HOPELESSLY YOURS
Curly Putman
Kath Whiry
Tree Publishing Co., Inc.

HURT ME BAD (IN A REAL GOOD WAY)
Deborah Allen
Posey Publishing

I COULDN'T SEE YOU LEAVIN'
Ronny Scails
Partner Music
Songs of Polygram International, Inc.

I GOT YOU
Robert Byrne
Greg Fowler
Teddy Gentry
Fame Publishing Co., Inc.
Maypop Music

I KNOW WHERE LOVE LIVES
Hal Ketchum
Forshadow Songs, Inc.

I THOUGHT IT WAS YOU
Gary Harrison
Patrick Joseph Music, Inc.

I'M THAT KIND OF GIRL
Matrace Berg
Patrick Joseph Music, Inc.

IF I KNOW ME
Dean Dillon
Jessie Jo Music
Music Corporation of America, Inc.

IF YOU WANT ME TO
Jody Hoffman
Lonnie Williams
Forrest Hills Music, Inc.
Songwriters Ink Music

IN A DIFFERENT LIGHT
Dicky Lee
Songs of Polygram International, Inc.

IS IT COLD IN HERE
Joe Diffie
Danny Morgan
Danny Boy Music
Forrest Hills Music, Inc.
Songwriters Ink Music

IS IT RAINING AT YOUR HOUSE
Hank Cochran
Dean Dillon
Jessie Jo Music
Tree Publishing Co., Inc.

A JUKEBOX WITH A COUNTRY SONG
Gene Nelson
Mister Charlie Music

KEEP IT BETWEEN THE LINES
Kathy Lewis
Tillis Tunes, Inc.

LEAP OF FAITH
Lionel Cartwright
Long Run Music

LITTLE THINGS
Paul Kennerley
Marly Stuart
Irving Music, Inc.
Littlemarch Music
Songs of Polygram International, Inc.

LIZA JANE
Vince Gill
Reed Nielsen
Benefit Music
Englishtown Music

LONG LOST FRIEND
Larry Stewart
Larry Stewart Music
THE MOST PERFORMED SONG OF THE YEAR
(The Robert J. Burton Award)
"SHE'S IN LOVE WITH THE BOY"
JON IMS
RITES OF PASSAGE MUSIC
WARNER/ELEKTRA/ASYLUM MUSIC, INC.

LOOK AT US
Max D. Barnes
Vince Gill
Benefit Music
Hardscrabble Music
Irving Music, Inc.

LOVE, ME
Skip Ewing
Acuff-Rose, Inc.

LUCKY MOON
Mark Wright
EMI-Blackwood Music, Inc.
Wrightchild Music

MAMA DON'T FORGET
TO PRAY FOR ME
Larry Shell
Pier Free Music, Inc.

MAYBE IT WAS MEMPHIS
Michael Anderson
Atlantic Music Corp.
Cadillac Pink Music
First Release Music Publishing

MEET IN THE MIDDLE
James Foster
Chapin Hartford
Tree Publishing Co., Inc.
Willesden Music, Inc.

MEN
Alan Schulman
Screen Gems-EMI Music, Inc.

MIRROR MIRROR
Bob DiPiero
American Made Music
Little Big Town Music

THE MOON OVER GEORGIA
Mark Normor
Fame Publishing Co., Inc.

MY NEXT BROKEN HEART
Don Cook
Ronne Dunn
Tree Publishing Co., Inc.

NEW WAY
(To Light Up An Old Flame)
Joe Diffie
Forrest Hills Music, Inc.

OH WHAT IT DID TO ME
Jerry Crutchfield
Champion Music Corporation
Glitterfish Music, Inc.

ONE HUNDRED AND TWO
Wynnoma Judd
Paul Kennerley
Don Potter
Irving Music, Inc.
Kentucky Sweetheart Music
Littlemarch Music
Sheep In Tow Music

ONE MORE PAYMENT
Shake Russell
Red Brazos Music, Inc.

ONE OF THOSE THINGS
Paul Overstreet
Pam Tillis
Blood, Sweat, and Ink Music
Scarlet Moon Music
Screen Gems-EMI Music, Inc.
Warner/Elektra/Asylum Music, Inc.

A PICTURE OF ME (WITHOUT YOU)
(Second Award)
George Richey
Norra Wilson
EMI-Al Gallico Music Corp.
EMI-Algee Music Corp.

POCKET FULL OF GOLD
Brian Allsmlller
Vince Gill
Benefit Music

POINT OF LIGHT
Thom Schuyler
Battleship Music

PUT YOURSELF IN MY PLACE
Pam Tillis
Tree Publishing Co., Inc.

RODEO
Larry Bastian
Rio Bravo Music

TEMPED
Paul Kennerley
Marly Stuart
Irving Music, Inc.
Littlemarch Music
Songs of Polygram International, Inc.

THEN AGAIN
Rick Bowles
Maypop Music

TURN IT ON, TURN IT UP,
TURN ME LOOSE
Koats
Songs of Polygram International, Inc.

TURN THAT RADIO ON
Paul Davis
Paul and Jonathan Songs

TWO OF A KIND, WORKIN'
ON A FULL HOUSE
Bobby Boyd
Warren Haynes
Bobby Boyd Music
Buzzard Rock Music
Dennis Robbins Music
Rockey Core Music Corp.

THE WHISKEY AIN'T WORKIN'
Sonny Scaife
Marly Stuart
Param Music
Songs of Polygram International, Inc.

YOU CAN DEPEND ON ME
Jimmy Griffin
Ronnie Rogers
James Griffin Music
Maypop Music

YOU KNOW ME BETTER THAN THAT
Tony Haselden
Millhouse Music

YOU'RE THE ONE
Dwight Yoakam
Coal Dust West Music

YOU'VE GOT TO STAND FOR SOMETHING
Buddy Brock
Karen Tippin
Acuff-Rose Music, Inc.

YOUR LOVE IS A MIRACLE
Bill Kenner
Mark Wright
EMI-Blackwood Music, Inc.
Tom Collins Music Corporation
Wrightchild Music

SHADOW OF A DOUBT
Robert Byrne
Bobby Gun Music
Fame Publishing Co., Inc.

SHAMELESS
Jimmy Dean
Polygram International, Inc.

SHE'S IN LOVE WITH THE BOY
Jon Ims
Rites of Passage Music
Warner/Elektra/Asylum Music, Inc.

SOMEBODY IN MY BROKEN HEART
Bobby Lord
Rodeo Music, Inc.

STRANGE TEQUILA NIGHT
Kent Robbins
Colter Bay Music
Irving Music, Inc.
**COVER STORY**

**Chris LeDoux:**

No Looking Back

**THIS WEEK CHRIS LEDOUX SCORES** his first number one single, "Whatcha Gonna Do With A Cowboy," the title cut from his second Liberty album. Sharing vocal credits, as well as songwriting credits on the song, is labelmate Garth Brooks who immortalized LeDoux in his early hit, "Much Too Young (To Feel This Damn Old)." This golden ounce of publicity was enough to bring a successful independent career into the Liberty Records fold and secure the release of two major label albums, as well as the re-releasing of his entire independent catalog, which had reached sales figures nearing four million dollars. He has most recently signed a deal with H.K.O. Management and his appearances at Billy Bob’s in Texas are always "standing room only."

A World Champion rodeo rider, LeDoux’s songs mirror his true-grit character, as he could easily be dubbed the troubadour of the American cowboy. Yet his next single release, "Cadillac Ranch," a song penned by Chris Waters and Chuck Jones, will be showcasing some fancy footwork. The LeDoux Shuffle has been created and will involve an all-out dance club promotion. Hitting over 30 clubs nationwide, the contest will award the grand-prize winner an all-expense-paid “City Slicker Weekend” to Texas Lill’s dude ranch in Ft. Worth, Texas.

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shown celebrating the new joint venture between Atlantic and Mammoth are (L-R): Atlantic vice president of A&R Jason Flom; Atlantic co-chairman/co-CEO Doug Morris; Mammoth president Jay Faires; and Atlantic senior vice president Danny Goldberg.

MAMMOTH DEAL: Atlantic Records and Mammoth Records have entered into a long-term, worldwide joint venture. Under terms of the agreement, Mammoth will continue to market recordings through independent channels as well as through Atlantic and the WEA system. Based in North Carolina, Mammoth and its staff will remain intact—indeed, independently signing, promoting and developing artists. Mammoth was founded by Jay Faires less than four years ago. Among its successes have been the Blake Babies, which included Juliana Hatfield—now a solo artist.

HE'S THE ONE: Elton John, along with George Michael, Lionel Richie, and Bruce Hornsby will perform the first concert to benefit the Elizabeth Taylor AIDS Foundation on Sunday, Oct. 11 at New York's Madison Square Garden. Whoopi Goldberg will host the event. As the national chairman for AmFAR, Taylor continues to raise funds for much-needed education and research in the quest for a cure for AIDS, both in the States and abroad. She decided to redouble her efforts in October, 1991 by starting her own personal foundation to make funds available primarily for patient care. The work with one complements the other. Tickets are available at the Garden's box office and all Ticketmaster locations. All seats are reserved with tickets priced at $200, $100 and $50. For additional ticket info call (212) 465-MSGT.

PAUL JABARA DIES: Songwriter/producer/actor Paul Jabara, who won an Oscar and a Grammy for his huge disco smash, "Last Dance" with Donna Summer, died on Tuesday (29) at his home in Los Angeles after a long illness. He was 44. His other platinum and gold records included "The Main Event" (Barbra Streisand), "Enough Is Enough" (Summer & Streisand) and "It's a Raining Man" (The Weather-girls). Private burial services will be held in New York.

AUTOMATIC MOVES: Warner Bros. supergroup R.E.M. has signed with agent Buck Williams of Monterey Artists, Nashville for representation. Williams, who recently came to Monterey after the F.B.I./InterTalent merger, has known several members of the band for 15 years. R.E.M.'s new album, Automatic For The People, is set for an October 6 release.

MUZAK TO OUR EARS: Muzak, the company that pipes in easy listening music to elevators and dentist's offices, has announced that its management team and Centre Capital Investors, an affiliate of Lazard Freres & Co., have acquired Muzak Limited Partnership from Marshall Field V. The 58-year-old music company was owned by Field for the past five years. Muzak, the nation's leading provider of business music, broadcasts 12 styles of music including its well-known Environmental Music with Stimulus Progression, to more than 200,000 business locations throughout the U.S. and the world.

Lawyers Deny Joel's Claims of Collusion in Investment Scam

By M.R. Martinez

AN ENTERTAINMENT LAW FIRM, being sued by pop star Billy Joel, claims that when it represented Joel it was not responsible for guarding the singer/songwriter from bad investments made by its manager. Responding to a complaint filed by Joel against his lawyers recently, attorney Berti Fields said in a written statement that the firm of Grubman, Indursky, which claims to have negotiated only Joel's music contracts, "was given no authority or responsibility over his investment policies or other tax or business matters."

Grubman, Indursky "categorically denies" the claims in Joel's recent suit that the lawyers were in collusion with Joel's attorney and has threatened a countersuit, saying that they are "anxious to get this matter to trial."

The new complaint stems from a suit filed two years ago against Joel's former manager, Frank Weber, against whom the songwriter won a more than $2 million judgment. Weber, however, filed for bankruptcy shortly after the judgment in a New York court. "At that time," the Fields' statement says, "no one made a claim against Grubman, Indursky or even suggested they'd done anything wrong." The statement said that the firm "neither knew nor had reason to know that Mr. Joel's manager was behaving improperly. They never paid any direct or indirect kickback to him or made a payment to him that wasn't a valid business transaction."

The lawyer said that they believed that Weber was a competent financial advisor, and that the law firm itself had invested in the same deals as Joel and also lost their investment. "They," the statement said, "were just as much a victim of those deals as he was."

"Over the years, Grubman, Indursky did an outstanding job for Joel in making his record-setting music deals, getting his copyrights back in other phases of his entertainment life," the statement said. "What thanks do they get? Years after the fact, even without any warning, they get sued supposedly for not finding out something that wasn't even in their area of responsibility."

Senate to Consider DAT Bill

By M.R. Martinez

WITH ONE LEG OF THE RACE WON, a proposed law that would lead to a levy on the sale of digital tape equipment and blank tape is closer to becoming a reality. A version of the Audio Home Recording Act must now be approved by the U.S. Senate, following its recent passage by the House of Representatives. Lobbying in behalf of songwriters, the Songwriters Guild of America, led by president George David Weiss, joined a coalition of hardware manufacturers in America and from overseas to successfully get the House of Representatives to pass the Audio Home Recording Act. The measure would call for a collection of royalties to be doled out to songwriters, publishers, musicians and record companies that lose money to home taping.

"The most remarkable thing is that there was a collective effort by previously warring factions that got this bill passed," Weiss told Cash Box recently. "The electronics industry, record companies and songwriters have previously not been on the same side in this fight. So it's a landmark victory on a number of fronts."

The bill is on its way back to the Senate, where a slightly different version of the bill was approved last June. The bill specifically calls for a royalty fee for each tape and recorder sold. In return, manufacturers will have immunity from copyright suits filed by music companies. "Songwriters depend on royalties to provide for themselves and their families," Weiss said. "Our royalty checks are our paychecks—plain and simple."
CASH BOX CHARTS

TOP 100 POP SINGLES

OCTOBER 10, 1992

#1 SINGLE: Boyz II Men

HIGH DEBUT: Tracy Lorenz #5

TO WATCH: Saigon Kick #4

1. **I WILL BE HERE FOR YOU** (Gaffen 19139) · Michael J. Smith 60 5
2. **YOU REMIND ME (FROM 'STRICKLY BUSINESS')** (UpTown/MA 4827) · Mary J. Blige 49 16
3. **WISHING ON A STAR** (Epic 74343) · The Cover Girls 50 19
4. **GIVE MY HEART** (LaFace/Ent 4026) · Babyface 38 15
5. **SOMETHING TO HOLD** (Epic 74452) · Troy Lorenz DEBUT
6. **YOU Gotta BELIEVE** (Interscope 96492) · Marky Mark & The Funky Bunch 89 2
7. **GIVE IT UP** (SBK 50398) · Wilson Phillips 31 9
8. **COME & TALK TO ME** (MCA 54176) · Jodeci 52 15
9. **CROSSOVER** (RAL/Chase 74172) · EPMD 54 11
10. **THE BEST THINGS IN LIFE ARE FREE** (Perspective/A&M 0013) · Luther Vandross And Janet Jackson 55 19

11. **LAYLA** (Reprise) · Eric Clapton 75 3
12. **DO YOU BELIEVE IN US** (SBK/ERS 90408) · Jon Secada 91 2
13. **THANK YOU** (Epic 74438) · The Cover Girls 67 6
14. **I'LL BE THERE** (Columbia 74300) · Mariah Carey 58 19
15. **TOO FUNKY** (Columbia 74350) · Michael George 59 17
16. **START THE CAR** (Reprise 18793) · Jude Cole 70 4
17. **YEAH, YEAH, YEAH** (Zoo 14051) · Boys II Men 68 5
18. **I WANTA MAKE LOVE TO YOU** (Impact/MCA 54458) · Rhythm Syndicate 72 4
19. **WORK TO DO** (Wing/Mercury 863-540) · Vanessa Williams 95 2
20. **SLOW MOVES** (Atlantic 42032) · H. Kelly & Public Announcement 48 7
21. **GET READY FOR THIS** (RealKey/Critique 15440) · 2 Unlimited 78 3
22. **IT DON'T MATTER** (RCA 62426) · Tyler Collins 76 6
23. **TAKE THIS HEART** (Capitol 44792) · Richard Marx 62 18
24. **FRIDAY I'M IN LOVE** (Epic 60742) · The Cure 63 18
25. **DROWNING IN YOUR EYES** (Epic 60710) · Ephram Lewis 79 4
26. **SYMPHONY OF DESTRUCTION** (Capitol) · Megadeth 69 4
27. **THE HITMAN** (Interscope 98507) · AB Logic 66 10
28. **REST IN PEACE** (A&M) · Extreme DEBUT
29. **SLOWLY** (RCA 62271) · Stacy Earl 69 19
30. **REAL LOVE** (Chrysalis/ERG 50401) · Slaughter 71 7
31. **HOW DO YOU TALK TO AN ANGEL** (Capitol 44890) · The Heights DEBUT
32. **JUMP** (Sunshine Arista 1-2458) · The Black Crowes 77 5
33. **DIGGING IN THE DIRT** (Gaffen 19156) · Peter Gabriel DEBUT
34. **CRUCIFY** (Atlantic 82599) · Tohli Amos 74 15
35. **THORN IN MY PRIDE** (DeLam/DePrince 18900) · The Black Crowes 77 5
36. **MY LOVIN'** (Asap/EastWest 95586) · En-Vogue 80 30
37. **I MISSED THE BUS** (Ruffhouse/Columbia 74468) · DEBUT
38. **SWEET NOVEMBER** (Atlantic 64455) · Troop 93 2
39. **COUNCIL TOWN** (Reprise) · Lindsey Buckingham 84 6
40. **THE ACT** (Epic 4853) · Michael Jackson 81 14
41. **TWILIGHT ZONE** (Radikal/Critique 15448) · 2 Unlimited 82 11
42. **JOHNNY, YOU HAVE SEEN HER** (A&M) · The Rembrants DEBUT
43. **TENNESSEE** (Chrysalis 23606) · Arrested Development 83 21
44. **WHERE YOU GOIN' NOW** (Wanna Bros. 5750) · Darn Yankees DEBUT
45. **DAHNN, I WISH I WAS YOUR LOVER** (Capitol) · Sophie B. Hawkins 85 25
46. **CHAIR CHAINS OR MY HEART** (Capitol) · Richard Marx DEBUT
47. **GET WITH U** (Mercury 864 085) · Liddell Townes & M.T.F. 86 8
48. **1-4-ALL-4-1** (BigMowen 10 2171) · East Coast Family 87 7
49. **100 WE WILL ROCK YOU/WE ARE THE CHAMPIONS** (Hollywood 64725) · Queen 88 10
**SINGLES**

1. **PRINCE AND THE N.P.G.:** "My Name Is Prince" (Paisley Park/Warner Bros. Pro CD 9770)
   - Well, all has his funky highness. Sure, he's got $100,000,000,00 now and he can blow his own horn louder than anyone. This song can be interpreted a few ways. 1) a slammmer, funkier meaning dance track 2) his self obsession is blinding his ability to write anything poignant. 3) the title track of a Napoloe
   - nostic, megalomaniac who has now launched himself into the same self-gloring world as Michael Jackson and Madonna. Naturally, he produces himself.

2. **ROGER WATERS:** "What God Wants, Part I" (Columbia CSK 4607)
   - This single is from Roger's latest brain car food effort, Amused To Death. We know much of the artistry of the en
   - tire Pink Floyd phenomenon was due to Roger, and it's more than just that same larger-than-life, surrealistic ap
   - proach to rock music it's about single projects. In addition to his poetic brilliance, and/interest, there are huge c
   - rows chanting in the background. Patrick Leonard produces with Waters along with Nick Griffiths.

3. **FOREIGNER:** "Soul Doctor" (Atlantic FRCD 6786-2)
   - Welcome back. He was out, he was replaced, they weren't the same, now re-enters the original, and former ex
   - singer, Lou Gramm to keep the band rocking. "Soul Doctor" is one of three new songs on the old group's new LP, The Very Best... And Beyond. There is good reason to re
   - verse over repetition. The sound is great, the title track is straight rockin' in hot-blooded Foreigner fashion. Produced by Duane Baron & John Purdell with Mick Jones & Lou Gramm.

4. **KIMM ROGERS:** "Two Sides" (FRCD 6797-2)
   - "Two Sides" is the title track from Kimm's sophomore LP following up 1980's Sou'wind: Of My Life. The folk
   - rockin' diva has alternative and pop overtones and would probably find a home easier on college radio sta
   - tions. Rogers' voice is probably the key here, switching from affected, punk anti-tones to spoken dialogue to an
   - occasional melodic outburst. Regardless, her theme on this track is spirited and spunky. Matt Wallace produces.

5. **CHANTE MOORE:** "Love's Taken Over" (Silas/MCA MCAOP-2091)
   - Debut artist, new label. Chante's model looks are subtley surpassed by her sweet and soulful voice. This advance
   - release single is from her upcoming LP, Precious. With this single, she hopes to establish herself as a career artist in
   - the pop/soul vein and shouldn't find much resistance from CHH, AC or Urban. This soulful, funk/smooth R&B ballad was co-written by Moore and producer Stephen Law. Co-production credit goes to "Patches."

6. **VANESSA PARADIS:** "I'm Waiting For The Man" (Polydor CDP 794)
   - Vanessa Paradis has been a pop queen in her native Paris since she was 14. She has also garnered acclaim as an
   - actress by winning a Cannes Film Festival award for her work in the film Noce Blanche. This single marks the Engli
   - sh-speaking debut of this talented French singer. For the song, Lee-meets-Dylan remake of the Velvet Underground's "Weird Al" Yankovic. We can also see a bird-caged Vanessa in the new "Coco" Chanel perf
   - fume commercials.

**ALBUMS**

1. **BLIND MELON:** Blind Melon (Capitol CDP 0777)
   - Here's an interesting blend of sounds. This group has band members from Mississippi, Indiana and Pennsyl
   - vania, yet they found themselves in Hollywood and their 13-cut debut album was produced in Seattle. Musically,
   - you have a sort of melding of late '60s acid wash with some harmonic '70s blend, some '80s punk/thin rock, and
   - production from Pearl Jam and Temple Of The Dog's Rick Parashar. Still, somewhat more than an alternative mold (al
   - though slightly more melodic) this sound has been covered plenty.

2. **BRENT BOURGEOSIE:** A Matter Of Feel (Charisma 0777 98361 2)
   - Brent's second solo album further demonstrates his love for and influence by many different artists from the '70s
   - and '80s like Stevie Wonder, Sly Stone, The Beatles, Steely Dan and Todd Rundgren. First single, "Funny Little
   - Nothing" is a good example of Brent's pop/white funk tank, while on "I'm Down With You," he writes and sings a da
   - mned duet with Robert Palmer. The 12-track effort is co-produced by Glenn Rosenstein, Brent Bourgeois & Tomy Simms.

3. **STAR SET:** The Love Drag Years (Roadrunner RRC 1030)
   - Here's a little retro-rock in the fun sense. These boys make no bones about wanting to be commercial, and
   - their music is straight-ahead, slam-dancing rock with a sense of humor. Citing the music of The Rocky Hor
   - n Picture Show as influence, as well as the Ramones and Judas Priest, the Rocky Horror Picture Show prevails on this
   - band's cut debut album. First single is the hard buzzing, "Science Fiction Boy." Richards in Cooper (Blondie), Earl
   - Mankey and Star Set produce.

4. **BILL CHINOOK:** Out On The Border Line (Eastpoint EP 95/2)
   - Singer-songwriter and guitarist Bill Chinook's latest ef
   - fort is nine songs of rhythm and blues-oriented material. The title track has deeper full-on blues roots and could
   - very easily have been covered by B.B. King. His writing and approach to this material is admirably original but given
   - the band's lack of structure, the ghoul in question has been given a a new life.

**POP SINGLES LOOKING AHEAD**

1. **MONEY LOVE** (Warner Bros.)
   - Neneh Cherry

2. **WASHED AWAY** (Capitol)
   - Tom Cochrane

3. **SOUL DOCTOR** (Atlantic)
   - Foreigner

4. **YOU EVERYTIME** (Columbia)
   - Joe Public

5. **THE钨** (Columbia)
   - "Weird Al" Yankovic

6. **WHO'S LOVIN' YOU** (Motown)
   - The Jackson 5

7. **BLACK SUNSHINE** (EMI)
   - Ms Phil Me

8. **DRIVE** (Warner Bros.)
   - R.E.M.

9. **ROAD OF A THOUSAND DREAMS** (Mechanic/MCA)
   - Tristar

10. **STARDOG CHAMPION** (Star/mEye/Mercury)
    - Mother Love Bone

11. **SOMEBODY TO SHOUT** (Columbia)
    - Soul Asylum

12. **DANCE WITHOUT SLEEPING** (Island)
    - Melissa Etheridge

13. **POISON HEART** (Radioactive)
    - Meryn Cadell

14. **BARBIE** (Strictly Repertoire)
    - Dee-Lite

15. **T.W.L. YOU EVERYDAY** (MCA)
    - Dee-Lite

**PICK OF THE WEEK:**

1. **EXTREME:** III Sides To Every Story (A&M 31445 0006)

Had it not been for the smash success of a couple of the band's softer tracks, a while back ("More Than Words," "I Love Hearted") most would not have ever heard of Extreme. What most people who haven't bought their records don't know is how far—and in how many different musical directions—this band of talented, diverse musicians can swing. Hence the name. This album has a strong underlying political message running throughout the 14 tracks of slashing rock, thumping funk, powerful epic rock ballads, taste

ful acoustic treats and tight blending harmonies. This band is pick

ing the song in this week's top 10.

Band member Nuno Bettencourt produces along with Bob StJohn
CASH BOX OCTOBER 10, 1992

By Lee Jeske

EAST COAST

Alison Krauss may be a swell fiddler, but it's her voice that'll make your heart melt. Need proof? *Every Time You Say Goodbye* (Rounnder) or, better yet, go hear her at the Bottom Line, Oct. 14.

**ALL TOUR UP:** I know, I know, you've been to New York a million times and you've seen it all: the Statue of Liberty, the Empire State Building, Chinatown, the Flatiron Building, Mama Leone's, MOMA...you're all out of tourist-type things to do.

Come to the city during the weekend of Oct. 16-18 and you'll be able to settle your jaded derriere on a bus and, for a mere 10 bucks (to go with the worthy T.J. Martell Foundation for Leukemia, Cancer and AIDS Research), let Danny Fields take you on the Tanqueray New York Rock-N-Roll Trivia Bus Tour.

See where the stars lived! (Che! Bob Dylan! Keith Richards! Madonna! Billy Joel! Frank Zappa!)

See where your favorite album covers were shot, and pose like one of the New York Dolls did for their first album at the East Village's Com Spa (and while you're there, get an egg cream) or like the Ramones did for their first album in that behind-CBGB's alleyway!

See the Brill Building and the Bitter End! Revisit the sites of the Fillmore and the Cafe au Go Go! Eat in the very Chinese restaurant that served a dish called Mother and Child Reunion to a guy named Paul Simon!

Fields, who has been a publicist and columnist and is, along with Lisa Robinson, rock and roll's premier gossipist, will burn your ears with all sorts of scorching tidbits. He'll make you laugh! He'll make you weep! He'll make you wish you were still in bed with your remote control!

If you want to get on this bus (if you've got the nerve) call Ticketmaster and get yourself some ducats. If you can't make it here...you can't make it anywhere...Tanqueray will gladly send you a copy of its *Rock-N-Roll Trivia Map* by just writing to them at P.O. Box 511, Gibbstown, NJ 08027. You don't even have to prove that you drink their gin. Then you can use it to tartanize your friends, who had no idea whatsoever that Cyndi Lauper used to schlep horses around Belmont Racetrack after they ran.

**YOU'VE GOT THE GIN, NOW GET THE CIGARETTES:** The Benson & Hedges Blues Festival is now sometimes called Benson & Hedges Blues and Rhythm and it has begun a continuos hodgepodge of concerts and club dates, some private parties for big ticket advertising clients, some headlining concerts. It's too complex to go into here, but if you're in Miami, Atlanta, Houston, Detroit, Chicago, New York, Boston, Philadelphia, Cincinnati, New Orleans, Dallas or Cleveland, just keep your ears peeled, and if you get invited to one of the parties, go—the acts include Dr. John (who played at the New York party announcing this thing), Eddie Palmieri, the Radiators, the Dirty Dozen Brass Band, Toots & the Maytals, the Texas Tornadoes, B.B. King and Buddy Guy. Not chopped liver. As for the concerts, they are: Gerald Levert/Regina Belle/Jonathan Butler (Detroit, Nov. 6), Levert/Belle/Grover Washington/Lalah Hathaway (Atlanta, Nov. 7), Freddie Jackson/Najee (New York, Nov. 10); Chicago, Nov. 12), and Levert/Washington/CeCe Peniston (Cincinnati, Nov. 15). Puff, puff.

By Randy Clark

WEST COAST

The vision of George Martin

A&R—ABSORB & RIDICULOUS: Where are the visionaries...the people who find, develop and nurture talent? Not since Berry Gordy's Motown has a label had a consistent stream of hit-making artists, and there's not a soul alive that doesn't believe the talent is out there...somewhere.

I was at a gathering of music industry marketing professionals recently and was horrified to hear some of these pencil-necks talking about record sales in the '90s. They were so sure, because of these recessionary times, and because of the low volume of mainstream pop music selling, and the high volume of country music selling (Garth Brooks, Billy Ray Cyrus), this was sure-fire indication of the recession hitting harder in urban areas and less in the rural (country-buying) markets. What? Are they crazy?

First of all, let's back up a few years. Since the advent of the compact disc, and the more recent specialization thereof, nearly every catalog of music released beforehand has been remixed, repackaged and reissued on the format, the sales of which have soared way into the multi-millions. This, naturally, has padded music sales figures over the last several years, giving a false impression of the true amount of new music being purchased by consumers in the pop market, and the demographics of the average consumer.

Next, let's look at what has dominated the pop charts recently. Rap music has been a cost-effective boon to the industry, and it doesn't take a rocket scientist to figure out the demographics of the consumer here. Sure, it brought out a new section of record buyers, and because of the same cost-effectiveness, it has been shoved down the throats of the radio listener in recent years to the point of station format changes nationwide... do you follow my lead?

Several years ago, oldies stations were popping up all over... why? More recently, country stations have been taking heed. Hell, the ratings points of talk radio have grown considerably in urban areas. Is there a pattern forming here? Many radio listeners and record buyers are disillusioned over CHR and are staying away in droves. The more current influx of alternative programming (and some oldies stations in this area) are further indication there is a problem in new mainstream music. Yet, the amount of new releases in the alternative field (in the hope of finding the next Nirvana) is currently pared... who's going to buy that horse to death? We're also talking about another recently tapped, relatively small demographic, ignoring once again the larger, more affluent baby-boomer demo.

Which brings us back to Garth and Billy Ray. This is not country in the traditional sense. Not too much fiddle-playing and twanging going on here. The bottom line, folks, is these guys are pretty damn good, and their bottom line is only slightly filling a vast void in the market right now. It ain't just the economy. Never really was. Considering the longevity, recorded music is one of the best entertainment bargains available (of course, nothing beats the boot tube).

Despite the recession, I believe the music scene is ripe for another cultural pop sensation, like it was nearly 30 years ago when four boys from Liverpool, England rose to fame and claimed the pop music culture, and just as before, I'm sure it will stumble onto the scene. Remember... those boys were turned down plenty of times and here.

Speaking of which, Capitol Records is celebrating the 30th anniversary of the recording of The Beatles first single, "Love Me Do," with yet another reissue. Think about it. Next week...
Ramones: Always and Forever

By John Carmen

NO MATTER WHAT the pundits say about the Velvet Underground, MC5, Iggy, the New York Dolls, or whomever, the Ramones invented and defined “punk-rock” as we know and love it.

Nevertheless, if you had told an observer at CBGB’s, the band’s old stomping grounds back in 1975 that the Ramones would be alive and well in 1992, they’d be rather surprised.

Punk-rockers they were 17 years ago, and punk-rockers they are now. The Ramones began on Sire when it was basically an indie, and have come full-circle, signing with their manager Gary Kurfirst’s MCA-distributed indie Radioactive label. The group’s debut for the label is Mono Bizarro, a 13-track CD which once again hits their turf as hard as nails.

Featuring the wall of distortion with pop on top, which is the band’s unmistakable trademark, Mono Bizarro is the band’s best effort since 1984’s Too Tough To Die. Kicking off with an articulate, anti-PMRC rant, “Censorsh*t,” and moving through the band’s first ever Marky Ramone (the group’s on-again, off-again drummer for the last 14 years) composition, “The Job That Ate My Brain,” the quartet reclames the stormy punkoid high ground it has avoided in search of the elusive hit.

Not that they’ve given up in this area completely. The CD’s first single, “Poison Heart” is bathos-laden and catchy, the perfect combo for the “Edge” radio formats that have sprung up in America, post-Nirvana. Although the song’s chorus is more or less a rewrite of the Dylan classic, “Blowin’ In the Wind,” which skateboarding, Bermuda short-wearing kid will know it? What they may recognize is that the song’s video will be directed by the same director who did “Smells Like Teen Spirit,” a winning sign.

Live is where these dudes have made their living, and live they’ll be this autumn all over the U.S. Supporting the Ramones at most dates will be Social Distortion and recent profilees Overwhelming Colorfest. The band’s live gigs will undoubtedly be more of the same blitzkrieg style that has sustained them: “1-2-3-4,” then three-chord gem, “1-2-3-4,” three-chord-gem ad infinitum. Even though the band has switched bassists and labels, the more they’ve (or the world around them) has changed, well, you know the rest.

The Philadelphia Music Alliance, represented on the right by Grover Washington Jr., and NARAS, represented on the left by Mike Greene, are forming an organizing committee to solicit potential NARAS members in the Mid-Atlantic region. You know who you are.

BATTLE OF THE BANDS: One of the nights they’re still talking about here in New York is the night the Count Basie Orchestra engaged the Chick Webb Orchestra in a battle of the bands up at the Savoy Ballroom. What gave the note an extra sense of drama was that it took place at midnight following the famous January 16, 1938 Benny Goodman Carnegie Hall concert, jazz’s first real foray into symphonic spaces, and everybody just trundled up from 57th St. to Harlem for the festivities.

On October 22, Carnegie Hall is going to unveil its first ever homegrown jazz series and, with it, its first ever homegrown big band: the Carnegie Hall Jazz Band, under the direction of trumpeter Jon Faddis. Ironically (maybe), the CHJB debuts three nights after the Lincoln Center Jazz Orchestra, under the baton of David Berger, ends its first tour with a gala benefit at the New York State Theatre, a seven-and-a-half-minute walk from Carnegie Hall.

The battle of the institution-organized, New York, all-star jazz repertory bands is joined.

In this corner: Carnegie Hall, consisting of Faddis, Kamau Adififoi, Earl Gardner, Byron Stripling, Lew Soloff, Slide Hampton, Douglas Purviance, Steve Turre, Dennis Williams, Jerry Dodgion, Ralph Moore, Gary Smulyan, Lew Tabackin, Bobby Watson, Ron Carter and Lewis Nash (pianist to be named later). Cornerman: Rob Gibson.

In this corner: Lincoln Center, consisting of Wynton Marsalis, Lew Soloff, Marcus Belgrave, Umar Sharif, Jerry Dodgion, Norris Turney, Todd Williams, Joe Temperley, Bill Easley, Britt Woodman, Art Baron, Wynton Ryder, Roland Hanna, Reginald Veal and Herlin Riley. Cornerman: George Wein. (Sharp-eyed observers will note that Messrs. Soloff and Mr. Dodgion seem to be doing double duty).

And let’s not forget the all-night barnstorming set of American Jazz Orchestra (whose institution is Cooper Union), and, holding down the southern front, the Smithsonian’s Gunther Schuller-led band. Oy vey!

Well, heck, let the fight begin. Carnegie’s series opens on Oct. 22 with a bevy of saxophonists fronting the band: Grover Washington Jr., Buddy Tate, Flip Phillips and out from the section, Lew Tabackin. On line: “The Legacy of Miles Davis” with Shirley Horn, Joe Zawinul, Jackie McLean, Milt Jackson, Lee Konitz, Roy Hargrove and others (Dec. 3); “Salsa in Jazz,” a tribute to Tito Puente (Mar. 4, 1993), and “A Tribute to Errol Garner” with Roland Hanna, Dick Hyman and others (Apr. 15, 1993).

I hope that one day we get to see the Carnegie and Lincoln Center bands go at it tooth-and-nail (kind of like the old Mets-Yankees Mayor’s Trophy games). In the meantime, mortgage the kids and get tickets for it all.
GREEK THEATRE, LOS ANGELES, CA—The New World Order may have failed the U.S. economy and the Yugoslav Unity movement, but it's working out fine for Joe Cocker. Six months into his biggest tour ever, he's still able to belt out 18 songs without stumbling, even ones over the words or the stage itself.

For a career long-troubled by emotional breakdowns, booze and drugs, the uneventful nature of Cocker's New World Order Tour is headliner news which we can all rejoice. The spotlight is finally illuminating Joe's music instead of fading into the giant shadow his tortured soul once cast.

Cocker's current show features seven of his nine biggest singles, including ever-revolutionary versions of "Cry Me a River" (his opener) and "Up Where We Belong" (his #1 Grammy-winning hit). Most of the rest of his signature tunes are reserved for his five-song encore segment, freeing the concert proper to amaze you with newer and less-familiar material.

Cocker's July-released Capitol album Night Calls provides two high points: his current bluesy single "Now That The Magic Has Gone" replete with rasp-voiced wizardry; and his rockin' re-working of Gary Wright's "Love Is Alive" which ranks with "The Letter" and "High Time We Went" in the high-energy department.

Two Ray Charles tunes ("Lonely Avenue" and "Unchain My Heart") salute the man with whom Cocker has so often been so favorably compared. But it's on non-bluesy source tunes like Randy Newman's "You Can Leave Your Hat On" and Elton John's "Sorry Seems To Be The Hardest Word" (from the Two Rooms album) that Cocker most definitively defends his long-standing right to remain "King Of The Interpreters."

Visually, Joe's new tour combines a glitzy slide and laser light show (projected on overhead trampoline-like screens), with Cocker's trademarked, spasmodic "air piano" hand movements which have always given his concerts an "on-the-edge-of-your-seat" quality.

Cocker's voice is still the classic blues instrument, but one that has now come through the better end of the tunnel to emerge victorious rather than victimized.

There's enough motorcycle mama in opening act Sass Jordan to make Bonnie Raitt and Melissa Etheridge sound tame. But this Impact recording artist carefully balances her hard-driving image with a mane of flowing blonde hair that doubles as her silent dance partner.

Sass struts some great original material in "Make You A Believer" and "If You're Gonna Love Me" (both co-penned with producer/guitarist Rick Negher from her MCA-distributed debut album Racing.) But if her torrid version of Rufus Thomas' "Walkin' The Dog" is any indication, Ms. Jordan can redefine classics as easily as Joe Cocker.

While Sass's hoarse-rock style is reminiscent of Kim Carnes, it's never before been so fervently applied to Southern-style rock. Why and how an English-born, Montreal-raised female has taken up the All-American and virtually all-male mantle of Black Oak Arkansas and Lynyrd Skynryd is still a mystery (as is her Southern pronunciation of "think" as "thank"). But like any legendary detective, Sass Jordan succeeds in turning mystery into a career that fascinates both sleuth and audience alike.

TALENT REVIEW

Joe Cocker/Sass Jordan
By Robert Adels

10,000 Maniacs

10,000 Maniacs

TEXAS THEATRE, LOS ANGELES, CA—In a benefit for "Rock The Vote," the MTV and League of Women Voters-sponsored organization which encourages young voters to make their voices heard, 10,000 Maniacs spun an exhilarating set which dipped into the band's treasure chest of hits and previewed some inspiring material from their brand new Elektra release, Our Time In Eden.

The crowd of Maniac devotees that packed the small theater to the rafters greeted the less familiar offerings (the new album was not yet available) with the same wild enthusiasm that propelled sing-a-longs on "Cherry Tree" and "Like The Weather." They had good reason: from the bright exuberance of set-opener "These Are Days" to the haunting, reflective piano-based "Noah's Dove" and "How You've Grown," the songs from Eden were immediately compelling, reinforcing and expanding on the territory which made In My Tribe and Blind Man's Zoo so successful.

Lead singer Natalie Merchant's emotive voice was supported by multi-layered arrangements and inventive time changes (like the stunned mood alteration in "Jezebel") which brought out the emotional colors in the poetic, image-heavy lyrics. Particularly effective were Mary Ramsey's viola flourishes, and the surprising addition of a three-piece horn section on "Few and Far Between" and "Candy Everybody Wants." The sunny brass sound also added new life to Maniac standard "Hey Jack Kerouac."

Much of the joy and intrigue in 10,000 Maniacs' set came directly out of the commanding performance of Natalie Ramsey, who stood about the stage in a brightly colored striped skirt. She was completely absorbed in the material throughout the set, kneeling to sing to the audience on "A Campfire Song," skipping and dancing a happy jig during the wedding celebration, "My Sister Rose," and breaking down tearfully, unable to finish "What's The Matter Here?" This spontaneous show of emotion only added to the underlying power of the musically bright chronicle of child abuse.

Merchant was visibly shaken by the appearance of a pair of adoring stage-jumpers who broke her magic trance, but quickly recovered her composure for several encores, including "Trouble Me," with its haunted harmony and carefully controlled guitar accents, and a powerful reading of the lilting lament, "City Of Angels," which was enough to inspire anyone to go out and vote. Merchant strapped on a guitar to contribute to the bristling, recurring riff of "Don't Talk," which was a strong, boat-driven cap to a fine set. Fans were left shouting for more, and looking forward to spending more time in Eden with 10,000 Maniacs.

Warm-up band Toad The Wet Sprocket (Columbia), the second act in a three-part bill which also included T-Bone Burnett, also boasted a legion of devoted fans in the audience. The Santa Barbara-based quartet, drawing from their current album, Fear, offered an uneven hour, featuring best with warm acoustic-based songs like the hit "All I Want" and encore "Walk On The Ocean," which featured some furious mandolin soloing.

By Hilarie Grey

CASH BOX OCTOBER 10, 1992 10
TALENT REVIEW

Kris Kross

By Sarah Baltazar*

GREEK THEATRE, LOS ANGELES, CA—Screams reached for miles as the Mac Daddy and Daddy Mac made their appearance at the Greek Theatre last week. Most of the crowd wore their clothes backwards and "Cross Colors" signs were everywhere. The feelings on my side were unbelievably wild, because Kris Kross is not only my absolute favorite group in the world, but it seemed like the whole crowd felt the exact same way.

As the shadows of Kris Kross materialized in a shaft of light on the pitch-black stage the crowd went crazy. Then beats of their hit song "Jump!" mixed with flashing strobe lights and a super screen display with computerized figures of Kris Kross, filled the Greek with incredible mind-blowing sensations.

At the end of each song the stage slammed black again as Kris Kross disappeared underneath then returned with new excitement wearing different backward styles. They also sang "Warum It Up," "Shame," "I Missed the Bus" and "The Way Of The Rhyme."

Fans stood on seats rocking with the beat of their rhyme... "Warum It Up, Kri's I'm about to...Warum It Up, Kri's/Cause that's what I was born to do..." Born 13 years ago, both Krisses call Atlanta, Georgia their hometown. "Daddy at the mall/Shooting to kill, get the guns/Kris Kross show 'em how it's done!" Interestingly enough, Jerimie Dupry discovered friends, Kris Kelly and Kris Smith at a mall dressed backwards and the rest is Kris Kross history...can ya comprehend?

Warm-up acts included MC Lyte, Ed Lover and Todd I. Lover and Todd I had a dance contest on who could do the Daddy Mac dance the best. Winners received $50 each. MC Lyte appeared with two dancers. Her rap songs gave teenagers messages about staying in school, off drugs, and safe sex. "In school, and off drugs/In school, and off drugs..." the crowd chanted over and over again, as MC Lyte drove her message across.

But Kris Kross kept the crowd hottest to the end, "believe dat!" * Sarah Baltazar is 12 years old.

TALENT REVIEW

Lorez Alexandria

M.R. Martinez

VINE ST. BAR & GRILL, HOLLYWOOD, CA—Making the best out of a bad situation is something that veteran jazz vocal stylist Lorez Alexandria has made as much her career as she has belting out soulful, throaty riffs with passion and expertise. She managed to do some of that belting recently at the Vine St., but she spent far too much time keeping her supporting cast in tempo. While she has enjoyed considerable support in her adopted hometown of Los Angeles, it was a sparse but appreciative audience that listened to Alexandria deliver a professional set during the first of four shows she would do that weekend.

The centerpiece of this set was the classic "Something Cool," a lilting lament that the singer introduces with a sad story—tongue firmly planted in cheek. During the song, Alexandria infuses drama with skilled lyrical interpretation to make up for the checkered accompaniment she received from a mostly able trio. Pianist Art Lilay, bassist Richard Simon and drummer Clarence Johnstone seemed to come together better on the bluesy ballad "Where Have You Been?" They seemed more comfortable with Alexandria's patented quick tempo shifts within the song.

Having recently recorded a new album for Muse Records, Alexandria seemed deferent to perform any of the new material, which consists mostly of standards and jazz gems from yesteryear. Maybe with a backing unit with which she has proper time to rehearse, the public will be treated to such a menu.
R&B INDEX
SEE PAGE 14 FOR R&B SINGLES CHART

1. L.A. All 4 One (Mino T-Bali/Biv Ten/K/Waves-ASCAP/1)
2. Little Love (Belle/Billboard-MCM-ASCAP/4)
3. Ain't No Steppin' Us Now (Warner-Mercury-Lightning-Box B/W)
4. Ain't Nobody Like You (Virgin/Buf Fooks Music Company/ASCAP/41)
5. All About Her (Another Fine Mix/Michael Romeo/Comet/Middletown Sound-ASCAP/63)
6. All Of My Love (Melon Ball-BMI/71)
7. Give Me A少量的英文翻译一下。
By M.R. Martinez

Even though his current album, Heaven And Earth, is firmly ensconced on the charts, Al Jarreau (left) was recently in the studio with his producer, Narada Michael Walden (center), and engineer Dave Fraser kicking around some ideas and concepts for Jarreau’s next album.

SAMPLES: The first time out she was raw, and this time she’s coming with some Homebrew. We’re talkin’ about Virgin recording artist Neneh Cherry, who jumped off large on her solo debut album, Raw Like Sushi, in 1989. Cherry, whose unique blend of funky pop, rap and jazz-influenced grooves paced her début, is back with a reenment of the same. “Money Love” is the first single, which, although produced by collaborators from her first album, including Booga Bear and Jonny Dollar...Black Moses, or Isaac Hayes to the uninhibited, could be back in the studio shortly after the release of his hit for the California Lottery. Hayes’ “Fat Cat” grove for the Lottery has reportedly gotten the ‘60s and ‘70s Hot Buttered Soul innovator, perhaps best known for his million-selling soundtrack to the film Shaft, calls from several record companies and has inspired him to put together an all-star band. Hayes has not recorded since 1988. It all started with the New York City Taxi and Limousine Commission. That’s who Steel Pulse leader David Hinds sued in a $1 million class action case because—they and other Rastas—were frequently denied cab service in the city. Not only did the dreadlockd Hinds sue the city, but he wrote the song Taxi Driver, which will be featured on Steel Pulse’s upcoming live album on MCA Records, Rastafari Centennial. The song will be the first single from the album. There’s an upcoming video in which Hinds and the band are seen in actual TV news footage leaving a courthouse, press conference. Jay Leno and Branford, along with some cabbies, make cameo appearances in the clip.

REVIEWS

THE POWER OF SEVEN: Up Front (Sheffield Lab CD-33). Producers: Jeffrey Webber with The Power of Seven.

Backing vocalists rarely get their props. And in this day and age many stars rely more and more on such singers to bring an artistic integrity to their own vocals. The seven ladies on this disc, recorded studio live, all acquit themselves in unison, as frontline singers and backing each other. The material is wide ranging: from the funky/foxy “Mockingbird” and the Billy Preston hit “Will It Go Round In Circles?” to the contemporary arrangements of “Stranger in My Bed” and “Back-up Singer’s Blues.” The latter song exhibits an engaging sense of humor. The live recording and minimal mixing allow some fine singing to be imbied.


This is an uplifting World Beat church music with capital performances and production. Miriam Makeba and Hugh Masekela, both South African expatriates, breathe genuine fresh air into this music, which is an essential piece to the adapted stage play by Mbongi Ngema. The harmonies of this mbanga-style of music is never more evident than on the song “Sescha.” But throughout, the music never fails to galvanize spirit. Its unpretentious and organic feel make the music as personal and distinctly African all at once. The dute between the picture’s star Leleti Khumalo and Makeba on “Thank You Mama” is heart-rending and could become a gospel staple, even though the lyrics are mostly secular.

TOP 75 R&B ALBUMS

CASH BOX OCTOBER 10, 1992

1. BOOMERANG (Original Motion Picture Soundtrack) (LaFace/Krtis 26506)
2. FUNKY DIVAS (EastWest/Ato 9712-2)
3. BOBBY (MCA 10417)
4. TOTALLY KROOSSED OUT (Ruff House/Columbia 4785)
5. OCTAVIA (M-TY/Columbia 45786)
6. JAPON IN THE 90’S (Minerity/Columbia 45786)
7. BACK TO FRONT (Motown 5336)
8. FOR EVER MY LADY (Uptown/MCA 10198)
9. OCTOCHORD ON THE TLC TRACK (Uptown/MCA 10198)
10. DANGEROUS (Motown 24500)
11. 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21292)
12. COMFORT ZONE (Warner Bros/26591)
13. F.U.DON’T TAKE IT PERSONAL (Live 41470)
14. SPICE I (Live 41481)
15. THE WOMAN I AM (Warner Bros/26596)
16. V.I.P.N. (Warner Bros/26591)
17. XODUS (Polydor/13275)
18. KEEP IT COMIN’ (Elektra/61216)
19. MOON TRIP (Elektra/61216)
20. MEANT TO BE MINT (Perspective/A&M 10014)
21. INNER CHILD (Motown 360192)
22. PRIVATE LINE (West End 91652)
23. DON’T SWEAT THE TECHNIQUE (MCA 10594)
24. 2 LEGIT 2 QUIT (Capitol 98151)
25. BROTHERHOOD CREED (Columbia 46823)
26. DEAD SERIOUS (Motown 56010)
27. 11 RASTA (Motown 56010)
28. DADDY (Virgin 91658)
29. HOUSE OF PAIN (Tommy Boy 1096)
30. EMOTIONS (Columbia 47686)
31. LOVE LETTERS (A&M 3406)
32. TIME FOR LOVE (Capitol 44855)
33. DEEP A (Atlantic 2839)
34. LOVERS LANE (Motown 6342)
35. SWEET HOMEBREW (Paxley Park/Warner Bros. 25379)
36. THE POWER OF LOVE (Motown 46789)
37. 2ND NILE (Profile 1416)
38. REAL LOVE (Arista 16879)
39. I CAN’T HELP MYSELF (EMI 52848)
40. EPMD DEBUT (EPMD 52848)
41. SOUL II SOUL (Virgin 91717)
42. 2 PAC (Interscope/Atlantic 91767)
43. KISS MY ASS (Lava Records 91830)
44. LIMPUS (Virgin 91830)
45. BEAUTY AND THE BEAST (Capitol 98658)
46. JOE PUBLIC (Columbia 46828)
47. I STILL IN LOVE WITH YOU (Pandum/Elektra 612371)
48. M.C. BRAINS (Redemption/Atlantic 1096)
49. HEAVEN AND EARTH (Paxley Park/Warner Bros. 25379)
50. CeCe Peniston (MCA 5381)
51. DEEP COVER (Original Motion Picture Soundtrack) (Interscope/Atlantic 2730)
52. JEFFREY WEBBER (A&M 5381)
53. BRIAN MCKNIGHT (MCA 46805)
54. KEEP IT GOIN (Live 41474)
55. MECCA AND THE SOUL B (A&M 60694)
56. SMITH (Capitol 98156)
57. WAY 2 FUNKY (Profile 1430)
58. AIN’T A DAMN THANG CHANGED (Warner Bros/26596)
59. DAILY OPERATION (Chrysalis 21290)
60. ACT LIKE YOU KNOW (Motown 56010)
61. BACK TO THE HOTEL (Profile 1427)
62. UNFORGETTABLE (Elektra 61094)
63. AS REAL AS EVER (Elektra 47170)
64. APOCALYPSE 1 0THE ENEMY STRENGTHENS (Elektra/Atlantic 47974)
65. THE BRAND NEW HEAVIES (MCA 47974)
66. POISONOUS DROPS (EastWest/Atlantic 52848)
67. THE KINGS OF BASE (Sony 26596)
68. COLOR ME BADD (Epic 61216)

91. SWEET HOMEBREW (Paxley Park/Warner Bros. 25379)
92. JEFFREY WEBBER (A&M 5381)
93. BRIAN MCKNIGHT (MCA 46805)
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100. COLOR ME BADD (Epic 61216)
1. **Humpin' Around** (MCA 94342)  
   Bobby Brown 16
2. **I Could Use A Little Love (Right Now)** (Capitol 44850)  
   Bobby Brown 1
3. **Hi-Five** (Motown 74360)  
   Marley Marl 11
4. **Tight** (MCA 93924)  
   Salt-N-Pepa 10
5. **Brother Can You Hear Me** (Warner Bros. 1-2420)  
   M.C. Hammer 10

**Weekly Top 100 R&B Singles**

**October 10, 1992**

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   M.C. Hammer 10
By M.R. Martinez

BAD VIBES: Bush Communications founder and chief Russell Simmons recently released a statement debunking the notion that he has cast aspersions on the ability of the editorial staff at the new Time Publishing/Quincy Jones-backed magazine Vibe to adequately deliver news about the hip-hop culture. Simmons' severance of involvement with the magazine last May, he says, was due to "creative differences." The Rap Padrone also says that he did not call into question the sexual orientation of the Vibe editorial staff, that his comments in a New York Times article used his comment out of context. "My purpose for expressing this opinion is not in any way to discredit the ability of the current editorial staff, but as a member of the rap community for over 10 years, I feel it is imperative that a publication based on a musical genre that was created and that grew from the struggles and efforts of young, straight urban males should have input from someone with that background to help shape the publication's direction and perspective," Simmons says in the statement. He added that, when he interviewed Vibe editor-in-chief Jonathan Van Meter along with Quincy Jones and Time Warner, "I approved of his hiring only if he surrounded himself with people from the hip-hop community...unfortunately (this) has not been implemented." Vibe recently released a preview issue and held huge parties in New York and Los Angeles. The slick, colorful magazine is being hailed as the second coming of Rolling Stone. As they say: KEEP WATCHING.

REVIEWS


The Little Big Man of the Gato Boys drops some solo lingo that's not for the faint-of-heart. The gritty autobiographical story of "Ever So Clear" is the centerpiece of this 12-track collection, which also features some pretty straight-ahead soul sounds of the early '70s variety. But the the minimalist and spacey grooves of the album's "Intro" get things started on an ominous note. The title track is Bushwick's concession to boasting, while "Chuckwick" -- a send-up of the movies' horror doll Chucky -- demonstrates Bushwick's sense of humor. There's doesn't appear to be one track of this album's radio legal. But who cares?


And the dissin' continues, getting harder and more strident each week. This time it's Compton's Tweedly Bird Loc, who not only takes on New York City ("South Bronx Can't Touch Compton"), but also some of his Compton celebrity homies like N.W.A. ("What's Really Goin' On?"). The lyrics aren't particularly distinguished ("P'k this, P'k that"). But they are delivered earnestly. Musically, however, 187 Ride By offers up some intriguing riffs, particularly on the aforementioned "South Bronx Can't Touch Compton," "Black Court In Session" and "Tweedly's Teed Off."


Straight outta New Jersey, EPMD posse-member Redman hardly pulls any punches and the titles to his tunes -- including "Psycho Ward," "So Ruff," "Rated 'R," and "Hardcore" -- are apt descriptions of what he has to say. Not the most agile rapper, but not the dullest, Redman proceeds workmanlike to bring off the rhymes. The music is sampled and derived from some recognizable funk and soul tunes of the year. The best of this 21-track extravaganza is "Watch Yo' Nuggers." If you're walkin' around in this man's neck of the woods, that's great advice.
### TOP 30 VIDEO RENTALS

**CASH BOX • OCTOBER 10, 1992**

<table>
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<tr>
<th>Rank</th>
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<tr>
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<td>FRIED GREEN TOMATOES (MCA/Universal)</td>
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<td>MAMBO KINGS (Warners Bros.)</td>
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<td>STOP! OR MY MOM WILL SHOT (MCA/Universal)</td>
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<td>SPLIT SECOND (BBO)</td>
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<td>30</td>
<td>THE FAVOR, THE WATCH, AND THE VERY BIG FISH (Videocorp)</td>
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### VIDEO REVIEWS

**Neuwsies (A*Vision) October 14 ($94.95)**

Perpetual Dolly Parton has turned into quite an accomplished actress. In *Straight Talk*, a svelte Dolly stars as country girl Shirley Kenyon, who departs for Chicago after getting fired from her job as small-town dance instructor. She lands a job at the aptly call-lettered radio station WNDY, whereupon she is summarily promoted to a position as Wendy's on-air psychologist when she innocently walks through the wrong door at the right time. Wisecracking Parton disperses down-home wisdom and homilies as only she can do and wins the hearts of an ever-increasing share of Chicagoans, including station manager Griffin Dunne (My Girl) and hard-boiled (are there any kind?) newspaper reporter James Woods in a typically cynical turn. Radio/TV star Jay Thomas is also on hand to comic effect.

Eight Parton songs are included, too many in a background kind of way. Hollywood Records has the soundtrack.


Strand Video, a division of Europe's largest independent video company, Video Collectors International, has released four volumes of live performances of hits material performed in four of rock's mid-'60s formative years.

The four volumes are packaged in gold-stamped collector's boxes and feature plenty of rock legends along with some one-shot wonders performing in a British television, black and white setting of the era. There are 15-17 performances per video, which average 42 minutes in length. Though the performances included aren't always those a rock historian would choose to best represent the era—British groups are over-represented at the expense of their American brethren, most of whom weren't touring Britain at the time—Strand's series is probably as good a take on British rock of the era that we are likely to get. Hip highlights include the Stones doing "I Wanna Be Your Man" and James Brown doing "Prisoner Of Love" (63); Roy Orbison performing "It's Over" and The Kinks singing "You Really Got Me" (64); a Del Shannon performance and The Who doing "I Can't Explain" (65); and Cream doing "I Feel Free" (66).

A good buy at the money, this is great background action for your Sixties party.

—M.P.
Glasser Goes Straight On Strait Country

By Milt Petty

Isabel Glasser

BOY MEETS GIRL. Boy loses girl. Girl gets girl in the end.

"Oops! Maybe I shouldn't be giving away the plot," says George Strait's Pure Country co-star and love interest Isabel Glasser of the Warner Bros. film set to open October 23 at a multiplex or drive-in near you.

"George plays this big celebrity, Dusty Chandler, but I don't know who he is when I meet him. He comes on like a regular guy. Well, I fall in love with him, then later discover who he is. That changes things. But we get it together. After all, who could pass up Dusty Chandler?"

Strait's Chandler is a country music star (but you thought rodeo George was going to play an opera singer or a doctor) in Pure Country, which is accompanied by an MCA soundtrack already in release and a video, "Cross My Heart," that is running non-stop. Chandler rebels against both the glitz and the boredom of his career while doing a show in Vegas and decides to stop touring, return to his Texas roots and horseback lifestyle. In short order, he meets Glasser's character Harley.

Pure Country also stars Lesley Anne Warren, John Doe and Rory Calhoun and is directed by Chris Cain. Sounds about right.

Glasser was taking a short break from her preparations for a press junket that took her to the north central Dallas, Texas-area site of the principal filming for what turned out to be Glasser's theatrical debut. She got the part late last spring after she had been seen in a key role opposite Mel Gibson in Warner's Forever Young, which won't be released until November.

In that film, Gibson plays a cryonically frozen test pilot who awakens decades later and is befriended by a young boy. Glasser is the woman he loves who meets the tragic fate responsible for the cryonics.

Kisses with George Strait and Mel Gibson in the same spring? This is clearly an actress heading for bigger and better things. The new redhead in town on the list to get a look at the late 20's early 30's parts, she couldn't be happier. Can't you imagine all the Texas actresses who would have loved to play opposite Strait?

"I knew George's name. But I wasn't a big country music fan," says Glasser. "Country music is just getting started in the New Jersey and New York area where I'm from. Now that I've been in L.A. for a year-and-a-half (she originally came out here to do a Proctor & Gamble shampoo commercial), I'm a little more familiar with it. But at the time, I hadn't even seen George's beer commercial.

"It was fun how I met him. When I went in to meet with Jerry Weintraub, the producer, he first introduced me to a life-sized cutout of George, and we had a good laugh. I thought to myself, "Oh, that guy, I've seen him.

Then George walked in."

So maybe Isabel had an equestrienne background to fall back on. Not!

"I never rode a horse," she admits. "Many years in the Girl Scouts. But I was excited about learning how. They gave me this 20-year-old horse named Puff to ride. Puff was very gentle. Just right for me. And George is the genuine article. He was always right there in case Puff got a little rampish. Now, I've fallen in love with the sport of horseback riding.

"George was a dream from the start. I met him," Glasser is quick to add. "Easy-going, down-to-earth, no ego, great sense of humor."

So how does Strait compare to Gibson?

"Mel is a really, really nice guy. A crazy kind of guy. He loves to laugh and have a good time. He is very good at coming up with new ideas and to other actors' input. Whereas people were always clamoring to get at George on the set, we had a more relaxed set on Forever Young, so it was easy to spend more time with Mel.

"I've been very blessed to get these two roles back to back. I don't have much screen time in Forever Young, but it sets the whole movie in motion."

As is often the case, this overnight success is rooted in lots of hard work. Glasser is a graduate of NYU's Drama School, founded her own theater company and had appeared in the New York-based, ABC soap, Loving, in which she played a recovering alcoholic, and the NBC drama True Blue.

"Still, when I got this part, I felt like there was an angel on my shoulder," concludes Glasser. Right. Probably a honky-tonk angel.

Jack Lemmon

JAZZ SCORE TASTEFULLY CONTRIBUTES TO THE COMPELLING EDGINESS of Glengarry Glen Ross, David Mamet's Pulitzer Prize-winning play adapted for the screen and currently in limited release. Al Pacino, Jack Lemmon (it's Oscar nomination time again), Ed Harris, Alan Arkin, Kevin Spacey, Jonathan Pryce and in a small, yet powerful role, Alec Baldwin, star in still stage-bound ensemble piece about real estate brokers selling questionable properties and looking for that one really big score.

Composer James Newton Howard (The Prince Of Tides and 30 other feature films) adds sophisticated filling to Elektra soundtrack material including five tracks by Wayne Shorter and single contributions by Take Six ("I'm Always Chasing Rainbows"). Jimmy Scott, David Sanborn, Dr. John and Al Jarreau. These late-night mood pieces include Thomas Lil'Uma and Johnny Mandel are so good the viewer sometimes wishes the sound was turned up. Perfectly realized film music in a four-star movie featuring breathtaking acting makes the filmgoing experience memorable.
Talent Review
The Great Adventure Comes To Nashville
By Cory Chesire

Steven Curtis Chapman's Great Adventure Tour, in support of his fifth album release by the same name, began September 14 and will hit a total of 57 cities. Already 12 venues, including Nashville's Starwood Amphitheatre, have advanced self-outs. Pretty good for a "gospel" act.

When Sparrow Recording Artist and 12-time Dove award winner Steven Curtis Chapman performed at Nashville's Starwood Amphitheatre last weekend, a brimming audience (including 2,000 complimentary tickets for youth pastors), it actually proved to be a telltale sign of the enthusiasm contemporary Christian music is generating lately. While Chapman remains the leader in the genre with a youthful charisma and sincere drive, the audience was completely taken with him, and no doubt the variety he offered in his stage show was the reason.

After a somewhat subdued introduction by the softer sounds of the husband and wife duo Out Of The Grey and Top 10 artist Susan Ashton, Chapman's two-set show began with the revelry of his signature "Prologue" which aroused the audience for his next two upbeat singles "The Great Adventure" and "That's Paradise." Chapman never failed to entertain, however, as he set his "Great Adventure" theme song to the sounds of country, gospel, and jazz in a savvy showcase of talent. Rock-style lighting and smoke added to the explosive feel of the outdoor event, yet Chapman was able to control the mood of the entire evening easily fusing a segue between his pop-tinted electric guitar numbers and the altar call medley of songs including "Hearts Cry," "His Strength Is Perfect," and "Waiting For Lightning."

The second set mellowed a bit, as Chapman traded in his black-on-black for a more casual jeans and blazer set. The audience was ready when Chapman came back with his award-winning "For The Sake Of The Call," which allowed for the more intimate time of the night with prayer and a very moving "More To This Life," the title cut from his third album.

While Chapman has confessed that he cannot "hip-hop," he more than wowed the audience with his "Got To B Tru" rap styling. At other venues, a predetermined contest winner performs the rap section of the song on stage with the singer, yet the Nashville concert allowed for DC Talk's Toby McKeehan, who adds vocals on the song's recording, to come and do the sequence live. Chapman, however, who donned a "rap" hat and oversized cross, pulled off a few steps.

Perhaps what makes Chapman stand out as a contemporary Christian artist is that while he could draw on the intimacy of a small church gathering with honesty, humility and blatant worship, he remained vibrant, entertaining, and completely reachable to the mixed audience. Chapman may be nearing the status of his fellow Contemporary Christian movers and shakers in the pop arena (as evidenced by the crowd response), but with a finale which offered a sincere heart-to-heart talk with the audience, Chapman definitely remains focused on his calling.

By Steve Giuffrida & Tim A. Smith

Anderson "Donns" Listening Affair—Atlanta, Georgia-based Anderson Communications, producer of the popular, nationally distributed gospel music/interview show, Inspirations Across America, recently hosted a listening session and reception for worship leader and recording artist, Donn Thomas. Thomas is a featured artist on the group, Urban Hope's debut album, The Right Message... The Right Time, released on the Integrity Music label.

Bebe Joins Bobby—BeBe Winans joins R&B superstar Bobby Brown in the role as producer on Brown's new album titled, Bobby. The Winans' produced cut is a duet titled "I'm Your Friend." The song features Brown joined by Debra Winans, along with other members of the Winans family on background vocals.

Showing A Lot Of Integrity—Integrity Music, one of the leading labels in the genre of praise and worship music, has released an album of beautifully orchestrated praise and worship songs entitled, Majesty. The album was arranged by Mark Gasbarro. The label has also released All Hail The Power, featuring worship leader David Ritter along with the Phoenix Assembly of God Church.

New To The Fold—Fasty growing Chicago-based CGI Records has announced the signings of Herman Harris & The Voices of Faith, Hope & Love, Esther Smith and Donald Malloy to recording contracts.

Studio Happenings—Debbie and Angie Winans were in Nashville's Sound Stage studios working on their debut Capitol Records project with noted producer Cedric Caldwell.

Spreading The Word Goes An "Extra Mile"—Benson Music Group and Zondervan Publishing House recently announced that recording artist Al Denson will endorse The New Student Bible in Zondervan's fall advertising and in-store merchandising campaigns. Plans include in-store floor displays featuring both The New Student Bible and Denson's Extra Mile project. The New Student Bible will also be contributing to Denson's fall tour, which will coincide with the release of his new project entitled, The Extra Mile. In addition, 60,000 copies of The Book of Romans will be handed out, free of charge, to those attending concerts on the Extra Mile tour.

White Heart In Motion—A couple weeks ago White Heart launched The Tales Of Wonder Tour, their most aggressive tour to date. Joining these legends of Christian rock on stage are special guests Rachel Rachel and JC Crew. When the tour is complete, White Heart will have covered some of the biggest markets across the country including Dallas, Phoenix, Denver, Chicago, Baltimore, Tampa, Nashville and Atlanta. Listen for concert information on local Christian radio stations for other stops on the tour.

Benson's newest artist Dawkins & Dawkins is currently in the studio with producer Fred Hammond working on their self-titled project set to release in November. Meanwhile, brothers Eric and Anson Dawkins continue to write and perform with the group Commissioned. Pictured are (l-r): (seated) Anson Dawkins, Eric Dawkins, and (standing) Benson president Jerry Park and a&r director Troy VanLiere
REV. DAN SMITH: Just Keep Goin’ On (Word/Epic)
Rev. Dan Smith, some 60-plus years young, has put together a very interesting, musical package. This veteran has infused the sounds of folk, blues, spirituals and traditional southern soul gospel, topped off with his enormous talents on the harmonica. The music here is simple and uncluttered, giving off an unrehearsed, spontaneous feel. Highlights include popular CCM artist Bryan Duncan joining Smith on the cut, “God’s Radar.”

KIM BOYCE: Facts Of Love (Warner Alliance)
The “facts” regarding Kim Boyce’s debut project for Warner Alliance include: it’s an album packed with energy; has lyrics that can relate to a growing audience; features the crystalline vocals of Boyce’s voice at its best; and is filled with a steady rhythm from beginning to end. Boyce delivers a less synthesized sound this time and encompasses a more live-band accompaniment. However, the project still grooves with danceable cuts, power ballads and flowing mid-tempo tunes. Picks include “Until Now,” “Facts Of Love” and “Thank You For Being My Friend.”

GREG HOOVER & C.A.C.C.: Sweet Holy Spirit
(Sweet Rain)
The “choir boys” of Sweet Rain Records have once again gone into the trenches of this country’s urban territories to discover, yet another hot, talented choir. This “live” recording puts the listener on the front row. It’s almost impossible not to be engulfed by the energy unleashed by Hoover and this fantastic choir.

Sparrow recording artist Michael Card recently completed filming his first music video, So Many Books..., at Nashville’s historic Marathon Village warehouse. Card (center) is pictured with keyboardist Scott Brasher (l). The video, executive produced by Sparrow’s Nancy Knox and produced and directed by Eric Haymes, is tagged with a service announcement for The Bible League.

New Releases...

1. GENERATION 2 GENERATION (Benson 84418-2887-2)—Benson Artists & Their Families
2. NO LIMIT (Psalms Ministries PMCD 107)—Susie Luchsinger
3. CLOSER TO HOME (Frontline FL9296)—Mark Farner
4. ALWAYS (American Faith/Joey Boy AF-1002)—Barbara Best & The B.L. & S. Singers
5. SATELLITE SKY (Enclave FL9751)—Mark Heard

With the release of a new album entitled, Snakes In The Playground, Star Song Communications took some time out to honor Bride with a plaque commemorating their past successes. Pictured are (l-r): Jason Parker, marketing manager; Dez Dickerson, vp of a&r; Dale Thompson, lead vocals; Troy Thompson, guitar; Rick Foley, bass; Mike Keel, director of marketing; Jerry McBroom, drummer; and Scott Hall, manager.
MVE—Music Video Encouragement

By Gregory S. Cooper

VIRGINIA NOW BOASTS a new weekly video program titled Music Video Encouragement (MVE). It premiered May 30, 1992, and airs weekly on television stations WJCB-TV 49 in the Hampton Roads area and WZKK-TV 65 in the Richmond market.

WZKK serves 426,000 homes, with more than 150,000 served by cable television in Richmond, Henrico, Hanover, Caroline, and King William counties. WJCB reaches 650,000 homes with more than 320,000 by cable television in Virginia Beach, Hampton, Suffolk, Chesapeake, Portsmouth and Williamsburg, VA.

Robert Streeter, a marketing consultant with his own firm, Robert Streeter Associates, founded the show and serves as an off-camera host. A 1985 graduate of George Mason University, Streeter is an experienced radio and television broadcaster. According to Streeter, numerous letters have come in stating "how good" it is in these times to have a program such as MVE. It serves as a positive alternative to watching music videos that depict sex, violence, and the use of drugs and profanity.

"Youth, who are the focus of this television program, encounter numerous problems with peer pressure, self-esteem, etc. The show has something for all age groups to appreciate; however, their target is to reach today's generation who are easily exposed to negative influences in society," stated Streeter in a recent interview.

Streeter also serves as the creative consultant for MVE and has most recently been elected executive director of the National Religious Broadcasters Association.

Stars Shine at Montreux Atlanta Int'l Music Festival

By Gregory S. Cooper

THEY'VE BEEN DOING IT IN MONTREUX, SWITZERLAND for 27 years—celebrating the best of jazz and world class music at the prestigious Montreux Jazz Festival.

Now in its fifth year, the Bureau of Cultural Affairs in Atlanta, Georgia produces a dynamic counterpart, The Montreux Atlanta Music Festival. Most of the concerts, held over Labor Day weekend, were free in city's Piedmont Park.

From August 29-September 9, more than 450,000 people came to enjoy concerts offering the best in country, pop, rock, gospel, blues, reggae, jazz, and urban contemporary music. The unpredictable weather did not hinder the success of this 10-day event sponsored by the Atlanta Bureau of Cultural Affairs, Bud Dry, Coca Cola Classic, and Swissair. Additional support was provided by Adams Outdoor Advertising, Advanced Media, Alpha Omega Novelties, Atlanta Penta Hotel, AT&T, Coca Cola Lakewood Amphitheater, the Montreux Office of Tourism, and local radio stations and theaters.

Based on a musical partnership between the city of Atlanta and the city of Montreux, several Atlanta-based artists have performed at the Swiss festival in the past as musical exchange artists. This year, Atlanta presented gospel music from the 45-member Atlanta Super Choir, directed by phenomenal musical director Kelvin Broughton.

Hurricane Garth—No, He’s Not Retiring!

MEGA SUPERSTAR GARTH BROOKS has announced plans for a parental leave of absence from his musical career; he will not be retiring. Brooks will be “on leave” from December 1992 through mid 1993 to be with his wife and new daughter, Taylor. The announcement came during the live September 22 broadcast from Westwood One Studios in Los Angeles, which was hosted by Entertainment Tonight’s Leeza Gibbons. Over 750 top market radio stations worldwide previewed Brooks’ new album, The Chase, during the broadcast, which enabled listeners to talk directly with Brooks about his new music, his personal family matters, and his six-month hiatus.

Though Brooks has admitted he’s considered quitting the music business, he stated in the broadcast, “I’m back in the chase again, hitting harder than ever and I pray to the Lord that I’m running in the right direction.” Brooks’ fourth studio album since he first hit the scene in 1989, The Chase, surpassed multi-platinum status even prior to its release on September 22, with advance sales of over four million copies.

A Charitable Breed

BY WOMEN ONLY—Suzy Bogguss, Mary-Chapin Carpenter, Emmylou Harris, Wynonna Judd, Patty Loveless, Kathy Mattea, Pam Tillis, Michelle Wright, and Trisha Yearwood, accompanied by Mark O’Connor and his All-Star Band, as well as such legendary ladies of country as Lynn Anderson, Skeeter Davis, and Jeanne C. Riley will perform live at MTSU’s Murphy Center, Tuesday, October 6, at 7:30 p.m. in a concert event dubbed “Women Of Country.” Profits from the event will be donated to the Minnie Pearl Cancer Foundation’s “Race For The Cure,” a non-profit program that specializes in providing cancer treatment and counseling to underprivileged and indigent women in the Nashville area.

COUNTRY STARS SHINE FOR HURRICANE RELIEF—is another one of the many benefits organized by country music business personnel. In response to the hurricane devastation in Florida, Hawaii, and Louisiana, country music performers are banding together with Nashville 95 WSM-FM and Feed The Children to assist in relief efforts. A benefit concert will be held at the Grand Ole Opry House in Nashville on October 19 featuring John Anderson, Garth Brooks, Mark Chesnutt, Billy Dean, Diamond Rio, Joe Diffie, Darryl & Don Ellis, Ralph Emery, Lee Greenwood, Tracy Lawrence, Cathy Martin- dale, The Mavericks, Lorrie Morgan, Pirates Of The Mississippi, Mike Reid, Karl Shannan, Doug Stone, Marty Stuart, Curtis Wright, Trisha Yearwood, Mark O’Connor, and an all-star band. Negotiations are also underway for national network television coverage. Tickets are $35, $25, and $15, and are available through Ticketmaster outlets or by phone at (615) 741-2787. Proceeds from ticket sales, as well as money raised through a 1-800 number, will be distributed to targeted areas, and both the performing artists and the public will be able to see exactly how the money is disbursed.

FLORIDA NATIVES—The Bellamy Brothers are finalizing plans for their 4th annual benefit concert this October, The Snake, Rafile & Roll Jam. Set for Saturday, October 17 at One Pacso Center in San Antonio. The concert will begin at 5:00 p.m., featuring The Bellamys, Aaron Tippin, Michelle Wright, and Jeff Williams. Initiated in 1989, the Jam has raised over $250,000 for a variety of charitable organizations which work to protect the environment, feed the hungry, help the homeless, and better education. This year the benefit will aid victims of Hurricane Andrew. The Florida Relief Fund and the Tampa Chapter of the American Red Cross have been named as recipients of Jam funds. Tickets are $15, and are available at most Florida Wal-Mart locations and by phoning Ticketmaster at (813) 287-8844, or the Jam office at (904) 588-3054.

—Brad Hogue

Country News Box

BIG BREAK AUDITIONS IN THE U.S.A. Auditions U.S.A., one of the nation’s largest talent searches, is being conducted this fall to cast more than 800 people at two musical theme parks in Tennessee and Texas. The parks are Opryland in Nashville and Fiesta Texas in San Antonio. Singers, dancers, actors, strolling performers, bands, conductors, and musicians are among the cast positions available, as well as technical support jobs for stage managers, audio engineers, and other related positions. Auditions begin October 5 in Kansas City and conclude in Nashville on November 21. For more information on Auditions U.S.A. call 1-800-94-Stage and request operator 9.

The 1992 BIG BREAK talent contest, which has become an annual part of the activities at the Stock-Yard restaurant in Nashville, will also give aspiring artists their shot at the limelight. Broadcast every Monday night at 8 P.M., on WSM clear-channel AM 650 radio live from the Bull Pen Lounge, the Big Break contest is co-hosted by WSM’s Keith Bilbrey and Buddy Killen. Participants in the 13-week event will vie for over $13,000 in prize money, with weekly winners advancing to the semi-finals for a shot at another $1,000. Those winners then advance to the final competition held Monday, December 17. The grand prize winner will receive an additional $1,000, in addition to a single record contract with Curb Records to be produced by Buddy Killen, a guest appearance on The Grand Ole Opry and Nashville Now, plus a guest performance at the Bull Pen Lounge, and two round-trip airline tickets to Hawaii courtesy of Ambassador Travel. Contestants should submit a cassette tape consisting of at least one original song and one cover song, along with a bio and photo information to Big Break, Box 65, Nashville, TN 37202. No entrant may have a current recording contract, and no entries will be accepted after November 30.

The 9th Annual Harlan Howard Birthday Bash, the most successful ever, saw approximately 2,000 guests after the BMI Nashville parking lot to listen to 25 of country music’s hottest talents salute songwriting legend Harlan Howard (“Busted,” “I Fall To Pieces,” “Don’t Call Me What Do”), Headed by the five-hour concert, hosted by Howard, Mel Tillis, and Richard Leigh, included performances by Tillis and his 18-piece band, Lyle Lovett, Paul Davis, and special guests Billy Dean and Paullette Carlson. Proceeds from the event, co-sponsored by the Nashville Songwriters Association International, BMI, the Nashville Scene, and WSM-FM, benefit NSAI. Pictured backstage are (l-r): Hal Ketchum, NSAI president and HBB co-host Richard Leigh, NSAI executive director Pat Rogers, Harlan Howard, HBB co-host Mel Tillis, and BMI’s Roger Sovine. (Photo Credit: Beth Gwinn)
SINGLES
OUT OF THE BOX
■ BILLY RAY CYRUS "Gonna Live" (Mercury 779)
Producers: Joe Scaife/Jim Cotton
Writers: Billy Ray Cyrus/Cindy Cyrus
Album: Some Gave All
All 99 bottles of beer are off the wall and Cyrus and his barroom buddies are chanting "Who's Gonna Live When I Get Home?" The third in a series of infectious singles caused by the Cyrus breakout.

FEATURE PICKS
■ LITTLE TEXAS "What Were You Thinkin'" (WARNER BROS. 13741)
Producers: James Stroud/Christy DiNapoli/Doug Grau
Writers: Christy DiNapoli/Porter Howell/Dwayne O'Brien/Brady Seals
Album: First Time For Everything
Spawning another harmony-laden single from their debut album, Little Texas keeps it on the country rock edge with "What Were You Thinkin'."

■ MID SOUTH "You Were At The End Of Every Road" (EPIC 04792)
Producers: Chris Waters/John Mays
Writers: Chris Waters/Robby McGee
Testing the country radio waters, Mid South brings together their trademark harmonies, known more exclusively in the Christian country market. With this release, Mid South easily joins other country bands dedicated to wholesome lyrics, harmony, and clap-along rhythms.

ALBUMS
■ Garth Brooks The Chase (Liberty 9764)
As if it matters what's said about this album—it shipped quadruple platinum, and it's been in stores less than two weeks. Brooks pushed the envelope even further with The Chase than he did with Ropin' The Wind, as the lead single, "We Shall Be Free," an original spiritual tune penned by Brooks and Stephanie Davis, steadily climbs the Top 100 Country Singles chart in leaps and bounds, and has prime potential for crossing over to pop radio. Brooks remains in the bounds of country tradition with "Mr. Right," a tongue-in-cheek look at the singles bar scene, as well as in the cover of the Patsy Cline classic, "Walkin' After Midnight." Another uniquely done cover is Little Feat's "Dixie Chicken" with guest harmonies from Trisha Yearwood. The intense, focused Brooks who can bore a hole through steel with that bulleting blue-eyed stare, remains poignant and open-hearted with the reminiscent "Every Now And Then" and "Learning To Live Again," while his vocals reach a sincerely tender edge on "Somewhere Other Than The Night." As for the envelope-pushing songs, Brooks chases some topics usually pretty elusive on the country lyric sheet, such as "That Summer," a theme straight out of The Graduate.

NEW ALBUM RELEASES
(October 6, 1992) Between Midnight and Hindsight—Joy White—(Columbia)
(October 9, 1992) Greatest Hits Vol. III—Ronnie Milsap—(RCA)
(October 13, 1992) What Kind Of Man—Martin Delray—(Atlantic)
COUNTRY MUSIC

By Cory Cheshire

COUNTRY RADIO

HIGH DEBUTS
1. SAMMY KERSHAW—"Anywhere But Here"—(Mercury 749)—#45
2. GEORGE STRAIT—"I Cross My Heart"—(MCA 5479)—#46
3. LEE ROY PARNELL—"Love Without Mercy"—(Arista 2462)—#47

MOST ACTIVE
1. ALABAMA—"I'm In A Hurry (And Don't Know Why)"—(RCA 62367)—#32
2. BROOKS & DUNN—"Lost And Found"—(Arista 2460)—#39
3. TANYA TUCKER—"Two Sparrows In A Hurricane"—(Liberty 79598)—#41

POWERFUL ON THE PLAYLIST—Country supergroup Alabama is the big mover this week, certainly not slowing down their chart pace as they hurry up 10 spots to #32 with the second release from American Pride, entitled "I'm In A Hurry (And Don't Know Why)."

The fifth single from the Brooks & Dunn album Brand New Man, "Lost And Found" is also a little restless, climbing nine notches to stay a week at #39.

Tanya Tucker runs a close race with her latest, "Two Sparrows In A Hurricane," being swept eight spots to #11 on this week's Top 100 Country Singles chart.

DROPPING ANCHOR ON THE PIRATES

Illegal duplication and distribution of sound recordings is a serious criminal offense punishable by up to five years in prison and a $250,000 fine. Even so, it happens everyday—in underground warehouses, renovated storage sheds, condemned buildings, and other upstanding locations. In the first six months of 1992, over one million illegally manufactured cassettes have been confiscated as a direct result of the implementation of The Recording Industry Association Of America's anti-piracy plans.

While crimes against the music industry such as record piracy, bootlegging, ticket-scalping and counterfeiting are hardly given police priority considering the nature of other crimes being committed in this country, they are crimes none the less. Yes, it's difficult to consider million sellers like Michael Jackson or Garth Brooks as "victims" of record piracy, but the fact is—they are. We all are.

Piracy is a crime, and the Robin Hood theory does not apply. These pirates are not taking from the rich and giving to the poor. They are taking from an industry whose success or failure depends on simple supply and demand. Unlike some standard industries such as insurance or health care, the music business isn't forced onto an unwilling public out of necessity. While people are required to purchase insurance and pay for health care, they buy Garth Brooks or Michael Jackson recordings because they choose to do so.

According to The RIAA, record, tape, and CD piracy is one of the most serious crimes threatening the U.S. sound recording industry today. It accounts for the loss of hundreds of millions of dollars per year in displaced sales. In today's marketplace, 84% of all record releases don't make back production costs. Record companies rely on income from the 16% of recordings that are successful to invest in new artists and alternative music, and to keep their business operational. As expected, it is the profitable recordings—usually the Top 40 hits—that the pirates copy.

Artists, musicians, and songwriters, who have put as much creative energy as possible into producing the best quality sound recordings they can, are hurt by piracy through loss of royalties and fees. More importantly, however, their reputations are damaged when consumers unknowingly purchase poor quality copies of their work. Retailers and distributors lose sales to pirates and cannot compete with the low prices charged for cheaply-produced copies. Consumers are the ultimate victims of record piracy. Most illegal recordings are inferior in sound quality, often defective, and cannot be returned to a legitimate manufacturer for replacement.

Pirated recordings are often found at flea markets, swap meets, and convenience stores where they are sold at prices far below the manufacturer's suggested retail price. If you suspect illicit records or tapes are being sold, immediately call RIAA's Antipiracy Unit at the toll-free number: 1-800-BAD-BEAT (1-800-223-2328). The RIAA takes immediate action when notified of piracy. If you choose, your identity will remain anonymous.

—Brad Hogue

CMT Top Ten Video Countdown

1. Randy Travis.......................If I Didn't Have You (Warner Bros.)
2. Trisha Yearwood....................Wrong Side Of Memphis (MCA)
4. Sawyer Brown.....................Cafe On The Corner (Curb)
5. Wynonna............................No One Else On Earth (MCA)
6. John Anderson.....................Seminole Wind (BNA)
7. Diamond Rio.......................Nowhere Bound (Arista)
8. Travis Tritt...Lord Have Mercy On The Working Man (Warner Bros.)
9. Suzy Bogguss.......................Letting Go (Liberty)
10. Pam Tillis.........................Shake The Sugar Tree (Arista)

—Compliments of CMT video countdown, week ending September 30, 1992

DIG IN!—Warner Brothers is ready to break ground for their new facilities to be located on the currently vacant lot at 20 Music Square East in Nashville. Warner Brothers president and chief executive officer, Mike Hearn, which will house a recording studio, conference room, reception area, and outside terrace, is scheduled for completion in December of 1993. Pictured at the groundbreaking ceremony are (l-r): David Joffe (Tuck Hinton Architects), Jenny Campbell (THA), Richard Cooper (Orion Building Corp.), Eddie Reeves, Seab Tuck (THA), Jim Ed Norman, Kent McLaughlin, Kem Hinton (THA), and Randall Gill (Orion). (Photo Credit: Don Putnam)
By Camille Compassio

THIS IS THE ISSUE OF CASH BOX that reaches the trade two days after AMOA Expo closes but goes to press a day before the show opens so we cannot as yet zero in on all of the specifics of the convention and what it had to offer—but keep tuned. The pre-show consensus indicated that attendance would be up there, with ops and distribs looking forward to viewing some interesting new equipment that could perk things up in the marketplace. The element of “surprise” that is traditional at Expo might be overshadowed a bit by the various pre-show products that were introduced at the regional distribs showings that were hosted by some of the factories weeks before the scheduled opening of the AMOA convention in Nashville. However, there was the promise of enough brand new stuff on the exhibit floor to make the trip to Nashville worthwhile, especially for the op community. Besides which, the aforementioned pre-show pieces were revealed to distribs, so ops would have had that much more to look forward to as they traveled the exhibit floor!

NEW OWNERS OF ROCK-OLA. It became official on Sept. 8, 1992. Antique Apparatus of Torrance, California purchased the jukebox division of Rock-Ola, complete with the trade name; and is currently in the process of moving the entire manufacturing structure into Torrance. Rock-Ola’s new c.d. juke for ’93, the Gala, was being showcased in the factory’s exhibit at AMOA Expo ’92, with Antique Apparatus prexy Glen Streeter, along with AA team members Russell Ethridge, Jerry Leiby, Ross Blomgren and Jerry Abbott joining Rock-Ola vet Frank Schulz in manning the booth. As stated by AA/Rock-Ola prexy Glen Streeter, “This is a major step in the continuing growth of Antique Apparatus, to merge our organization with one of the oldest and highly regarded names in the coin-op industry. Our goal is to provide the Nostalgic line with the Rock-Ola music system and name, to the trade in early 1993.” The Gala c.d. juke that was being featured at AMOA Expo was scheduled for delivery in November and the machine employs a contemporary look and dynamic new graphics. At this point in time, it appears that the Rock-Ola distribs network will remain intact.
Walker Upped To A Veepee Post At Capcom

CHICAGO—Jeffrey A. (Jeff) Walker has been named vice president of the arcade and amusement products division of Capcom USA. In this position, he will oversee all strategic product development, licensing, marketing, sales, and distribution activities for Capcom's rapidly expanding business unit.

"Jeff has been selected to lead Capcom's arcade and amusement products division based on his tremendous insight and proven ability," stated George Nakayama, president of the company. "Since joining Capcom two years ago, his contributions have been invaluable to the overall growth and prosperity of Capcom."

Walker, an 11-year veteran of the coin-op industry, joined Capcom in 1990 as national sales manager, where he was responsible for directing North and South American sales and distribution activities for Capcom's coin-operated arcade products division. Over the past two years, he has directed the highly successful introduction and sale of Capcom's phenomenal Street Fighter game series.

In addition to overseeing arcade sales and distribution, Walker has been instrumental in shaping Capcom's strategic direction, and has spearheaded the company's broad diversification into the non-video, amusement game marketplace.

Capcom's amusement product line now serves as a rapidly growing profit center featuring Bowlingo, an innovative, miniature bowling lane that offers a new twist to the sport; and Capcom's Memories 2000, a modern-day, instant photo booth utilizing Polaroid's patented, automatic film loading technology, and a host of other features.

Prior to joining Capcom, Walker founded Geoff Co., Inc., an independent manufacturers' representative company catering to the amusement game industry and focusing on the licensing of key properties for its clients.

Walker's previous affiliations in the coin-op industry included executive and managerial positions with such firms as Data East, Premier Technology, Nintendo of America, Bally Midwest and Atari Distributing.

He holds a B.S. degree in recreation administration from Western Illinois University.

IFPA Champ Headed For Australia

CHICAGO—Dave Hegge, IFPA's reigning World Pinball Champion, has been invited to Australia to participate in a major pinball promotion, planned by Australia's Leisure and Allied Industries. His sponsored appearances are part of a national media tour promoting the "Timezone National Pinball Championships," which are scheduled to take place in early October throughout Australia. His schedule will include extensive mass media interviews, news conferences, and various other personal appearances.

Doug Young, executive director of the AMOA-International Flipper Pinball Association, noted that Hegge, who won the IFPA Championship last spring, is overwhelmed by the good fortune his title has brought him. "This is just unreal!," said Hegge, "I guess, like other players, I've dreamed of something like this happening...and now it's a reality! I'm beginning to think I wasn't so foolish for pumping all the quarters into those machines." Regarding his thoughts about IFPA, he added, "In a way, I really owe this whole thing to IFPA. Without the operator and manufacturer alliance, there's no way this could have happened. IFPA made the difference."

While IFPA does not want to take all the credit the association did confer the critical role it played. As stated by Doug Young, "AMOA-IFPA plays a vital role in promoting the growth of leagues and tournaments for pinball. Without this international network, sponsored by the AMOA and the manufacturers, there simply would be no story like this one to relate."

Hegge's itinerary in Australia will include stops in Sydney, Melbourne, Gold Coast, Adelaide and Perth. As an incentive for Australian players to participate in the "Timezone National Pinball Championships," their champion will be invited to compete in IFPA's third annual event, scheduled for May of next year, in Milwaukee, Wisconsin.
Arachnid's '92-'93 ‘BullShooter’ Tour Is Underway  

CHICAGO—Arachnid’s ongoing BullShooter World Tour was officially launched with a $6,000 regional kickoff match (9/18-20) in Winter Haven, Florida to get the new season going. Over the next nine months, 16 qualifying events will take place in the U.S., along with regional matches in Canada, Spain, Germany, Belgium and Australia. A prize purse of $160,000 had been set aside for this program.

Once again, Coors Light will co-sponsor this noted dart extravaganza. The Coors Light Silver Bullet Sharpshooter, English Mark Darts Super 6 and Galaxy will be the official games used for the BullShooter World Tour and finals.

Qualifying regionals will award $6,000 to the winners in eight main events paying down to the eighth place. Qualifying certificates will be distributed to the top three winners in each main event, namely 301 Women’s Doubles, 301 DI/DO Men’s Doubles, 701 OI/DO Mixed Triples, Open Doubles Cricket, 301 Women’s Singles, 501 OI/OO Men’s Singles, 301 DI/DO Pro Singles and Mixed Doubles Cricket.

The climaxing event will be the BullShooter World Championships, to be held over Memorial Day weekend, 1993. There is no entry fee, however, players must have a qualifying certificate to participate. Operators may purchase qualifying kits that are complete with certificates, location posters, rules, guidelines and other specifics.

Further information may be obtained by contacting Arachnid, Inc., 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901 or phoning the toll-free number: 800-435-8319.

Konami’s Bucky O’Hare

CHICAGO—At the recently held AMOA convention in Nashville, Konami, Inc. showed two of its newest games, Lethal Enforcers, which was featured in the factory’s exhibit booth (Cash Box, 10/3/92), and Bucky O’Hare, which was showcased in a suite.

Bucky O’Hare is a 2-, 3- or 4-player, horizontal monitor kit (dip switch adjustable), with buy-in and continuation features. Player controls include one eight-way joystick and three buttons (for shoot, jump and super weapon).

This is a high flying, intergalactic adventure game where the objective is to save the Universe from the destructive forces of the Death Toad Kommandos. As you might have surmised, we’re not dealing with people here, and players have their work cut out for them during some serious confrontations.

Among the main characters are Captain Bucky O’Hare, chief gunner’s mate Dead Eye Duck, pilot Jenny, and Blinky Android First Class—who make up the crew of the Righteous Indignation. These are the good guys who must do battle with the Supreme High Commander of Combined Toad Military Forces as they race through dimensions far, far away.

Lots of action...lots of challenge!

Further information may be obtained through factory distributors or by contacting Konami, Inc., 900 Deerfield Parkway, Buffalo Grove, IL 60089-4510.

Konami’s Bucky O’Hare
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DIGAMART OWNERS- Is your Digamart "dome" scratched, broken, in need of replacement? Call Stone Amusement Co. for prices/quantity discounts. Kyle Copeland, 1-800-WM STONE.

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