWS


Two hours of Elton John in Olympic Stadium from Barcelona, and it's a full two hours. Recorded in July, '92, it's John's first live tour in six years and includes a good mix of tunes from the oldies ("Daniel", "Sacrifice") to current "The One." Ranges from jazz-driven excellent "Mona Lisas and Mad Hatters" to moving message "The Last Song." Performer's joy and enjoyment of what he's doing is evident, catches up the packed stadium. Video is smoothly edited from multiple cameras and pulls viewer in with Dolby Sound. Terrific visual and audio. Well worth the effort.

—John Caff

BLACK SABBATH: THE BLACK SABBATH STORY VOLUME I (Warner Video) (Currently Available) $19.95.

This video features a chronological look at Sabbath through the Ozzy Osbourne years. Tony Iommi (guitar) and Geezer Butler (bass) take you down memory lane album by album, discussing some highlights from each record and tour. Of particular interest was the time they were smoking hash before the final set of the night, and Iommi got back on stage to play a flute solo. He was feeling so good he didn't realize he was holding the flute too low and all the audience could hear was him blowing into the mic. A good look at early '70s rock 'n' roll, and a must for all Black Sabbath fans.

—Ray Ballard

ROGER WATERS: WHAT GOD WANTS (Sony Music Video) (Currently Available) $9.98.

Culled from the album Amused To Death, Waters regales the viewer with his politically correct social commentary in song. This 15-minute video features state-of-the-art, animated special effects, a band performance featuring Jeff Beck and character acting by two gorillas, one black, one white. Get it? Video includes a rare interview with Waters. For fans who must have everything Waters does.

—Milt Petty

FABULOUS THUNDERBIRDS: HOT STUFF: THE GREATEST HITS (Sony Music Video) (Currently Available) $14.98.

A must-have video if you loved this Austin, Texas band. Video captures Jimmy Vaughan-led blues group at its peak in 1987 performing in Toronto and on a Mississippi riverboat in New Orleans. In 50 minutes The Thunderbirds run through hits "Tuff Enuf," "Amnesia" and "Wrap It Up" as well as should-have-been-classic "Keep My Business To Yourself," in which Vaughan's brother Stevie Ray makes a blistering guest appearance. Hook this one up to the receiver and stereo speakers and party.

—Milt Petty
Sound Music Makes Sound Money (Part 2)

By Milt Petty

**SOUNDTRACKS USED TO BE JUST A MEMORY OF THE FILM**, more memorabilia than marketing tool. Now every producer, director and music supervisor is looking for a hit song that sells the movie, the record, the act, the video and the popcorn.

The longer you work the beat the more you realize soundtracks are the illegitimate stepchild of celluloid, invited toward the end of the celebration, mostly because music in a film is thought to be a necessity. Then, as often as not, the music is called upon to save the movie. It must even out the rough editing and the plot problems. Maybe Michael Bolton will sing a love ballad. Maybe the music video will help sell the picture. Of course, the video has to include clips from the picture. And then on TNN, VH-1 or your Jukebox Channel you can see movie stars out of their element play act with a singer who hasn't even seen the movie but had an old track laying around.

Then there is the other soundtrack process, scoring a movie as opposed to adding songs to it. Now this is definitely a catch-as-catch-can job. The best music may not be right for the visual image presented by the filmmaker. Most film composers end up leaving their passion out of the effort and churn out music piecemeal.

Because soundtrack albums are compiled late in the movie game, digging up information about them in advance is very difficult. Nobody seems to know anything. Not the record company that cuts a deal to release the movie, not the movie studio. Not the publicist whose client is involved. Nobody. After all, changes might have to be made. The day before pressing!

For every soundtrack that is released in a timely fashion to prepare the potential audience for the film, there are several that don't hit the stores until the picture is on its way to the video store.

That said, at deadline this much is known about the fall release schedules.

Leading the fall soundtrack parade is Arista via its new deal with Twentieth Century Fox. The *Home Alone 2* soundtrack, which is bound to be a seller no matter the content, is scheduled just prior to the film's release November 20, while the label's * Hoffa will accompany the film's December date.

Another Arista release, *The Bodyguard*, the Warner Bros. film starring Whitney Houston and Kevin Costner, is currently scheduled for November 10, featuring a half dozen of Houston's performances as well as songs by Lisa Stansfield and Curtis Stigers.

The Warner Bros./Qwest release of Hollywood Pictures * Sarsa fina, * featuring material by Mbiogeni Ngema and Hugh Masakela, is now available.

Epic Soundtrack will release *Hero,* featuring a George Fenton score of the Dustin Hoffman picture for Castle Rock/Columbia, it is timed to release with the October 2 opening for the picture. Maybe Michael Bolton will sing a love ballad. Maybe the music video will help sell the picture.

Paramount's *School Ties,* set in 1955, is accompanied by a Michael Jarre orchestral score album on Big Screen Giant that is evocative of the era, and also includes songs by the Robins, Fats Domino and "Let Me Go Lover" by Patti Page.

Also on Giant Big Screen is *Mr. Saturday Night.* The score for the Castle Rock/Columbia film is by Marc Shaiman, and the album also has songs by Louis Armstrong and Louis Prima.

Hollywood Records has the just-released soundtrack for Warner Bros. * South Central,* featuring 80s hits from the likes of Lakeside, Slave and Cameo, and more recent material from Boo-Yaa, Tribe and Hi-C. Bud Carr is the soundtrack producer.

Paramount's Christmas movie, *Leap Of Faith,* starring Steve Martin as a con man posing as a minister, will arrive with an MCA soundtrack. Due October 18, MCA Records also has the soundtrack for Miramax's *Reservoir Dogs,* set for an October release.

Just out is Morgan Creek's *Last Of The Mohicans* from the excellent Twentieth Century Fox/Michael Mann (*Miami Vice*) film that expands to 1,000 screens October 2. The soundtrack mixes the work of Trevor Jones and Randy Edelman, and even though the film from James Fenton & Cooper is set in the 18th century novel about the British and Indian war of the 1760's features an orchestral score, it is a movie that has you talking about the music afterward. The atmospheric vocal track, "I Will Find You," by Clannad is mesmerizing.

The current John Landis werewolf thriller, *Innocent Blood,* showcases "I Wanna Make Love To You," the new single by Rhythm Syndicate, Prince's "Get Off" and two Sinatra tunes. No soundtrack album on this one. They probably couldn't get the clearances.

Set to open October 9, *1492,* the Conquest of Paradise, the Paramount epic adventure about the life and times of Christopher Columbus himself, arrives with an epic one score on Atlantic Records.

Of *Mice and Men,* MGM's October 2nd release, features music by Marc Isham, who also scores Columbia's *A River Runs Through It,* set for an October 9 release.

Now Line's *Greetings From Ros Gless,* set for September 30, has a jazz score for *Electra* produced by Johnny Mandel and featuring five Wayne Shorter tracks and tracks by Take 6, Jimmy Scott, David Sanborn and Al Jarreau.

The Disney animated feature, *Aladdin,* which opens in New York and L.A. on November 25, boasts a Walt Disney Records soundtrack with new songs and lyrics by Tony Award winner Tim Rice.
Getting Down to "Basics" with 4Him

By Cory Cheshire

ONCE ANDY CHRISMAN, Kirk Sullivan, Marty MaGehee, and Mark Harris decided to record as the CCM group 4Him, a Dove Award, three number one singles, and a hoist of fan recognition followed. The Dove Award in 1991 for New Artist of the Year was the end result of a total five nominations their first year out. "Where There Is Faith," "Why," and "He Never Changes" have all placed at #1 on Christian music countdowns, while the song "A Man You Would Write About," from their second album, Face The Nation, serves as the group's creed.

Now with the release of their third album, The Basics Of Life, 4Him has crossed the establishment bridge of their career, and is rafting through the waters of creativity and excursion. Backed by an extensive promotional campaign by Benson and the publicity firm of Atkins-Muse and Associates, as well as a Basics of Life Tour with Michael English and their first-ever stint on the Young Messiah Tour, 4Him is primed for continuing their newly-established tradition for success. Yet as Mark Harris explained in a recent interview with Cash Box, The Basics Of Life may include a diversion here or there musically, but as the title suggests, the message is fundamentally the same.

Cash Box: How does The Basics Of Life album deviate from your first two projects, 4Him and Face The Nation?

Mark Harris: I think there are a lot of different styles (on this album); I think we experimented with some different things. It's a little bit more guitar-driven, not to say that there aren't a lot of keyboards on it, but it's a little more acoustic. There's less sequenced stuff, and more live tracks, which is something we really wanted. On the last two albums we've had live tracks, but this was exciting because we really like the energy of a live track. (Laughingly) I think the difference may be that we had more money to spend—to be honest with you, it does make a big difference.

I don't think we ever really had the time, on the last two albums, to just sit and scope the songs. I think if you're listening through the album, a unique song is "Wrecking Ball." People need to definitely listen to that. When we were recording the album, we wanted songs that were a little...Well, we wouldn't have put "Wrecking Ball" on either of the last two albums. But we decided we wanted to say things in a more creative way. And I think lyrically this album is a bit more interesting. "Fountain Of You" is an interesting song because you kind of don't know where it's headed, but yet it's still interesting.

C.B.: Did you feel any pressure coming off the success of the first two albums, with 4Him selling over 140,000 units and Face The Nation spilling over 110,000?

M.H.: Not really on our part. The company (Benson) may feel more pressure than we did because we're out here doing our thing most of the time. Listening through all three albums, I like the songs on this album better, and I like the production better. We didn't want to be what we weren't...but we wanted to do songs that lend themselves to good harmony, and that's what we're about. We really viewed the album as an opportunity to say what we want to say in the way that we want to say it.

C.B.: So far your music has not even hinted at having AC or pop crossover potential with its deliverance of blatant, Christian lyrics. How much does 4Him lend itself to that possibility?

M.H.: It's definitely not done on purpose to make a statement against the people that have made crossover stuff. It's just our vision, what we're supposed to be and what we're supposed to do. Although if we did get played on secular radio stations, I'd love it, and that's because, the way we feel about it, we'd love to have a larger audience. They'd be able to hear our message, and we could reach more people, and that's our goal. If we found a song that we felt could minister to someone, I don't think it would be the kind of thing where we'd record it wanting crossover airplay. I think it would be the kind of thing where it just happened to be a song that could crossover.

C.B.: "Built on Amazing Grace" is a special song because your parents got to sing on the song, but "When It's Time To Go" stood out to me a lot because it really does contain a twist on the life and crucifixion of Christ. Could you tell me about that song?

M.H.: I could talk about that song forever. When I heard it, it challenged me as a songwriter because it has such a unique lyric. I love songs that start out, and you wonder who they're talking about. Anytime a song can say one thing in the chorus and just change one little word and change the whole meaning of the song, you know that's a great song. They (Billy Simon & Jeff Silvey) wrote an incredible song when they wrote that song. I was pretty knocked out.

C.B.: I noticed you added Fred Hammond as a producer, along with Face The Nation veterans Don Koch and Reed Arvin. Where can we hear Hammond's handiwork?

M.H.: We wanted soul and we got it. He did a song called "Maybe This Time," and a lot of people who don't know who produced what think that he produced "Head Over Heels" because it's kind of "dance," but that was Reed.

C.B.: Musically, your alliance with the group, Truth, influenced your style and delivery, yet do those influences go any deeper?

M.H.: There are a lot of people who say, "You guys seem to have it all together. You started out with nothing, and in two years you've come a long way, and people respect your ministry; you're very evangelical." I think all these comments that they make are actually just a compliment to Truth. Truth is the reason that a lot of those qualities are a part of 4Him.

4Him has been gathering up a truckload of honors this year. The most recent was for their #1 radio hit, "He Never Changes," the final single from the group's Face The Nation project. "The Basics Of Life," the title cut from their current release, is already receiving airplay. Pictured are (l-r): Benson marketing director Dennis Disney; Benson broadcast relations coordinator John Birdwell; 4Him members Kirk Sullivan and Andy Chrisman; Benson a&r director Andy Ivey; 4Him members Marty MaGehee and Mark Harris; Benson vice president of marketing Dan Lynch; and Benson vice president of print and publishing Si Simonsen.
**GOSPEL MUSIC**

**Songs of Praise**

**VARIOUS ARTISTS:** Breakaway Praise (Joyful Heart Music)

Praise and worship music for the teen crowd tops the menu of this musical offering. Material includes traditional favorites of this genre, such as "Shine, Jesus, Shine," as well as original songs written by the talents behind this concept, Peter and Hanneke Jacobs. Recruited to assist in pulling this off are some of contemporary music's top talents: Crystal Lewis, Ric Florian of Whiteheart, Lisa Bevill, Al' pioneering, John Schilt of Petra and the "myx master" Scott Blackwell.

**JAG: Fire In The Temple (Benson)**

JAG's third release, *Fire In The Temple*, is an album filled with musical diversity. With cuts like "Stand By Love," "In Fire In The Temple," and "Mine Mine Mine," capturing the traditional rock sound and "A Circle Unbroken," "1000 Words," and "Lord Of The Living," displaying a softer, more contemporary sound, *Fire In The Temple* should have a vast appeal across the music board. Of special note is the hailed "I Was Lost Friend," which features Larry Stewart, formerly of Restless Heart, adding his vocals to this remake of the song he made famous on the country scene.

**CHRISTOPHER L. GRAY & THE NORTH CAROLINA MASS CHORUS: Sing In The Spirit-Live (Light)**

Although the name may not be a familiar one in the spectrum of gospel music, Gray has racked up some impressive credentials, having written for such stalwarts as Edwin and Walter Hawkins, and the Rev. James Cleveland. Gray has taken that same talent, incorporated it with an equally talented assembly of singers, with the end result being an album of high quality music. Hit picks include, "Saved," "Tell Jesus," "You Can Call On Jesus," and "Joy He Sends."

Dan Beck, vice president of product development, Epic Records (1), and Roland Lundy, president, Word Inc. (1), congratulate Cindy Morgan on her second "perfect" 100-point #1 single "It's Gonna Be Heaven" from her debut Word/Epic release, *Real Life*. Ms. Morgan met with the record company executives after her recent appearance in Dallas.

**New Releases...**

**1. MY HOUSE** (Warner Alliance WBD-4139) — Ron David Moore

**2. SANCTUARY PRAISE (HIDING PLACE)** (Frontline FLC9404 — Various Artists

**3. THE BASICS OF LIFE** (Benson 84418-2960-4) — 4Him

**4. A CHILDREN'S CHANUKAH** (Warner Bros. 4-45027 — Various Artists

**5. I AM YOURS** (Asaph AR-1068) — Terry Clark

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**TOP BLACK GOSPEL ALBUMS**

**CASH BOX • OCTOBER 3, 1992**

**1. MY MIND IS MADE UP** (Word 48784) — Rev. Milton Brunson & The Thompson Community Singers 26

**2. GOD GETS THE GLORY** (Malaco 6008) — Mississippi Mass Choir 2 36

**3. ALIVE & SATISFIED** (Benson 2841) — Thomas Whitfield 3 26

**4. HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785) — Shirley Caesar 4 36

**5. THANK YOU JESUS** (Malaco 14811) — The New York Restoration Choir 7 15

**6. LIVE IN DETROIT** (Malaco 6009) — Rev. James Moore 5 17

**7. I'M GLAD ABOUT IT** (Malaco/Savoy 14864) — Rev. T. Wright/Chicago Mass Choir 6 30

**8. SAINTS IN PRAISE** (Sparrow 1240) — West Angeles C.O.G.I.C. 5 88

**9. THE COUNTRY BOY GOES HOME** (Malaco 6010) — Willie Neal Johnson 9 17

**10. WASH ME** (Tyscot 1401) — New Life Community Choir/John P. Kee 10 68

**11. DIFFERENT LIFESTYLES** (Capitol 92078) — BeBe & CeCe Winans 11 67

**12. COME AS YOU ARE** (Light 72059) — Los Angeles Mass Choir 14 67

**13. LIVE** (Malaco 4450) — Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 12 60

**14. FAMILY AND FRIENDS VOLUME 3** (Sparrow/Savoy 1507) — Ron Winans 13 32

**15. HE LIVES** (Savoy 14807) — Shun Pace Rhodes 15 59

**16. LIVE AND ANOINTED** (Malaco 6012) — The Jackson Southernaires 18 10

**17. WHEN THE MUSIC STOPS** (Sparrow 1324) — Daryl Coley 19 10

**18. HOPE OF THE WORLD** (Tribute 790113) — New Jersey Mass Choir 16 18

**19. NOW I CAN SEE** (Malaco 6011) — Florida Mass Choir 17 7

**20. THIS IS YOUR NIGHT** (Blackberry 2003) — Williams Brothers 20 69

**21. FOCUS ON GLORY** (Benson 8539) — Hezekiah Walker & The Fellowship Crusade Choir 21 16

**22. CALL HIM UP** (Word 9112) — Chicago Mass Choir 22 22

**23. LOOK A LITTLE CLOSER** (Word 9112) — Helen Baylor 23 31

**24. THE LEGEND LIVES ON** (Malaco 4449) — Willie Banks 24 13

**25. A TRIBUTE TO JAMES CLEVELAND** (Capitol 14807) — Various Artists 25 46

**26. PHENOMENON** (Malaco 71806) — Rance Allen 26 68

**27. REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS** (Savoy/Malaco 71203) — Rev. James Cleveland/L.A. Gospel Messengers 27 52

**28. NEVER LET GO OF HIS HAND** (New Haven 200142) — Rev. Lawrence Thomson 28 5

**29. CHURCHIN' WITH THE TYSCOT SINGERS** (Tyscot 9115) — John P. Kee 29 5

**30. USE ME** (Air 10181) — James Bignon and Deliverance 31 3

**31. I KNOW** (Savoy SC14012) — Anointed Pace Sisters 32 3

**32. HE'S PREPARING ME** (Air 10162) — Rev. E. Davis/Wilmingtion Mass Choir 30 67

**33. SING IN THE SPIRIT** (Light) — North Carolina Mass Choir 33 3

**34. THROUGH THE STORM** (Tribute/Spectra 790113) — Yolanda Adams 35 52

**35. TIME IS RUNNING OUT** (TM 1007) — Adoration-N-Praye 34 25

**36. YOU CAN MAKE IT IF YOU TRY** (Savoy/Malaco 14809) — Camell Murrell & The Newark Community Choir 36 13

**37. MUSIC & ARTS SEMINAR (Recording Live in L.A.)** (Fix 8024) — Edwin Hawkins 37 14

**38. COMIN' HOME** (Grace/Spectra 3001) — Twinkie Clark-Terrell 38 13

**39. TESTIMONY** (Sparrow 1293) — Richard Smallwood 39 14

**40. BACK TO BASICS** (Word 1903) — Nicholas 40 15
By Steve Giuffrida & Tim A. Smith

BENSON SHINES AT GMWA EXCELLENCE AWARDS—The Benson Music Group was all smiles at this year's Excellence Awards ceremonies. The awards culminated a weeklong bill of activities at the recently held Gospel Music Workshop of America convention, which convened in Chicago. Benson artists received seven Excellence Awards, the most given to any single record company. The GMWA Excellence Awards are given to the most outstanding artists, producers, albums and videos in the categories of traditional, contemporary and urban contemporary gospel music. Winning artists from the Benson label family included: Commissioned for Contemporary Group of the Year; Kingdom for Urban Contemporary Group of the Year; Hezekiah Walker & the Fellowship Crusade Choir for Contemporary Choir of the Year; and Fred Hammond for Urban Contemporary Producer of the Year. The Thomas Whitfield Company was honored with three awards. They included Choir of the Year and Contemporary Album of the Year for "Alive And Satisfied." In addition, Whitfield was named Contemporary Producer of the Year.

SPARROW INTRODUCES RUSSELL TAFF'S A CHRISTMAS SONG—Bill Hearne, president of Sparrow Communications, recently announced that Sparrow will launch an extensive marketing campaign coinciding with the October 5 release of Russell Taft's first Sparrow recording and video, A Christmas Song. Last month Taft premiered A Christmas Song in Nashville before an audience of industry representatives and the Sparrow sales force. The performance, which was accompanied by a 17-piece band, was filmed as the basis for a long-form video. The video will be available for retail. Taft will begin a 23-city major market Christmas tour on November 27 which will also feature First Call, Michael Tait of DC Talk, David Meece, Rick Cua and author Frank Peretti.

A WORD FROM THE SAVOY CAMP—Savoy Records has announced the following upcoming releases: Revival Temple (Live At Symphony Hall) by Bishop Jeff Banks and The Revival Temple Mass Choir; I'm Going Through by Rev. Clay Evans; Another Chance by The Dallas- Ft. Worth Mass Choir; The L.A. Chapter Mass Choir of GMWA; The Charles Fold Singers; and I'll Never Forget by The Cosmopolitan Church Of Prayer Choir. Speaking of cosmopolitan, this Chicago-based choir recently returned from Italy where it performed before some 10,000 ecstatic fans at the Umbria Jazz Festival. The choir will again be traveling to the other side of the world in October when they will begin a tour of Sweden.

BILLY & SARAH ON BET—Benson recording artists, Billy & Sarah Gaines' video, "That Is Why," taken from their latest album, No One Loves Me Like You, has been added into rotation on two of the Black Entertainment Television network's major video shows. BET's Midnight Love and Soft Notes are both running the clip in limited rotation, being shown between four and five times per week. The video also debuted on Bobby Jones' Gospel Video chart at #2 a few weeks ago.

Hundreds of people attended the recent live debut performance of The Brooklyn Tabernacle Singers new project Only To Him at Christian Publications in New York City, promoted by Christian radio station WWDJ. Pictured are (l-r): Chris Hauser, Warner Alliance, director of national promotions; Judy Cassavette, Brooklyn Tabernacle Singer; Keith Stevens, program director at WWDJ; and Gary Gin, general manager of Christian Publications.
Charlie Daniels Signs With Liberty Records

**C, D & B** are three letters synonymous with one of the most legendary music groups of all time—The Charlie Daniels Band. Adding another line to his long list of credentials, Charlie Daniels recently signed with Nashville’s Liberty Records. In making the announcement, Liberty president Jimmy Bowen said, “Charlie Daniels is a trendsetter and an innovator. We at Liberty are proud to have him recording for us. We look forward to a long association and hope to sell a lot of records.”

Liberty’s vice-president of A&R Jerry Crutchfield added that “When an artist of Charlie’s stature switches labels it can have an energetic effect and generate new excitement.” Daniels will be in the studio in October with producer Jimmy Bowen working on his debut Liberty project.

In addition to signing with Liberty, Daniels recently performed as the center of attention for his legendary Volunteer Jam 15 concert at Starwood Amphitheater in Nashville. Always a popular live band, the Charlie Daniels Band performs 150-160 shows each year and continues to be one of the biggest fair attractions in the country, receiving more offers than can be delivered on, and consistently setting and breaking their own attendance records. The band’s agent, Steve Lassiter at William Morris says “The band is asked back year after year because they really deliver.”

**IN ADDITION**—Liberty Records president, Jimmy Bowen, recently announced the signing of the band The Cactus Brothers to a multi-album deal. The band will be co-produced by Allen Reynolds and Mark Miller with an early 1993 debut album release anticipated. Described by Bowen as a multi-dimensional act, The Cactus Brothers will continue to tour through bookings arranged by Monterey Artists and Crescent Moon Talent.

**CANADIAN COUNTRY MUSIC AWARDS**—were presented by the Canadian Country Music Association in Calgary, Alberta, on Sunday, September 20. A popular recording artist, Michelle Wright was among the highlights, taking home trophies for Single Of The Year ("If You Love Someone Like A Man"), Female Vocalist Of The Year, and Video Of The Year ("Take It Like A Man"). Wright’s manager, Brian Ferriman was named both Manager Of The Year and Record Industry Person Of The Year, and her band was named Backup Band Of The Year. Another big winner was Prairie Oyster, who took honors for Vocal Duo Or Group Of The Year, Album Of The Year (Everybody Knows), and Song Of The Year (“Did You Fall In Love With Me”). Other winners included Garth Brooks, who garnered an award for the Top Selling Album, Foreign Or Domestic (Repin’ The Wind), and Ian Tyson, who took Male Vocalist Of The Year.

**OTHER WINNERS**—Scene Three Video, the Nashville-based production company, has taken top honors at the WORLDFEST-Houston competition for the Mark Collie video “She’s Never Coming Back.” The video won the first place Gold Award in the Country Music Video category at the Houston festival’s 25th annual competition. Scene Three also won second place Silver Awards for the HBO special Influences: George Jones and Randy Travis in the Shows/Specials music video category and for the Phil Perry video Call Me in the R&B/Soul category. WORLDFEST-Houston is the world’s largest film and video festival.

**MILLER MOVES**—TNN’s Miller & Company has moved into the highly competitive rink of late-night programming. Dan Miller, host of Miller & Company on TNN, will join Leno, Hall, Goldberg, and Letterman in the late-night talk show scene this fall. This one-hour program will move to midnight EST and feature in-depth interviews with one or two guests in the country and/or entertainment fields. Miller & Company is produced by WSMV-TV, Nashville for The Nashville Network.
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<td>LOVE'S GOT A HOLD ON YOU</td>
<td>Alan Jackson</td>
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<td>WHATCHA GONNA DO WITH A COWBOY</td>
<td>Chris LeDoux &amp; Garth Brooks</td>
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<td>IN THIS LIFE</td>
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<td>IF I DIDN'T HAVE YOU</td>
<td>Randy Travis</td>
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<td>WEAR YOUR HAT AND YOUR NECK</td>
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<td>THE GREATEST MAN I NEVER KNEW</td>
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<td>I WOULDN'T HAVE IT ANY OTHER WAY</td>
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<td>LORD HAVE MERCY ON THE WORKING MAN</td>
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<td>HELP, I'M WHITE AND I CAN'T GET DOWN</td>
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<td>I REALIZE I'M LIVING IN YOUR TIMES</td>
<td>Vince Gill</td>
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<td>IF THERE HADN'T BEEN YOU</td>
<td>Billy Joe Scott</td>
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<td>WATCH ME</td>
<td>Lorrie Morgan</td>
<td>Atlantic</td>
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<td>JUST CALL ME LONESOME</td>
<td>Rodney Foster</td>
<td>Warner Bros.</td>
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<td>EVEN THE MAN IN THE MOON IS CRYIN'</td>
<td>Mark Collie</td>
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<td>L.A. TO THE MOON</td>
<td>Ronnie Milsap</td>
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<td>THAT'S ME</td>
<td>Martina McBride</td>
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<td>WHAT KIND OF LOVE</td>
<td>Rodney Crowell</td>
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<td>SO MUCH LIKE MY DAD</td>
<td>George Strait</td>
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<td>HUBBA SHOT THE JUKEBOX</td>
<td>Mark Chesnutt</td>
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<td>34</td>
<td>NOW THAT'S COUNTRY</td>
<td>Marty Stuart</td>
<td>RCA</td>
</tr>
<tr>
<td>35</td>
<td>WHO NEEDS IT</td>
<td>Clint Gregory</td>
<td>RCA</td>
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<tr>
<td>36</td>
<td>KEEP ON WALKIN'</td>
<td>Mike Reid</td>
<td>RCA</td>
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<tr>
<td>37</td>
<td>WHEN SHE CRIES</td>
<td>Restless Heart</td>
<td>RCA</td>
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<tr>
<td>38</td>
<td>CRASH COURSE IN THE BLUES</td>
<td>Mary-Chapin Carpenter</td>
<td>RCA</td>
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<tr>
<td>39</td>
<td>THERE AIN'T NOTHING I DON'T LIKE ABOUT YOU</td>
<td>Steve Wariner</td>
<td>RCA</td>
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<tr>
<td>40</td>
<td>NO SIR</td>
<td>Neil McCoy</td>
<td>RCA</td>
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<tr>
<td>41</td>
<td>I'M IN A HURRY (AND DON'T KNOW WHY)</td>
<td>Darryl &amp; Don Ellis</td>
<td>RCA</td>
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<tr>
<td>42</td>
<td>LONGBORNE STANDARD TIME</td>
<td>Kathy Mattea</td>
<td>RCA</td>
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<tr>
<td>43</td>
<td>MY SIDE OF THE TOWN (RCA)</td>
<td>Dennis Robbins</td>
<td>RCA</td>
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<td>44</td>
<td>THE LETTER (RCA)</td>
<td>Wayne Newton</td>
<td>RCA</td>
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<tr>
<td>45</td>
<td>YOU AND FOREVER AND ME</td>
<td>Little Texas</td>
<td>RCA</td>
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<tr>
<td>46</td>
<td>TWO SPARRIOWS IN A HURRICANE</td>
<td>Tanya Tucker</td>
<td>RCA</td>
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<tr>
<td>47</td>
<td>LOST AND FOUND</td>
<td>Brooks &amp; Dunn</td>
<td>RCA</td>
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<tr>
<td>48</td>
<td>ONE TIME AROUND</td>
<td>Michelle Wright</td>
<td>RCA</td>
</tr>
<tr>
<td>49</td>
<td>YOUR GOOD LOVE WON'T GO BAD ON ME</td>
<td>Eddie Bond</td>
<td>RCA</td>
</tr>
</tbody>
</table>

**Cash Box Chart Top 100 Country Singles, October 3, 1982**

1. **LYN 'JUKEBOX** (Curb/Capitol 26080)(CD)  Hanka Williams, Jr.  51 3
2. **THE TROUBLE WITH DIAMONDS** (MCA 54449)(CD)  Mac McAnally  52 3
3. **YARD SALE** (Mercury 6653)(CD)  Sammy Kershaw  32 15
4. **RUNNING BEFORE** (Atlantic 46393)(CD)  Tracy Lawrence  34 15
5. **ME AND MY BABY** (RCA 62254-7)(CD)  Paul Overstreet  46 12
6. **FOREVER FORGIVING** (American Image 1387)(CD)  Jerri Lewis Lewis  48 6
7. **LONG GONE** (King 73299)(CD)  Dawn O'Day  61 7
8. **A TRIBUTE TO KITTY WELLS** (Curb 59030)(CD)  Keith Bradford  60 7
9. **GIVE US LOVE ANOTHER TRY** (Door Knob 92-362)(CD)  Bo Harris  62 8
10. **I WON'T FAUL** (K7140)(CD)  Scott Pennell  65 6
11. **GIRLS WILL BE GIRLS** (C & I 9386)(CD)  The Whitson Sisters  63 5
12. **I'LL GET BY** (Sh-Fleur)(CD)  Brad LeFleur  64 5
13. **YOU DON'T (BUT YOU WON'T DO RIGHT)** (Stargram 61-3002)(CD)  Mel McKean  68 4
14. **I WISH WE DIDN'T NEED NO MONEY** (Small Town 51062)(CD)  Pappy  66 5
15. **WILD TURKEY AND SEVEN UP** (Stargram 61-3003)(CD)  Del Pritchett  67 5
16. **BRANSON MISSOURI LOVE** (Round Robin)(CD)  Lowell McDowell  69 5
17. **YOUR HEART TURNED LEFT (AND I WAS ON THE RIGHT)** (Playback)(CD)  Melba Montgomery  76 2
18. **MEANWHILE BACK AT THE RANCH** (Step Hunger 1101)(CD)  Frank James  72 4
19. **MY FEET IN TEXAS, BUT MY HEARTS IN TENNESSEE** (Player Intl)(CD)  Don Simmons  73 5
20. **THE WAYWARD WANDERING ONE** (Kottage/Wells)(CD)  Shelley Anne  75 4
21. **I DID ANYTHING FOR YOU BABY** (K7141)(CD)  C.T. Davis  74 5
22. **THE LAMP** (Playback)(CD)  Ernie Ashworth  74 8
23. **LEGENDS NEVER DIE** (Multi 4245)(CD)  Wallie Barnard  74 8
24. **ELEVEN ROSES** (Stargram 62013)(CD)  Kevin Charles  77 3
25. **WHY DON'T WE GET IT OVER WITH** (Carlino)(CD)  Jamie Harper  77 3
26. **IT'S BEEN ONE OF THOSE DAYS** (Cottage 9006)(CD)  R.J. Hawk  81 3
27. **YOU PUT THE SOUL IN THE SONG** (Stargram)(CD)  Mark Pouncy  82 5
28. **IF I WERE PRESIDENT** (Playback)(CD)  Mark Pouncy  82 5
29. **I'VE GOT EVERYTHING I EVER WANTED** (D47)(CD)  Randy Kay  84 3
30. **THE MEMORIES (THAT STILL HAUNT MY MIND)** (Stargram)(CD)  Mark Pouncy  84 3
31. **HERE I GO AGAIN GIRL** (Liberty)(CD)  Robert Lee  88 3
32. **I LIKE THE WAY YOU THINK** (K7143)(CD)  Joey Clay  87 3
33. **WHEN I NEED LOVE** (Playback)(CD)  Susan Smith  89 2
34. **YOU'RE NOT IN LOVE WITH ME** (J-14)(CD)  Alan Gillen  84 6
35. **THIS OLD FEELING** (K7144)(CD)  Frank Cannon  89 8
36. **HOT LITTLE NUMBER** (Playback)(CD)  Becky Egan  90 2
37. **BOOTIE BUMPIN' DANCIN' FOOL** (Step One SCH 441)(CD)  Jack Robertson  55 10
38. **WHAT KIND OF FOOL DO YOU THINK I AM** (RCA 2437)(CD)  Lee Roy Parnell  55 29
39. **A MESSAGE TO MY HEART** (RCA 26081)(CD)  Dwight Yoakam & Patty Loveless  54 7
40. **BOOT SCOOTIN' BOOGIE** (RCA 2440)(CD)  Brooks & Dunn  56 16
41. **MOTHER'S EYES** (Columbia 74000)(CD)  Matthews, Wright & King  59 7
42. **IF YOUR HEART AIN'T BUSY TONIGHT** (Liberty 79296)(CD)  Tony Joe White  59 7
43. **RIDERS IN THE SKY** (Atlantic 2029)(CD)  Tom Cunningham  57 9
44. **NEED NO TROUBLE** (Atlantic 2030)(CD)  Jimmy Webb  60 7
45. **ONE OF THE BOYS** (RCA 2441)(CD)  Judy Lindsey  71 7
46. **AS LONG AS YOU BELONG TO ME** (Warner Bros. 5571)(CD)  Holly Dunn  91 8
47. **THE WALL** (Atlantic 2004)(CD)  Mark Crigger  92 9
48. **TALKING TO THE WALLS** (Curb/Capitol 26082)(CD)  Scotty Owens  93 10
49. **WELCOME TO MY ARMS** (Atlantic 2102)(CD)  Rex Robbins  94 9
50. **SPECIAL FRIEND** (Polar 5149)(CD)  Rex Robbins  95 9
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Written and Performed by
KEITH VINCENT
On Lil Bill Records

COUNTRY MUSIC

TO WATCH:
Garth Brooks #2

TOP 75 COUNTRY ALBUMS
CASH BOX • OCTOBER 3, 1992

1. THE CHASE (Liberty 96743) s Garth Brooks DEBUT
2. BEYOND THE SEASON (Liberty 96742) Garth Brooks 35
3. WITH THE BONY HILLS (Liberty 96733) Garth Brooks 23
4. BRAND NEW MAN (BNA 07629/P) Brooks & Dunn 35
5. WYNONNA (Curb/MCA 10529) Wynonna Judd 43
6. THE HARD WAY (RCA 66353) Kati 10
7. SOMETHING IN RED (RCA 20211/P) Loretta Lynn 64
8. NO FENCES (Liberty 93660/P) Garth Brooks 7
9. IT'S ALL ABOUT CHANGE (Warner Bros. 26806) Trisha Yearwood 67
10. PAST THE POINT OF RESCUE (Curb 77450/P) Hal Ketchum 9
11. AMERICAN PRIDE (RCA 66044) Alabama 11
12. DON'T ROCK THE JUKEBOX (Arista 90891/P) Garth Brooks 15
13. GARTH BROOKS (Liberty 90890/P) Garth Brooks 12
14. FOR MY BROKEN HEART (MCA 54229/P) Reba McEntire 18
15. TRISHA YEARWOOD (MCA 10257/P) Trisha Yearwood 14
16. SOMETIMES IT HURTS JUST TO BE RIGHT (BNA 10259) John Anderson 33
17. READ BETWEEN THE LINES (RCA 61129/P) Travis Tritt 16
18. LONGNECKS AND SHORT STORIES (MCA 26433) Mark Chesnutt 17
19. WHEN IT'S OVER (MCA 18885) Michael Watrous 18
20. LIFE IS MESSY (Columbia 47966) Rodney Crowell 19
21. ACE (Liberty 95047) Liberty 20
22. POCKET FULL OF GOLD (MCA 10148/P) Vince Gill 21
23. ALL I CAN BE (Epic 47446/G) Collin Raye 22
24. LONG TIME COMIN' (RCA 66010/P) Shenandoah 24
25. HOLDING MY OWN (MCA 10022) George Strait 21
26. GREATEST HITS II (Columbia 52763) Ricky Van Shelton 23
27. WHAT DO I DO WITH ME (Liberty 95062/G) Tanya Tucker 25
28. LIVIN' WITH THE INNOCENT (Curb/Louisiana) Loretta Lynn 28
29. HEARTS IN ARMOR (MCA 10541) Trisha Yearwood 32
30. PUT YOURSELF IN MY PLACE (Arista 93442/G) Pam Tillis 26
31. STINCHIN' THE WIND (BNA 10229/P) Joe Diffie 31
32. MOODS AND MOMENTS (Curb 77556) Wayne Newton 33
33. I THOUGHT IT WAS YOU (Epic 43457) Doug Stone 31
34. OCTOPUS ROAD (Curb 64269) Sawyer Brown 37
35. SOME GAVE ALL (Mercury 31450/G) Billy Ray Cyrus 18
36. BACKROADS (Columbia 46850/P) Ricky Van Shelton 36
37. COME ON COME ON (Capitol 46881) Randy Travis 10
38. I STILL BELIEVE IN YOU (MCA 10633) Vince Gill 34
39. THE JUDGES RIDE (Curb/MCA 10473) Clint Black 34
40. TEN STRAIGHT HITS (MCA 65456/G) George Strait 40
41. WHAT'S YOUR FAVORITE THING (Liberty 96818) Chris LeDoux 47
42. LAZY TOWN (Epic 45244/G) Doug Stone 43
44. FIRST TIME FOR EVERYTHING (Warner Bros. 26620/P) Little Texas 41
45. GREATEST HITS II (Curb/MCA 10148/G) Alabama 43
46. GREATEST HITS II (RCA 61041/G) Alabama 46
47. CAPE ON THE CORNER (Curb 77574) Sawyer Brown 48
48. HONEYMOON IN VEGAS (Warner Bros. Original Music) Clint Black 53
49. DON'T GO NEAR THE WATER (Mercury 51081/G) Sammy Kershaw 49
50. RUMOR HAS IT (MCA 10016/G) Reba McEntire 50
51. FILL DUNNY DON'T (Warner Bros. 26534/P) Clint Black 53
52. IN THIS LIFE (Epic 46909) Collin Raye 54
53. PUT YOURSELF IN MY SHOES (RCA 2272/P) Clint Black 93
54. I'M AGAINST MY HEART (MCA 10398) Clint Black 52
55. TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A. (Epic 45692) Various Artists 57
56. FREEBORN MAN (Sven One SOH 009/P) Waylon Jennings 55
57. WHERE FOREVER BEGINS (Atlantic 78299/P) Neal McCoy 54
58. REGULAR JOE (Epic 47477) Joe Diffie 58
59. DIAMOND RIO (Arista 9725/G) Joe Diffie 67
60. THE BEST OF RESTLESS HEART (RCA 61007/G) Restless Heart 46
61. COUNTRY CLUB (Warner Bros. 26694/P) Travis Tritt 61
62. WINE THE REAL WORLD (Arista 90823/G) Alan Jackson 12
63. THIS ONE'S GONNA HURT YOU (MCA 10256/P) Marty Stuart 63
64. TOO COLD AT HOME MCA 10039/G) Mark Chesnutt 64
65. TIME PASSES BY (Mercury 64657/G) Kathy Mattea 76
66. I AM READY (Arista 18991/P) Steve Wariner 47
67. GREATEST HITS (Curb/RCA 83181/P) The Judds 67
68. CONFEDERATE RAILROAD (Atlantic 82328/P) Confederate Railroad 58
69. WHEN I CALL YOUR NAME (MCA 4322/P) Vince Gill 69
70. HIGH LONESOME (Warner Bros. 26681/G) Randy Travis 48
71. SACRED GROUND (MCA 1054) McBride & The Ride 47
72. IF THERE WAS A WAY (RCA/Curb 64269/P) Dwight Yoakam 59
73. GREATEST HITS (RCA 2277) Keith Whitley 73
74. KILLIN' TIME (RCA 96997/P) Clint Black 74
75. CHILL OF AN EARLY FALL (MCA 10545/G) George Strait 76
Thanks to everyone for playing "Who Needs It"
Looking forward to another #1 from Clinton Gregory's "Freeborn Man" LP.

Your support means so much to all of us at SOR.

Clinton Gregory: Freeborn Man SOR 6070-4/2
Mattea Operates On Lonesome Standard Time

By Brad Hogue

KATHY MATTEA didn't become a household name until 1988, when her #1 smash "18 Wheels & A Dozen Roses" earned Single Of The Year honors from the CMA, and both Single Of The Year and Song Of The Year honors from the ACM. After years of being nominated, Kathy Mattea had arrived. Overnight success would be an inaccurate assessment.

Mattea came to Nashville in 1978 after dropping classes at West Virginia University. She worked as a tour guide in the Country Music Hall Of Fame Museum one summer, but for most of her formative years she served as one of the most popular waitresses at a local T.G.I. Friday's restaurant.

Waiting tables financed a moderate apartment on 17th Avenue and supported an entrance into the Nashville music scene as a demo singer. Her total dedication to music finally pushed her beyond the limitations of jingles and demo singing when PolyGram Records signed her as a recording artist. Many hits and six albums later, Mattea has become a staple in country music. In addition to being a favorite on TNN's Nashville Now show, Kathy has appeared on the network game show, Hollywood Squares, and has garnered mention in the dialogue of the hit movie Rain Man.

Her last album, Time Passes By is nearing gold sales certification, indicating simultaneous artistic and commercial success. A departure from previous efforts, Time Passes By spurned no instant classics like "Eighteen Wheels." Instead, it revealed a tasteful diversity, acknowledging modern country music's ties to other roots music. The upbeat album offered a version of Julie Gold's "From A Distance" which included acoustic Scottish instruments and bagpipes. Another cut, "Whole Lotta Holes" featured harmonies by the urban folk trio The Roches.

Her latest album, Lonesome Standard Time, also refines Kathy Mattea's distinctive sensibility. Producer Brent Maher describes Mattea as "not only a great singer but a real artist, somebody who has a lot of integrity in her music. She wants to appeal to the masses, but she also wants to do it with songs that speak to people and show different sides of her, Kathy has a total sense of music coming before anything else. When you've been CMA Female Vocalist Of The Year twice, things like that get out of shape real quick. It happens a lot in this town; everybody is music, music, music for the first four years of their career, and after that it becomes a little less and a little less. It's a hard thing to combat, but Kathy has a true handle on it."

Lonesome Standard Time places Mattea in a band context with little studio cosmetics glossing over the folk-flavored stylings and stringed instruments. There's a definite live energy captured on the album, especially on songs like "Listen To The Radio," "43, 45, 78 (Record Time)," and the title cut. Brent Maher had planned for this as he attended one of her performances in Denver and "saw a lot of animation and tremendous communication between her and her audience." Maher noticed that she did a version of the Rolling Stones classic "It's All Over Now," which was fabulous. "I put that in my back pocket," Maher said. "We wanted the whole album to have a little bit more tempo than what her other albums had—stepped up a notch."

"Stepped up a notch" is a choice phrase for Lonesome Standard Time. Mattea changes producers, further refines her artistry, and once again proves she's ready to take a musical gamble rather than settle for the norm.
THE PLAYBACK STORY

Playback Records was established in 1983 by its President and owner, Jack Gale. Jack began his music business career in radio upon graduation from high school and continued to work in broadcasting for the next 36 years. As a DJ he gained a number of awards including "Disc Jockey Of The Year" from such organizations as Billboard Magazine and The Gavin Report. He also worked as a Music Director, Program Director and eventually owned his own stations in Florida, Missouri, and California.

Along with his involvement in radio, Jack also found himself in the studio on various production projects. His most successful early productions included "Oh Happy Day" and the 1963 novelty hit "Mr. Bassman". Over the years Jack has gone on to produce such major artists as: Tammy Wynette, Crystal Gayle, Jeannie C. Riley, Waylon Jennings, Tanya Tucker, Margo Smith, Willie Nelson, Charlie Daniels, George Jones, Johnny Cash, Tom T. Hall, Cleve Francis, Jack Greene, Justin Tubb, Stu Phillips and the list goes on.

Playback Records was originally set up as a television marketing company offering albums via TV mail-order. The company saw immediate success with such albums as: "The Platters Greatest Hits", "Tina Turner Goes Country", "Frankie Laine's Gold", "Mickey Rooney Favorites", and "Ronnie Dove's Greatest Hits". Despite the initial success of his television campaigns, Gale soon found the market inundated with product and decided to move into more traditional marketing and promoting. He then formed Gallery II Records and for a period of over two years every release from his two labels showed both national and international chart success. Jack then went on to form yet another label called Ridgewood Records while he made a distribution arrangement with CEMA for Playback. Playback has recently moved over to Laurie Records for national distribution.

In September 1991, Jack Gale expanded from his Miami base to also open offices in the United Artists Tower in Nashville. Also, along with his new Laurie distribution agreement, Jack has now set up Playgold International, headed by Len Jinks, which operates out of the Nashville Office and handles Worldwide Bookings of many acts. With three labels, two music publishing firms (Loveny Music (BMI) and Cowabonga Music (ASCAP)) and a production company, Jack notes that, "The older, more established artists will always have a home with us...they will always sell records. But at the same time we’re equally committed to helping new artists and songwriters in any way we can."

LABEL ROSTERS:

PLAYBACK The 'flagship' of Jack Gale's three labels, Playback's primary aim is to give tried and true country stalwarts a medium by which they can re-establish their careers, and new artists a chance for National Recognition. Now distributed by Laurie Records, the catalog includes: "Tommy Cash: The 25th Anniversary Album" featuring Johnny Cash, George Jones, Tom T. Hall, and Connie Smith; "Charlie Louvin's 50 Years Of Makin' Music" featuring Charlie Daniels, Crystal Gayle, Waylon Jennings, George Jones, Melba Montgomery, Willie Nelson and Tanya Tucker; and a roster that includes: Jeannie C. Riley, Tommy Cash, Jimmy C. Newman, Sylvie, Jack Blanchard & Misty Morgan, Del Reeves, Leroy Van Dyke, Angela Christie, Michele Bishop, Charlie Louvin, Melba Montgomery, Sammie Smith, George Allison, Becky Egan, Dion Too, Ernie Ashworth, Susan Smith, Robin Right, and Leigh-Ann Lewis.

GALLERY II - Artists: Whisky Creek, Ed Slater, Julie Durbin, R. Lee Davis, Nancl Hammond, Sandi Thompson, Ginny Peters, Micki Marshall, Jerry Chandler, and Rex Roberts.

PLAYGOLD INTERNATIONAL - This company was recently established to handle Worldwide Bookings of Many artists, including the Playback roster.
KATHY
No
Lord
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Wrong
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SPECIAL
Could’ve
Nowhere
Seminole
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Mark

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Longnecks

Know

By

gospel-laden

POWERFUL

1.

MOST

MARK

CHESNUTT—“Bubba Shot The Jukebox”—(MCA 54471)—#33

2. MARK COLLIE—“Even The Man In The Moon Is Cryin’”—(MCA 54448)—#28

3. GARTH BROOKS—“We Shall Be Free”—(Liberty 79457)—#19

4. STEVE WARINER—“Crash Course In The Blues”—(Arista 2461)—#19

POWERFUL ON THE PLAYLIST—The latest in a series of Longnecks and Short Stories from Mark Chesnutt, “Bubba Shot The Jukebox” shoots a straight 10-plus move this week. With a gain of 11, the corny, but uncannily catchy Chesnutt tune, freezes for this week at #33...with a bullet.

Chesnutt’s MCA labelmate, Mark Collie, stays strong on the Top 100 with a nine-point conversion to #28. “Even The Man In The Moon Is Cryin’” is Collie’s first single off his third album, Mark Collie.

Garth Brooks breezes past the 20 mark this week with the gospel-laden “We Shall Be Free.” An eight-point jump takes Brooks to #19. Also coming in with an eight-point gainer is Arista’s Steve Wariner with “Crash Course In The Blues,” inside the Top 40 at #39.

THANKS RADIO FOR GIVING US A DOUBLE PLAY!

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MANDY KAY

"I'VE GOT EVERYTHING I EVER WANTED"

JOEY CLAY

"GIRL I LIKE THE WAY YOU THINK"

SPECIAL THANKS TO:
CASH BOX MAGAZINE FOR GIVING MANDY AND JOEY A CHANCE
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DICK MCVEY FOR PRODUCTION, PUBLICITY AND COMPLETE PROJECT COORDINATION
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CMT Top Ten Video Countdown
1. Diamond Rio..........................Nowhere Bound (Arista)
2. Trisha Yearwood........................Wrong Side Of Memphis (MCA)
3. Randy Travis.........................If I Didn’t Have You (Warner Bros.)
5. Collin Raye............................In This Life (Epic)
6. Sawyer Brown.........................Cafe On The Corner (Curb)
7. Wynonna...............................No One Else On Earth (MCA)
8. John Anderson..........................Seminole Wind (BNA)
10. Billy Ray Cyrus.......................Could’ve Been Me (Mercury)

CMT video countdown, week ending September 23, 1992
CUT (1) "PAYING MY DUES"
BIG AL DOWNING
Big Al’s follow-up to his last Tug Boat smash "MR. JONES, THE FINAL CHAPTER."
This song was recorded live at Virginia Beach during a SOLD-OUT Concert.

CUT (2) "WALKING IN MEMPHIS"
DOC HOLIDAY
Doc’s last four records were the highest charting Independent Recordings according to “CASH BOX & TRACKER”
His version of this Grammy winning song should prove to be another WINNER.

CUT (3) "ME"
NARVEL FELTS
The return of the Legendary “NARVEL FELTS” continues.
His last record “LET THE BEST MAN WIN” charted at #47 in Cash Box Hot 100 as well as charting throughout Europe.

CUT (4) "THEY HEARD IT ON THE RADIO"
JULIANNE SMITH
First Runner-up to Miss America, National Spokesperson for True Value Hardware, winner of TV’s Star Search, winner on “Be A Star” Nashville Network, are just a few credits that have been earned by this Rising Star. Check out Juliann’s first release!

CUT (5) "BREAKING IN A BROKEN HEART"
JAMES CLAYTON
Jim’s follow-up to his first release “PAIN IN EVERY WORD” should prove to be another “HIT” for Country Music’s Newest Rising Star.

CUT (6) "WEST TEXAS WIND"
SHARRON LEGGETT KEVER
We don’t know where she’s been hiding but this kid will Blow You Away.
Check out her first release “It’s a Hit”

CUT (10) "MEMORIES GET IN THE WAY"
JULIANNE SMITH & JAMES CLAYTON
Julianne and Jim team up for a Slick Country Ballad.

CUT (9) "BE MY FRIEND TONIGHT"
WAYNE DOUGLAS
Wayne continues to gain international acceptance as Canada’s newest Folk/Country Hero.

CUT (11) "ACCORDION BOOGIE"
SQUEEZEOX EDHIE
This one will wake you up in those morning drive times.

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Produced by Doc The “HITMAN HOLIDAY"
The #1 Independent Producer In The World With More Chart Records This Year Than Any Other Independent Producer.

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SINGLES

OUT OF THE BOX

GEORGE STRAIT "I Cross My Heart" (MCA 10631)
Producers: Tony Brown/George Strait
Writers: Steve Dorff/Eric Kaz
Album: Pure Country
This one comes from the original motion picture soundtrack album, Pure Country, which stars who else but George Strait. Vocals are strong as ever, aimed at jerking a tear or two, and production is what we expect from Tony Brown, with orchestrated instruments as well as twang.

FEATURE PICKS

KATHY MATTEA "Lonesome Standard Time" (Mercury 314-512)
Producer: Brent Maher
Writers: Jim Rushing/Larry Cordle
Album: Lonesome Standard Time
This is the first single from her new album of the same name, and it marks her debut release with Judds producer Brent Maher. It’s a traditional-sounding with tasteful instrumentation set to a live energy vocal recording.

GEORGE JONES & FRIENDS "I Don’t Need Your Rockin’ Chair" (MCA 10632)
Producer: Emory Gordy, Jr.
Writers: Billy Yates/Frank Dycus/Kerry Kurt Phillips
Album: Walls Can Fall
While this song should be interesting enough to keep him out of the nursing home, it’s more like an anthem for the middle-aged crazy. Jones’ friends in the last chorus include Clint Black, Travis Tritt, Vince Gill, Alan Jackson, Patty Loveless and Pam Tillis, among others.

RONNA REEVES "We Can Hold Our Own" (Mercury 778)
Producers: Harold Shedd/Clyde Brooks
Writer: Paul Harrison
Album: The More I Learn
This is the tune that caters to Reeves’ spunky style, hinted at on "The More I Learn," and overshadowed by heartache in "What If You’re Wrong." Reeves’ debut album is full of classic boot-scootin’ numbers, and "We Can Hold Our Own" is a prime cut.

NORMALTOWN FLYERS "Country Boy’s Dream" (Mercury 314-512)
Producers: Harold Shedd/The Normaltown Flyers
Writers: Brian Burke/Greg Veale/Cal Hale
Album: Country Boy’s Dream
Sweet fiddle, authentic acoustic, and a buzzin’ harmonica set the groundwork for the Normaltown Flyer’s second Mercury album and its first single entitled “Country Boy’s Dream.” The Georgia boys have stayed true to their grass-roots music with a touch of bluegrass added in.

JOY WHITE "Little Tears" (Columbia 74412)
Producers: Blake Chancey/Paul Worley
Writers: Michael Henderson/Mark Irwin
Album: Between Midnight And Hindsight
Making her Columbia debut, Joy White turns to the traditional with her first release, “Little Tears.” The slight quiver in her voice and a stirring piano back-up add a good touch.

NEW ALBUM RELEASES

(October 6, 1992) Lonesome Standard Time—Kathy Mattea—(Mercury)
(October 6, 1992) Greatest Hits Vol. I—Vern Gosdin—(Columbia)
(October 13, 1992) Life’s A Dance—John Michael Montgomery—(Atlantic)

ALBUMS

Marshall Tucker Band Still Smokin’ (Cabin Fever Music 913-2)
Produced by founding members, Doug Gray and Jerry Eubanks, Still Smokin’ showcases the artistic combination of rock, country, blues, jazz, and gospel backgrounds for which the Marshall Tucker Band is best known. With Gray’s baritone drawl and Eubanks’ flute and saxophone work, Still Smokin’ would have been as comfortable in 1972 as it is today, although the maturity level in the songwriting reveals an undeniable mellowness. Highlights include the opening cut, “Frontline,” which is a tribute to veterans of Operation Desert Storm, "Two Hearts Fallen," a pop-tinged ballad, and the blues rocker “Full Moon Rising.”

—Brad Hogue

Collin Raye In This Life (Epic EK 48983)
The follow-up to his gold debut smash, All I Can Be, In This Life provides more smooth tenor vocals sung from the heart of Collin Raye. Admittedly influenced by the Eagles, many of Raye’s vocal inflections are somewhat reminiscent. From the upbeat swing of “I Want You Bad (And That Ain’t Good),” to the sincerity of “Latter Day Cowboy.” In This Life brings unity to a collection of songs penned by over 19 songwriters. The album is a diverse emotional stimulant leaving the listener with a variety of satisfaction.

—Brad Hogue

Mike Reid Twilight Town (Columbia 48997)
As “A Man With A Hammer,” the album’s first cut, makes its introduction, Reid fans might hear the faint undertones of Turning For Home, Reid’s Columbia debut album. While Reid remains loyal to the calling of home, family, and hard work in Twilight Town, he also ventures into some true-grit writing such as that showcased in the first radio release, “Keep On Walkin.” Fortunately the songwriter who penned #1’s for Ronnie Milsap, Collin Raye, and The Judds, is cranking out that same intimacy on his own album with cuts like “Some Somebody,” about hard-core love and the heart-burnin’ “Back In The Fire.” Reid also includes the song he and Allen Shamblin penned “I Can’t Make You Love Me,” recorded by Bonnie Raitt, as well as the title cut to Lee Roy Parnell’s album Love Without Mercy, written by Reid and Don Fricke.

—Cory Cheshire

Radney Foster Del Rio, TX 1959 (Arista 07822)
On limited occasion, an artist will emerge with an unfabricated style, strongly adhering to the musical roots many have overlooked. Radney Foster is one of these artists. Del Rio, TX 1959 has an innocence and believability that can’t be faked. Foster even took the trouble of listing the make, model, and year of the instruments used on the album, most of which were pre-1960s. The traditional country in this album is an artistic triumph over the typical traditional country which often tops the charts. This album should have been released in 1959; it would be a classic by now, and Foster would still be receiving royalties, as he is principal songwriter for the entire album. Hats off!

—Brad Hogue
Selavision host Barbara Ann Brown recently visited with country music sensation Billy Ray Cyrus at the Music Mill Studio in Nashville. Ms. Brown also produces the Selavision projects, with Jaguar Film & Video of Nashville handling production. Pictured are (l-r): Jaguar's Richard Riley; Brown; Cyrus; and Jaguar's Sharon Pelton.

TWO OUT OF TWO GEORGES—George Foreman, former heavyweight champion of the world, is featured in the intro to George Jones's latest video for the single, "I Don't Need Your Rocking Chair," on MCA Records. The video was directed by Marc Ball and produced by Kitty Moon for Scene Three Productions. Pictured are (l-r): Danny Ross, Scene Three; Jones, Foreman; and Ball. (Photo Credit: Alan Mayor)

Recently at a record release party at Billy Bob's in Texas, recording artist Chris LeDoux (right) was seen giving Liberty promotion vp Bill Callino a "riding lesson."
THANKS COUNTRY RADIO

"YOU'VE HELPED MAKE OUR DREAMS COME TRUE WITH OUR FIRST NATIONAL CHARTED RECORD."
CAROLYN, HELEN AND JANICE

THE WHITSON SISTERS
WITH THEIR CURRENT SINGLE ON COMPACT DISC TITLED "GIRLS WILL BE GIRLS"

SPECIAL THANKS TO:
CASH BOX MAGAZINE FOR GIVING US THE CHANCE
CHUCK DIXON & GARY BRADSHAW FOR TOP PROMOTION
DICK MCVEY FOR TOTAL PROJECT COORDINATION
42 MUSIC SQ W STE 177 NASHVILLE TN 37203
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A DICK MCVEY PRODUCTION

INDIE CHART ACTION—Chalking up a four-point move, Dawn O'Day rises to #57 on the Top 100, making her the #1 indie this week. Her single entitled "Long Gone" on the Killer label, stations her in good standing to stay around the Top 100 for awhile. Resigned to the mid-fifties, other indie artists, such as Scott Pennell with the cut, "It Wasn't My Fault," and Mel McQuain with "You'll Do (But You Won't Do Right)," hit a five-point move this week. Pennell takes over the #60 slot, while McQuain rests this week at #63. The biggest gain, however, goes to Playback's Melba Montgomery, whose single, "You're Heart Turned Left (And I Was On The Right)", raced up 10 points after debuting on the charts just last week. It holds at #67 with a bullet. Following her lead was labelmate Ernie Ashworth, who also debuted last week and furthered his single, "The Lamp," 10 points to #72. Only one indie made the debut list this week on the Top 100, and that was Frank Cannon. The Killer artist comes in at #85 with "This Ole Feeling."

Jack Blanchard & Misty Morgan, no strangers to the top of the charts, are at home now at Playback Records. Pictured in the studio after recording their first album on the label are (l-r): Misty Morgan, producer Jack Gale, and Jack Blanchard.

THANKS CASH BOX AND COUNTRY RADIO

FOR MY FIRST NATIONAL CHART RECORD

DEL PRITCHETT
WITH HIS CURRENT SINGLE ON LION RECORDS COMPACT DISC TITLED "WILD TURKEY AND 7 UP"

SPECIAL THANKS TO:
DAVE FAULKNER and DeCECCO FOR BELIEVING IN ME MY FAMILY, FRIENDS AND FANS FOR THEIR SUPPORT
CHUCK DIXON & GARY BRADSHAW FOR PROMOTION
DICK MCVEY FOR TOTAL PROJECT COORDINATION
42 MUSIC SQ W STE 177 NASHVILLE TN 37203
PHONE 615-822-3703
ALBUM & TOUR SUPPORT BY DeCECCO FOODS
Indie Feature Picks

- JIM PURDY “The Last True Romance” (615 1036)
  Producers: Randy Hauser/Michael G. Smith/Jim Purdy
  Writers: C. Craig/J. Hicks
  Album: The Last True Romance
  A sentimental love song set to a waltz theme, “The Last True Romance,” trips up only slightly in the chorus, but is well anchored on Purdy’s soft tenor vocals.

- THE SHADOWS “Wake Up Little Susie” (MBS 1008)
  Producer: Kerry Tolley
  Writers: Felice & Boudleaux Bryant
  Slowing the pace down a bit, The Shadows cover the Bryants’ hit “Wake Up Little Susie.” Good harmonies keep the song intact.

- MARGARET SMITH “I Never Could Say No To You” (Killer 156)
  Producer: Tommy Dee
  Writers: Diane Moorhead/D. Williams
  Smith makes a good delivery on “I Never Could Say No To You,” a breezy song of surrender.

- RICK TYRON “Goin' To The Sun” (Comstock 2059)
  Producer: Patty Parker
  Writer: Rick Tyron
  Tyron’s “Goin' To The Sun” shines through with a catchy lyric, backed by some good steel guitar and harmony vocals.

TOP 5 SINGLES-
10 Years Ago
1. MICKEY GILLEY: “Put Your Dreams Away” (Epic)
2. OAK RIDGE BOYS: “I Wish You Could Have Turned My Head” (MCA)
3. MEL MCDANIEL: “Big Ole Brew” (Capitol)
4. DAVID FRIZZELL & SHELLY WEST: “I Just Came Here To Dance” (Warner/Viva)
5. MERLE HAGGARD & GEORGE JONES: “Yesterday’s Wine” (Epic)

TOP 5 SINGLES-
20 Years Ago
1. CONWAY TWITTY: “I Can't Stop Loving You” (Decca)
2. FARON YOUNG: “This Little Girl Of Mine” (Mercury)
3. SONNY JAMES: “When The Snow Is On The Roses” (Columbia)
4. CONNIE SMITH: “If It Ain’t Love (Let’s Leave It Alone)” (RCA)
5. JERRY WALLACE: “If You Leave Me Tonight I’ll Cry” (Decca)

TOP 5 SINGLES-
30 Years Ago
1. BILL ANDERSON: “Mama Sang A Song” (Decca)
2. MARTY ROBBINS: “Devil Woman” (Columbia)
3. JIM REEVES: “I’m Gonna Change Everything” (RCA/Victor)
4. HANK SNOW: “I’ve Been Everywhere” (RCA/Victor)
5. WEBB PIERCE: “Cow Town” (Decca)
THANKS RADIO FOR PLAYING
"Why Don't We Get It Over With" by

JAMIE HARPER
on Star Cut Records
National Promotions by James Williams
Chuck Dixon & Gary Bradshaw

DON SIMMONS

MY FEETS IN TEXAS, BUT MY HEARTS IN TENNESSEE

Promotions by: ROBERT GENTRY & CHUCK BRADSHAW

R&B INDEX
SEE PAGE 12 FOR R&B SINGLES CHART

14-All-4-1 Mike Ten-BMI/Btv
Ten-K, Walker-ASCAP/91
A Little More Love (Big Life)/BMI/Careers-BMI/94
Ain't No Stoppin' Us Now (Warners/Tannerle)ston-BMD/95
Ain't Nobody Like You (Virgin/Buffalo)
Music Factory/BMD/80
All About Her (Another Fine Mix)/BMI/So So Smoove,ASCAP/Mid-
downer Sound,ASCAP/92
All Of My Love (Melon Ball,BMI/70
Baby Baby Baby
Keen/Kees,Green skirt,BMD/33
Baby Got Back (Songs of Polygram/Mix-
A-Lo-BMD/96
Back To The Hotel (Promo/Deep Cove)
Vogues-BMD/81
Brainstorming Mike Ten, BMI/Btv
Ten,ASCAP/91
Breakdown (The Jam-BMD/65
Can U Handle It (Trycey/Biddlesen-
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Come & Talk To Me (EMI/April, ASCAP/DeSwing Mob,ASCAP/Across
110th Street,ASCAP/92
Committed (Ton Wou-
lers,Coosta,ASCAP/86
Dance With Me (Don't Wake Up发展历程)
BMI/Kings Kid, BMI/Gimmie 1/2,
ASCAP/DeSwing Mob,ASCAP/Leftover
Soup,ASCAP/ATV, BMI/Ackee,
ASCAP/Toe Knee Hands,ASCAP/96
Do You Like The Technique (EMI Black-
wood, BMI/Eric B & Rakim,ASCAP/47
Drumslave,BMI/Heavy,BMI/Lon-
dom,BMD/83
End Of The Road (Kez,BMI/En-
sign,BMI/Greenskin,BMI/07
Game Count Chuckula/Trycey/坡
nuck Satin/Big Giant/Warner-Tannerle-
MID/92
Give U My Heart (Kez,BMI/En-
sign,BMI/Greenskin,BMI/Saba
Seven,BMD/10
Giving Him Something He Can Feel (Warner-Tannerle,BMI/28
Honey Love (Willelden,BMI/R.
Kelly,BMD/54
How About Tonight (DJUAN, BMD/98
I Adore Mi Amor (Me Good / Arzamah Fel-
ASCAP/98
I Could Use A Little Love (Right Now)
BH/Heritage Hill/Zomba/Jo
Skin,ASCAP/72
I Gotta Thang 4 Ya (New Perspective-
ASCAP/90
I Wanna Love You (WB/ASCAP/Warner-
tannerle/ASCAP/MCA/ASCAP/Gradington,ASC
CAP/Music Corp. of America,BMD/94
I'll Die Without You (MCA-ASCAP/64
I'll Be There (Robota,ASCAP/Scene
Diamond, BMI/88
I'm Still Waiting (EMI
April/ASCAP/Across 110th
Street,ASCAP/DeSwing Mob,ASCAP/41
I've Been Searchin' (Nobody Like You)
(Lucia,ASCAP/Warner Chap-
pel/ASCAP/Mot & Dad,AASCAP/12
If You Feel The Need (Em City,
ASCAP/Triz,ASCAP/100
In The Closet (Michael, BMI/Warner-
tannerle, BMI/Donti,ASCAP/Zomba,
ASCAP/1982
In The City Of Cried (Urban Tracks/Main
Lo/Donyolo-BMD/56
It All Begins With You (Music Corp. of
America,BMI/O,
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You Can Get Home (Warners/BMD/77
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tannerle, BMI/Reese Moore,ASCAP/Pro-
duce,BMI/Donti,ASCAP/90,
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saints,ASCAP/26
Joe Lyke Compton (Protons/Way 2
Quik-ASCAP/74
Just For Tonight (Yellow
Elephant,ASCAP/Edward
Great,ASCAP/Inner Rhyme,
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BMI/94
Keep On Walkin' (Last
Song,ASCAP/Third Coast,ASCAP/24
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ASCAP/25
Let's Get Naked (D.J.RP.-ASCAP/Diva
One-BMD/76
Mic Checka (Straight Out Da Sewer/EMI
April/Collett Addict/Sewer Gang-
ASCAP/EMI/Blackwood/Christopher
Charity/Derek Lynch-BMD/96
Money Can't Buy You Love (Flyte,ASCAP,
Rated KF,ASCAP/Burbank
Fara,ASCAP/94
Move Me No Mountain (Dandy Ditty's,
ASCAP/92
Mr. Loverman (Worldwide,BMI/Anchor,
ASCAP/Guns,ASCAP/Pow Wow,
ASCAP/88
No Place Like Love (Degroat & Degroat,
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110th Street/Father M.C./MB/Frank
Nitty Jo's Songs/ASCAP/77
People Everyday (EMI Blackwood/Ar-
rested Development-BMD/31
Quackle (T-Blaze,Zomba,ASCAP/Doc
Lee, Willelden-BMD/88
Real Love (Pejo,BMI/Scott
Taxi,Jama,BMI/Willelden,BMD/16
Right Now (AI B Sure/Willarie/E.MI
April/ASCAP/90
Rock The House (Frankly,BMI/Music Of
The World,BMD/90
School Me (Trycey, BMI/Ramal, BMD/87
Willelden,BMI/99
She's
PhillyHURTSQoZomba, ASCAP/RHRO, ASCAP
Silent Prayer (Gratitude Sky, ASCAP/Vir-
gin,ASCAP/Penzantine,ASCAP/84
Slow Dance (Willelden,BMI/R.
Kelly,BMI/Zomba,ASCAP/310
Jammie/ASCAP/59
Somebody's Been Sleepin' In My Bed
(EMI/April, ASCAP/O/B/O/In-
Society,ASCAP/24,BMI/Emi
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Someone To Hold On (Carey/Sony-BMI
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Sky,ASCAP/71
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Tyme,ASCAP/10
ASCAP/Beledast,ASCAP/Rated
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Plaza,ASCAP/MCA,ASCAP/73
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Music/Warner-Tannerle Pub Corp.
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They'll Never Over You (Dennis,Nitty
& Capone,ASCAP/Smooth
Flavin',ASCAP/Pete Rock,ASCAP/97
They Want EFX straight out da Sewer,
ASCAP/Donal, BMI/99
Through The Team (Captain
ASCAP/MCA,ASCAP/Joymel-
EML,ASCAP/57
Uptown Hustler G-
Boy,ASCAP/Naughty,ASCAP/11
Use Me (Trycey,BMI/Willelden,BMI/23
Warm It Up (EMI/ASCAP/To Do
Def,ASCAP/92
We Didn't Know (Stevland Mor-
is,ASCAP/92
Welcome To The Ghetto (Wille-
den,ASCAP/Rottplane,ASCAP/77
You (Flyte Tyme/Avant Garde-ASCAP/96
What About My Friends (D.J.RP.,De-
huts/average-ASCAP/Diva One-BMD/89
When You Love Somebody (I'm Saving
My Life For You (Gratitude
Slang/Almo-ASCAP/97
Who's Your Friend (New Sounds feels like
Heaven) (Bullet,BMI/Zuri,BMI/Eat
Your Heart Out,BMI/Gamble-Huchi,
ASCAP/Henry Sue Mac,BMI/Mighty
Three,BMI/Irving,BMI/Julie Gold,BMI/38
AMOA Expo '92
Exhibit Hours

Thursday Oct. 1
9:00 a.m. - 10:00 a.m. Special Distributor Hour (exhibit floor is open to distributors only) 10:00 a.m. - 5:00 p.m. Exhibit Hall Open (for all show attendees)

Friday Oct. 2
9:00 a.m. - 10:00 a.m. Special Distributor Hour (exhibit floor is open to distributors only) 10:00 a.m. - 5:00 p.m. Exhibit Hall Open (for all show attendees)

Saturday Oct. 3
10:00 a.m. - 4:00 p.m. Exhibit Hall Open (for all show attendees)

SPECIAL EVENTS

Thursday Oct. 1
Spouses' Program (AMOA ladies will tour a famous Nashville recording studio and then gather for lunch at the popular Cumberland Club).

Friday Oct. 2
AMOA's 1992 Awards Show & Banquet at the Opryland Hotel.

EDUCATIONAL SEMINARS

Thursday Oct. 1
6:00 a.m. - 10:00 a.m. "What's New in the Industry?"; "Marketing for the '90s"; "Location Profit (Income vs. Return on Investment); "Video game Troubleshooting for Beginners".
11:00 a.m. - 1:00 p.m. "Depreciation (What Is Correct for Our Industry); "Your Employees (Assets or Liabilities)?; "Pool Tables: Are You Neglecting Your Loyal Equipment?"; "Video Income Down? Turn It Around!"
2:00 p.m. - 4:00 p.m. "League Play the AMOA Way"; "Retouch, Repair & Renovate: The 3 R's"; "Computers: Friend or Foe?"; "How To Make A CD Jukebox Sound Like A CD Jukebox?"

Friday Oct. 2
2:00 p.m. - 4:00 p.m. "League Play the AMOA Way"; "50 of the Best Ideas in Management"; "Quality Assurance".

Saturday Oct. 3
Noon - 2:00 p.m. Video Lottery

AMOA '92—It's Back

By Doc English

AMOA NASHVILLE—What can you expect other than Elvis sightings? Lotsa space rental means lotsa equipment, means lotsa decisions as you travel the exhibit floor at the Opryland Hotel, October 1-3.

Video Lottery—Simple. Either your state has it, or it doesn't. Many operators are still hoping it's the pot of gold at the end of the rainbow.

Staples—No, not the office supply. Dart, music, pinball and pool. They have been excellent. Pinball has been a boon to the bar, taking up the slack for the lack of adult-oriented videos. Trade-in prices have remained high, on average higher than videos. As for the pool table, it is one of the few items where price per play has gone up appreciably, especially in proportion to the cost of the equipment.

Values—Expect 1001 versions of Streetfighter! The demand for blood and guts continues. Not a testimonial to imagination and creativity.

Unless you consider imaginative and creative how to make a game bloodier and gutsier than its predecessor! If you haven't done so already, pay attention to SNK's Neo Geo. With high quality software priced at $300 to $500, the game doesn't have to earn $600 a week to be a winner. It's the old ROI chestnut. Base your judgment on ROI, not just a quick return on investment.

Speaking of ROI, you will probably see a cornucopia of big ticket games. The price tags exceeding $10,000 in many cases may frighten you away. However, remember that these games usually have an interminable life span. The price of Sega's Afterburner sits down gagged people at first, but when the collections rolled in the critics became champions, and several years later the game still makes respectable money and still has value on the trade-in market. Scrutinize them with care.

Redemption—May require your most thoughtful decision. Redemption games are expensive, probably too expensive, but redemption continues to be the hottest trend in the business. The family amusement center is now the most fashionable type of location, a type that requires the outlay of major money. Even on a smaller scale, redemption requires significant capital. Why? Like potato chips, you can't buy just one. Redemption games feed on each other. You need a bank of skeeballs, several pusher-style games. An isolated game here and there just won't succeed. And the number of redemption games available will not ease your decision. You could probably compile a stack of brochures an inch thick without a clue as to what will make you money. Rely on your distributor and veteran redemption operators for help.

New Technology—At every show operators and distributors hope for breakthrough technology that will send the industry, and profits, soaring to new levels, high up in the sky. Virtual reality is the new darling, but is it affordable except for the mega-arcade? Has the technology been perfected yet or will it be rushed to market too soon? You may see more lasers, but that technology has had as many downs as ups. Holograms? Sega will have something to complement Time Traveler. The number of games with digitized graphics will more than likely grow. That in itself is just a timid technological jump seems to be successful, but not earth-rattling.

In the final analysis, whatever you do, whatever you decide, be sure to check all nooks and crannies for equipment. The next hit could come from anywhere. Happy hunting!

Where To Go...What To See...In Nashville

By Jamie Compassio

NASHVILLE—Call it "Music City USA" or "Athens of the South," by either nickname it is still Nashville, Tennessee! Settled in 1779 (and made state capital in 1843), this city, located in Davidson County, is known throughout the world as the capital of country music. It is here that country music has left its mark.

It was in 1927 that announcer George D. Hay first coined the phrase "Grand Ole Opry," which has prevailed to this day. During the month of October the Grand Ole Opry celebrates its 67th birthday, with three days of celebration in true Opry fashion. There will be performances, photo and autograph sessions with various celebrities and a country-style buffet dinner. Even the Opry is not let the birthday excitement go unmarked, you. An evening spent at the Grand Ole Opry at any time can be equally thrilling. With artist lineups scheduled weekly, who knows who will be performing among the 20 to 25 artists on a given night? It could be an old country favorite like Loretta Lynn or Crystal Gayle or perhaps the next Garth Brooks or Billy Ray Cyrus. Ticket prices range from $10.50 to $14.50 and are well worth it.

Located only minutes away from the Grand Ole Opry is Nashville's famed Music Row where much of the country music we hear is created. Also in the vicinity is the Country Music Hall of Fame and Museum which boasts among its exhibits Elvis Presley's "Solid Gold Cadillac," and examples of the variety of music (bluegrass, Cajun, Western-swing, cowboy and honky tonk) which are all grouped together under the term "country."

Not far from Music Row in Centennial Park is the Parthenon, a building constructed for Tennessee State Centennial and housing both modern and classic artwork which includes a 42-foot statue of the Greek
godess Athena. This building is also the only exact-size replica of the ancient Parthenon in Greece.

A number of specialty museums are located in and around Nashville and are sure to please everyone who visits. There is the Car Collectors Hall of Fame featuring cars owned by country music stars and John Kennedy’s Lincoln Continental Parade Car among its collection of 45 cars. A bit of a ride in Lynchburg will take you to the Jack Daniels Distillery where visitors can see how the whiskey is made, step-by-step. For beer can collectors, there is the Museum of Beverage Containers and Advertising just north of Nashville. Over 25,000 antique beer and soda cans are on display along with antique soda bottles and examples of brewery advertising that are certain to bring back memories—fond or otherwise! Keeping the child in all of us in mind, Nashville also boasts the Nashville Toy Museum. On permanent display are toy boats, soldiers, trains, antique dolls and bears from the past.

Adjacent to the Opryland parking lot is the General Jackson Showboat, offering a variety of sightseeing, entertainment and dining cruises throughout the day and evening. Cruises last between two and three hours and may include tours of downtown Nashville and Ryman Auditorium (original home of the Grand Ole Opry). Each cruise features live entertainment and full musical productions. Buffets are available during daytime cruises with full three-course dinners and stage shows on the evening cruises.

Another good combination of dining and entertainment can be found across from the Opryland Hotel. The Nashville Palace and Nashville Night Life restaurants offer selections of food including barbecue, steak, chicken and fish. The free entertainment is an added benefit.

Nashville is also proud of its many malls. With nine major malls, there is certain to be something to soothe even the most savage shopping beast. All of the malls are located in the downtown area. Also downtown are stores and even specific malls for antique collectors.

Nashville in October is also a nice time to venture out-of-doors for some golf, perhaps, at one of Nashville’s many courses; or to just witness the wonders of autumn as the leaves change from the bright greens of summer to the rusts and oranges of fall. Whichever your preference, keep in mind that the average daytime temperature there is 60 degrees, so a light jacket might be a good idea.

With a city as diverse as Nashville, there will be something to please everyone who will be coming to town for AMOA Expo ’92. The malls, the parks and the museums are interesting to visit. Bear in mind, though, that Nashville is first and foremost, music!

**NSM’s ‘Performer-Classic’ Debuts At AMOA Show**

**CHICAGO**—With an eye to the present, and future, requirements of the jukebox operator, NSM has introduced the latest model in its popular line of CD jukeboxes. It is called the Performer-Classic and it represents the outstanding performance, quality and sound this factory has long been noted for; and also reflects the improvements in cosmetics and design that NSM has been concentrating on since the introduction of the Performer-Grand late last year. The emphasis on appearance and reliability are equally spent.

A photo of this machine was not available at press time. However, we can tell you it is quite a beauty, dressed in bold swaths of bright blues and reds; lit and mirrored to continuously shower color on itself and the floor around it to immediately attract location patrons. The animated “false chase” lighting at the very top of the machine will catch your eye from no matter where you are standing.

As noted by NSM-America president Rus Strahan, the Classic is an “economy” jukebox...significantly smaller in size to fit into even the most space conscious locations...and, most importantly, it is priced “substantially less than other full-featured jukeboxes.”

Strahan also passed along another very important observation with regard to “changing sound technology” and “evolutions in CD technology” which NSM is addressing now.

“NSM is the only company to my knowledge that is building in advanced features and, ‘accommodations’, right now—into today’s NSM jukeboxes,” he explained, “so that our equipment can hope to handle forthcoming changes in technology.” He went on to point out that “the extra costs for these currently unused features is looked upon as ‘insurance’ by NSM...against NSM operators being outmoded by technology changes.”
3 FOR THE SHOW

Williams Electronics Games, Inc.
A subsidiary of Wms Industries Inc.

Bally/Midway
Midway Manufacturing Company
A subsidiary of Wms Industries Inc.

3401 N. California Ave. Chicago, IL 60618
312-267-2240 Fax: 312-267-8435
Historic Achievement At Williams Bally/Midway As The Addams Family Becomes Best Selling Pin Of All Time!

CHICAGO—Creepy...Kooky...Spooky...Ooky—The Addams Family broke upon the scene and made history as a big screen blockbuster that garnered international acclaim. Well, of equal significance is the recent announcement by Williams Bally/Midway that The Addams Family has become the all-time greatest selling, most successful pinball machine in the history of the industry!

At a time when pinball continues to enjoy a worldwide renaissance that is attracting a much larger and broader audience of players, The Addams Family, in many ways symbolizes just how far this venerable leisure time entertainment artform has come.

Commenting on the landmark achievement, vice president of sales Joe Dillon, stated that “much credit has to go to the entire Bally pinball design team, but also, most importantly, to all of our distributors and operators around the world for supporting us and making The Addams Family such a resounding success.” Admitting that the demand for pinball has exploded in recent years, Dillon continued, “we are honored by this accomplishment because it truly exemplifies the entire Williams Bally/Midway commitment to always produce the best quality, most innovative equipment in the industry...games that continually excel on location with solid earnings over the long haul and resale value that is still second to none.”

The accompanying photos depict the history-making achievement and the many individuals who contributed to it.
MAD DOG McCREE

25" MONITOR FORMAT

Space Saver Design

Now available in one of America's top earning games.

CABINET DIMENSIONS:
25" Monitor 27¼" Width 32" Depth
78" Height  Weight 400 lbs.

FEATURES:
• Laser technology with interactive live-action.
• Add coins to continue play
• Optional ticket dispenser or Dollar bill acceptor

GAME PLAY:
As the player saves the townspeople he receives more clues to the whereabouts of MAD DOG McCREE. The player interacts within a true-to-life western movie; the first in the amusement game industry.

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Atari's Moto Frenzy Mini Deluxe

CHICAGO—Atari Games is currently shipping the "Mini Deluxe" 2-player version of Moto Frenzy, which offers head-to-head competition on six unique motocross tracks.

Moto Frenzy Mini Deluxe is a one or two-player sit-down game featuring high-speed, off-road motorcycle racing and shooting action. Each track has challenging obstacles such as rivers to cross, trees, rocks and the cheering crowd to avoid or blast out of the way. Enhancements include the realistic handlebar controls, with a vibrating twist-grip throttle, and "rump-thump" to add to the excitement.

There are different player-selectable tracks (each presenting unique obstacles). The venue runs the course from Los Angeles to Maui, to Utah, Las Vegas, Kentucky, and finally, the Polar Bears attack in the Norwegian race.

The race is a timed lap format with extended play for lap completion, bonuses for special stunts, and flashing targets to shoot for turbo speed. Atari's "rump-thump" feature maximizes player competition. When a player is shot by another motorcycle rider or is off-track, a solenoid thumper is activated, giving a tactile thump under the fiberglass seat. In addition, the twist-grip throttle control vibrates to give players a realistic motorcycle feel.

To maximize earnings, operators can link up to two units for four-player, head-to-head competition. With four players in the race, all are allowed to continue play as long as at least one player crosses the finish line within the time allotted.

Further information may be obtained through factory distributors or by contacting Atari Games, 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.

American Laser Games' Mad Dog II: The Lost Gold

CHICAGO—Mad Dog II: The Lost Gold is the new Western shoot-out game being introduced by American Laser Games at AMOA Expo '92 in Nashville.

The setting is the Old West and the challenge is to find the gold treasure that is hidden in a cave. Players get half a map from a dying prospector and the other half from a mission padre; and have a choice of three guides—Buckskin Bonnie, The Professor or Shooting Beaver—to assist them in their search. Incidentally, the choice of guides determines the various scenarios players encounter. The quest is a challenging one, with many obstacles along the way, such as nasty Mad Dog McCree and sharp-shooting banditos, renegade Indians, and bad guys. All of the exciting scenarios lead to a lengthy 30-man shootout, a final showdown with Mad Dog and a chance to view the contents of the treasure chest.

Mad Dog II... gives players plenty of motion during the course of play to sharpen their shooting skills. Some of the trickier shooting scenes include target practice from the top of a moving stagecoach, hitting bad guys that are shooting from a moving train (while sparing innocent passengers), and rescuing the guides from dangerous situations without hitting them.

"This game has more sound, motion, action and storyline options than any previous game we have created," stated Robert Grebe, president of American Laser Games. "We expect Mad Dog II will be just as popular, if not more so, than the original Mad Dog McCree was in arcades around the world."

Mad Dog II: The Lost Gold was filmed on location in New Mexico at the Eaves Movie Ranch and the Bonanza Creek Ranch near Santa Fe, and on the Cumbres and Toltec Scenic Railroad, a historic narrow-gauge steam train in Chama, NM. The cast included 45 actors and actresses, stunt men and women and members of the New Mexico Gunfighters Association, and the production crew included people from Southwest Productions.

For Nintendo's SNES

In August, American Laser Games signed an agreement with Nintendo to develop product for SNES, the Super Nintendo Entertainment System. ALG is authorized to produce real-time, live-action interactive games which can be used in Nintendo's home television entertainment systems with a CD ROM accessory. Nintendo is expected to introduce its new CD Rom accessory late next year, Mad Dog II will be one of ALG's five game titles to be considered for the new format.

The original Mad Dog McCree became one of the top-selling video games in the world in 1991, with over 1,500 units in distribution. It has been translated into five languages—Japanese, French, German, Italian and Portuguese. The 33-inch screen deluxe model of Mad Dog McCree is distributed worldwide through H. Betti Industries and Betson Pacific. Mad Dog McCree II: The Lost Gold will be available with a large-as-life 50-inch screen, as well as the 33-inch screen. The original Mad Dog McCree was recently introduced in a 25-inch upright model to satisfy the needs of smaller locations.

American Laser Games is headquartered at 4801 Lincoln Road N.E., Albuquerque, New Mexico 87109.

Alvin G & Co.'s U.S.A. Football

CHICAGO—U.S.A. Football is the latest two-ended or two-player novelty type machine released by Alvin G & Co. and it employs the factory's patented "Switch Flippers" (for simultaneous play) and a new scoring system called "Designated Scoring."

The play action puts you right in the thick of this exciting sport. Try for a field goal or a touchdown; go for the timed "extra point" which comes after a touchdown is scored; and don't forget "pinball points" for a replay and "instant touchdowns". All of the thrills and challenges of football are right here—including intercpections and penalties for loss of yardage!

U.S.A. Football features include total end-to-end playboard action using offense and defense flippers; and three drop targets that advance yardage lights. Hitting all three of your opponent's flippers will light "interception" and completing the three drop targets will make way for the "instant touchdown."

Operators will appreciate the machine's extensive bookkeeping and diagnostic capabilities. When the game is not in use, it plays itself via the "attract mode," and the factory stressed that U.S.A. Football is ideal for tournament play. So get on your jersey and go for it!

Further information may be obtained through factory distributors or by contacting Alvin G & Co., 905 W. North Ave., Melrose Park, IL 60160.
ON OCTOBER 2 Hank Williams, Sr. will be honored by the Amusement and Music Operators Association (AMOA) at their annual Awards Banquet during AMOA Expo ’92. Each year the association honors both a living and deceased recipient with the Jukebox Living Legend Award. Hank Williams, Sr. has been tapped to receive the deceased award.

Williams, the perennial country music patriarch, has been honored for pioneering the sound and style of the art. Songs such as “I’m So Lonesome I Could Cry,” “Jambalya” and “Your Cheatin’ Heart” were signature Williams classics because they combined raw talent with an emotional draw which immortalizes Williams as a singer and as a person. His personal life alone reads like a country song, and it is this enduring trademark which singles Williams out as a true legend of country music.

Born Hiram King Williams in 1923, the young musician started singing in church choirs in his hometown, Mount Olive, Alabama, and was later introduced to rhythm and blues by Rufie Payne, a black street singer in Greenville where Williams moved in 1935. While most connect Williams with Montgomery, Alabama, he did not move there until 1937, at which time he formed his Drifting Cowboys band and started working at a local radio station.

Williams’ eventual partnership with music publisher Fred Rose in Nashville facilitated his recording and songwriting career, with Rose acting as editor and career manager. By 1947 Rose had coordinated a contract for Williams with the newly founded Metro-Goldwyn-Mayer label, as well as a job at KWKH in Shreveport, Louisiana. “Lovesick Blues” was Williams’ first honky-tonk smash single at MGM. By 1952 Williams was polishing off nearly 30 Top 10 country records, and Rose was placing his songs with pop singers such as Tony Bennett and Joni James.

The source of many of Williams’ classic heartache songs proved the nemesis in his personal life. Succumbing to alcohol and drugs in the wake of spinal ailments and emotional upheaval caused by the breakup of his marriage, Williams died in the dead of a limousine en route to an Ohio concert, on New Year’s Day, 1953.

BARBARA MANDRELL will be headlining the AMOA Expo ’92 Banquet Awards dinner October 2, entertaining nearly 1,000 coin operators. One of country music’s most honored recording artists and entertainers, Mandrell has been in the business for over 30 years and has been honored with some 60 major awards, including a Dove Award in 1983 for Gospel Album of the Year and a Grammy for Best Soul Gospel Performance with Bobby Jones and New Life, in 1984. She is the first artist ever to win the Country Music Association’s Entertainer of the Year Award for two consecutive years (1980, 1981), and she was also twice voted CMA’s Female Vocalist of the Year. She has received nine People’s Choice Awards, six American Music Awards, and nine Music City News’ fan-voted country awards, including the Living Legend Award.

In addition, Barbara, wife and mother to three, has published her autobiography, Get To The Heart; My Story. She and sisters Louise and Irline starred for two seasons on Barbara Mandrell and the Mandrell Sisters variety show, which became TNN’s highest-rated show when it re-aired on the network. Barbara continues to host many star-studded events including Hats Off To Minnie: America Honors Minnie Pearl, which airs on TNN, October 26. The Best of Barbara Mandrell, her 32nd album to date, has just been released on Liberty Records.

AAMCF To Honor Leah Bettelman
CHICAGO—Each year, the American Amusement Machine Charitable Foundation honors a coinviz dignitary at an Appreciation Dinner, which takes place during the annual ACME convention. Honorees are singled out for distinguished contributions and service to the coin-op industry.

All previous recipients have been men. Next year, however, will mark the first time a woman is being so honored. She is Leah Bettelman of C.A. Robinson & Co., and it is most fitting that AAMCF has chosen to pay tribute to this very exceptional lady. Cash Box would like to join her colleagues and the members of the trade in extending sincere congratulations to Leah.

The dates of the 1993 ACME convention are March 11-13, 1993. The convention site is the Sands Convention Center. The site for the AAMCF Appreciation Dinner is yet to be announced.

Konami’s Lethal Enforcers
CHICAGO—You are a detective in the toughest section of the city, and you are constantly called upon to exert your authority against the most dangerous of criminals. Challenge—excitement—thrills—this is Konami’s hot new gun game called Lethal Enforcers.

The action begins when you are called to the scene of a bank robbery in progress and must proceed to help the patrolman on duty by shooting the robbers but making certain not to hit innocent victims. When the perpetrators escape, unscathed, your skill is tested during an ensuing high-speed car chase. Then, it’s off to Chinatown where the objective is to protect the citizens from violent ninjas and more gun-toting villains. Once this situation is controlled, you proceed to Metro Airport to neutralize a hijacking attempt. Are you getting tired? Forget it. You are needed at the city port where a major drug deal is taking place. Your final call is to a chemical plant where a highly volatile condition is in progress where you must watch out for hidden enemies, toxic explosions, and also be prepared for an intense night vision challenge. The action is hot, heavy and non-stop throughout play, which ac-

Konami's Lethal Enforcers
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