CONFEDERATE RAILROAD IS A BAND that took the dues-paying route to country music success, touring for 10 years on the Southern rock/outlaw-country scene, with various members of the band stitting with the likes of Travis Tritt, David Allen Coe, Johnny PayCheck, Jackson Browne, The Doobie Brothers, Johnny Rodriguez, and Lynyrd Skynyrd before being signed by Atlantic Records’ Rick Blackburn in 1991. The band’s current single, “Jesus And Mama” holds a bulleted #5 position on the Cash Box Top 100 Country Singles chart this week, and the guys have been on a constant cross-country club tour. Following a recent appearance on Nashville Now, the train-riding boys also taped an episode of On Stage to be aired in February. Closer to home, look for Atlanta, Georgia as the site for the video of their next single release, “Queen Of Memphis.”

Chatanooga-born Danny Shirley has led Confederate Railroad since 1981, and describes their success modestly: “There were times when I changed truck tires during the day so I could go and play, and I know most all the guys in the audience have worked twice as long and three times as hard when they come see us play. People don’t want to see me up there going, ‘Oh God, I’m on the road so much, and I’m flyin’ back and forth to L.A.’ I’m just tickled to death to be where I am, and I hope that shows.”

Confederate Railroad are booked through Dale Morris & Associates, 818 19th Avenue South, Nashville, TN 37203.
GRAMMY WHAMMY, PART II: A couple of months ago, when NARAS announced that the 35th Annual Grammy Awards ceremony would relocate to the Great Western Forum next year, many industry types reacted in a totally professional way with a loud, “Yuck!” Well, NARAS has seen the light and returned the show to its former home, the Shrine Auditorium, which has been the L.A. site since 1978. The Grammys will emanate live from the Shrine on Wednesday, Feb. 24, 1993. CBS will air the show from 8 to 11 p.m. (ET). Folks living near the Shrine can find out all the winners three hours later via tape delay. (See West Coast column for more on Grammy move.)

FOLLOWING LEEDS: Music publishing veteran and former president of MCA Music, Leeds Levy, has announced the formation of Leeds Entertainment, a music publishing venture. As president of the company, Levy will seek to acquire musical copyrights and catalogs and will be placing “particular emphasis on the marketing of all acquired compositions.” To that end, Levy has hired Virginia Bowen as marketing manager for the company, which is presently operating in Studio City, CA with plans to move to offices in Santa Monica later this year.

ROCK THAT VOTE: NARM and the Rock The Vote organization have announced that the month-long “Register and Rock The Vote” promotional campaign, designed to encourage Americans to register to vote in next month’s elections, generated at least a quarter of a million responses. Because of support of 97 NARM member companies, more than 8,000 retail locations participated in the campaign. Nearly 150,000 calls came into the toll-free hotline, which was the focal point of the in-store counter display. More than 100,000 voter registration forms were distributed by stores in states allowing mail-in registration.

GREAT SCOTT: Legendary vocalist Jimmy Scott, currently on tour to promote his Sire Records lp, All The Way, met with some very famous admirers recently. Pictured (l-r) are: Robert DeNiro, Scott, Joe Pesci, Mikhail Baryshnikov and Liza Minnelli.

Shoplifting Paces Retailer Stock Losses

M.B. Martinez

A SURVEY OF 48 RECORD AND VIDEO RETAILERS reveals that for dealers with annual sales of more than $20 million, 46 percent of their stock losses during the first half of 1992 were due to shoplifting by customers, 42 percent due to employee pilferage and 12 percent due to human error such as mispricing or shipping and receiving mistakes. Released recently, the annual “Loss Prevention Survey” conducted by the National Assn. of Recording Merchandisers was conducted among 48 NARM member retailers representing 3,159 outlets and annual sales volumes ranging from $1 million to over $20 million.

For dealers posting annual sales volume of between $1-$20 million, 33 percent of their losses were due to customer theft, 29 percent because of employee pilferage and 18% due to accounting and pricing errors, according to the study. For dealers posting less than $1 million, 79 percent of their stock losses were due to customer theft, 17 percent due to employee shoplifting and four percent because of paper losses. Shoplifting, removal of electronic security tags, passing bad checks, packages being slit open, price tag switching and returns fraud were among the most frequently mentioned means of stock loss, according to the study.

The study further indicated that of the 48 responding companies, 27 say they now have Electronic Article Surveillance (EAS) systems in place covering 79.3 percent of their stores. Sixteen of the companies rate the performance of the EAS in loss prevention as “good,” while seven companies gave the system a fair rating. Only four companies called the EAS an excellent tool in preventing stock losses. Microwave tags were used in the highest number of locations (745), while electro-magnetic (369) and radio frequency (363) were second and third most used. The relatively new acousti-magnetic system was used in only 83 of the locations surveyed. Of the companies surveyed, 23 projected expansion of the EAS prevention technology to 97.63 percent of their stores in the next couple of years.
<table>
<thead>
<tr>
<th>#1 SINGLE: Boyz II Men</th>
<th>HIGH DEBUT: Prince #63</th>
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<td><strong>UNDER THE BRIDGE</strong> (Warner Bros. 18978)</td>
<td><strong>PONDER ME</strong> (Capitol 9116)</td>
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<td><strong>SHE'S PLAYING HARD TO GET</strong> (Jive/RCA 64509)</td>
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<td><strong>DON'T LET ME BE ME</strong> (Warner Bros. 18999)</td>
<td><strong>BAD NIGHT</strong> (Capitol 9136)</td>
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</table>
**SINGLES**

1. **MADONNA**: "Erotica" (Maverick/Sire/Warner Bros. PRO CD 56669)
   Okay, there's nothing new musically on this virtually melody-less, "Vogue"-esque single, although the Material Girl does seem to want to continually push the barriers out a little further (though there's no reason to go). What's funny here is most of us have been aware the Empress has had no clothes for a while; the twist is, the joker's been on us. Now she's dancing naked all the way to the bank, with a photographer in tow. Producers: Madonna & Shep Petrybone.

2. **U2**: "WHO'S gonna ride your WILD HORSES" (Island PRCD 67442)
   This latest single off the Achtung Baby lp has been released to radio with a more esoteric album version (produced by Steve Lillywhite, Daniel Lanois & Brian Eno) and a remixed, more tightly reined in pumped-up themed version, produced by U2 and Paul Barrett. The remix track's simplicity adds welcome warmth and more raw, vivid character to the original cut, but it still be up to individual programmers which version they want to play.

3. **GLORIA ESTEFAN**: "Always Tomorrow" (Epic 74723)
   A humanitarian effort on behalf of the Florida resident, the proceeds from this single taken from her Gloria Estefan Greatest Hits lp will benefit the victims of Hurricane Andrew. The message on this inspirational, richly orchestrated track should at least offer an uplifting musical glimmer of hope in the now familiar Estefan ballad fashion; written and arranged by Gloria along with producers Emilio Estefan, Jr, Jorge Casas & Clay Ostwald.

4. **PETER GABRIEL**: "Digging In The Dirt" (PRO CD 4446)
   Popping onto the charts last week is the latest from Peter Gabriel's U2 lp. More out of the mold of "Big Time," "Digging In The Dirt" digs deeper into Peter's psyche and explores further the same type of cerebral puns and rhymes, this time sounding more like a retro-therapeutic visit to a shrink. There is also a more eclectic-sounding musical backing to this track thanks in part to the contribution (along with Gabriel) from Daniel (U2) Lanois.

5. **SOPHIE B. HAWKINS**: "I Want You" (Columbia CK 4807)
   Here is the second single from Sophie B.'s debut album, Tougher Times (Columbia). The title pertains to this release. Her voice, much like her previous single, "Damn, I Wish I Was Your Lover," which disappeared from the chart this week. "I Want You" just so happens to be a cover of a Bob Dylan hit, but Ms. Hawkins' suave performance style permeates this song. Her voice, much like her previous single, "Damn, I Wish I Was Your Lover," which disappeared from the chart this week. The songwriting, deep<v:shape id="shp1" type="block" style="width:74pt;height:74pt" xmlns:v="http://schemas.microsoft.com Visio/2003/graphics" xmlns:x="http://schemas.microsoft.com Visio/2003/shape" xmlns:vui="http://schemas.microsoft.com Visio/2003/shapeui">...

6. **AG/DC**: "Highway To Hell" (Atco PRCD 47552)
   Sound familiar? Like, didn't they release this back in '79? Uh, yeah they did, but this is the first single released from the new AC/DC double Live album, which incorporates the band's oldies but goodies in the "alive-and-in-your-face" style (sans Bon Scott, natch R.I.P.). Also soon to be available are a greatest hits package and a video compilation. The CD single contains two versions of the classic AC/DC smash from the '90-'91 tour, produced by Bruce Fairbairn.

**ALBUMS**

1. **10,000 MANIACS**: Our Time In Eden (ELEKTRA 9 61355-2)
   Eleven years and God knows how many albums later (there were a few indie releases before the five for Elektra), singer/lyricist Natalie Merchant has come up with 13 new stories to tell in her musical message. This current collection has its share of diverse topics to delve into, from love, to divorce to capital punishment, and are also broad instrumental variations on the tracks from the James Brown horns to a string quartet. Paul Fox produces.

2. **SAINTS & SINNERS**: Saints & Sinners (Savage 74785-92072/2)
   This hard-slammin', mostly Canadian rock band's debut album is jammed with powerful vocals, tight harmonies, stringy guitar licks, thick keys, a solid rhythm section, and clean, hot production. Don't sit down, this time the butt-kickin' doesn't stop till the album is over. Although the boys in the band were also involved in the making of 13 of the cuts, they were penned by such rock notables as Jon Bon Jovi, Rachel S. Young (Slad Row), Andre Fesu (Mr. Big, Huey Lewis) and album producer, Aldo Nova.

3. **TELEVISION**: Television (Capitol CDP 0777 97896 2)
   Okay, so these guys decided to record their third album, The 13 years after their second. These forerunners of the New York music scene in the 70's are still on the edge, with a unique, slightly retro beat and captivating guitar sound. Singer Tom Verlaine's affected voice commands attention, while haunted guitar lines play melodic games wracked with music. The simple packaging and the exclusion of printed lyrics only add more mystery to this curious crew. The group produces themselves.

4. **THE REMBRANDTS**: Untitled (Atco 9 92200-2)
   This duo's second album opens up with first single, "Johnny Have You Seen Her?", a harmonie blend of folk-rock sounds and a ballad. Having already lived with the Beatles/Every-escape stamp stuck on the boys from the first lp, there are still similarities, but it's fun and interesting听着. The duo bounces back and forth; there are a lot of hooks throughout the 12-track CD is captivating, you'll want to buy it.

5. **ZOE**: Scarlet Red And Blue (Polydor 314-513 036-2)
   This surprisingly mature sounding, young British singer's debut album is a collection of her writing efforts and a blend of several of her favorite musical styles. Zoe's voice is the common link in sound between the 11 tracks that feature different co-writers and producers. The basic style is one of English accented, folkly, soft melodic rock melodies incorporating some reggae influence. Since the cut, The brooding club track, "Sunshine On A Rainy Day" is already a UK hit.

6. **GAVIN FRIDAY**: Adam 'N' Eve (Island 314-512 990-2)
   Ireland-born Gavin Friday's sophomore lp is an eerie, theatrical blending of unquestionably English proportions. Maybe if you put Anthony Newley, Al Stewart, Peter Noone and David Bowie in a blender, you'd get the idea. The 11 cuts offer up uniquely strange and insightful poetry, along with production techniques which you might expect from a five track EP. Friday composed all with musical director, Maurice Seezer, Hal Willner, Hood & Dave Bascombe produce.

**POPSINGLES LOOKING AHEAD**

**CASH BOX • OCTOBER 17, 1992**

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<tr>
<th>1. EROTICA</th>
<th>Madonna</th>
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<td>2. MY NAME IS PRINCE</td>
<td>Prince &amp; T.N.P.G.</td>
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<td>3. GROOVIN' IN THE MIDNIGHT</td>
<td>Maxi Priest</td>
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<tr>
<td>4. I WANT YOU (Columbia)</td>
<td>Sophie B. Hawkins</td>
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<td>5. A LETTER TO ELIIS (EMF)</td>
<td>Lanois</td>
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<td>6. THEY'RE HERE (EMF)</td>
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<td>7. JUST ONE FIX (Tone Bone)</td>
<td>T Bone Burnett</td>
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<tr>
<td>8. HUMANS FROM EARTH (Mushroom)</td>
<td>Mother Love Bone</td>
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<tr>
<td>9. TAKE ME TO HEART (The Neville Brothers)</td>
<td>Peter Cetera &amp; Chaka Khan</td>
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<tr>
<td>10. FEELS LIKE HEAVEN (Fly)</td>
<td>Prefab Sprout</td>
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<td>11. ARE YOU READY (Mega)</td>
<td>Dee-Lite</td>
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**PICK OF THE WEEK:**

**R.E.M.: Automatic For The People (Warner Bros. 9 65055-2)**

Following up the smash success of Out Of Time may have seemed a chore for the pride of Athens, GA, and it may have taken awhile to get out, but there were some good choices made on this album. Like bringing on Led Zeppelin arranger, John Paul Jones, to do the string arrangements on four of the 12 cuts. Now the last effort but let's not forget, these guys want to be alternative. Produced by Scott Litt & R.E.M.
Right on the heels of the U.S. debut of Japan’s biggest blues musician comes the U.S. debut of Japan’s most popular Beatles imitators. That’s them, the Flying Elephants, laughing it up before their recent Carnegie Hall gig.

STANDARD BEARERS: I have a letter here from Robert Palmer’s publicist, breathlessly informing me that, “Robert Palmer has been talking about doing this project for nine years. Barraging a few distractions, he finally abandoned his R&B-influenced roots to record 15 big band standards featuring a 40-piece orchestra. Quite the daring exchange...”

The daring Palmer’s daring album is called Ridin’ High (EMI) and it’ll be out in a couple of weeks. On it are things like “Love Me Or Leave Me,” “Witchcraft,” “What a Little Moonlight Can Do,” and “Do Nothin’ Till You Hear From Me.”

I have a letter here from new age pianist Liz Story’s publicist, breathlessly informing me that Liz’s new project, out this week, is “a radical departure from her past recordings.” The album? My Foolish Heart (Windham Hill), a collection of, yep, standards.

Sined “Pope-Photo-Ripping” O’Connor’s new album has standards on it.

What’s going on here? Used to be that in order to try to be hip, guys like Frank Sinatra and Tony Bennett recorded rock songs (“It’s something in the way she moves me, Jack...”). Now, in order to be hip, rock performers have to record standards. Even Tony Bennett, who eked through his share of rock covers, now puts out an album in tribute to Sinatra. Things like Sarah Vaughan Sings the Beatles seem to be in our past, although most rock performers don’t have any more feeling for Gershwin than jazz or classic pop singers have for Jagger/Richards.

It’s not a new idea, but I’m wondering where it started: rockers singing standards. Ringo’s first post-Beatles album? Nilsson Schmilsson (now Harry Nilsson could sing standards)? Somewhere else?

To refresh your memory about this “daring” notion, here’s a short list of those who have, for better or worse, trod this path before: Maria Muldaur, Willie Nelson, Rickie Lee Jones, Linda Ronstadt, Carly Simon and Chaka Khan. Sounds to me like this might make for a nice collectable collection in the future (or, at least, a Rhino compilation CD).

OFF BROADWAY: Remember Jacques Brel is Alive and Well and Living in Paris? It’s alive and well and, 25 years after its debut, back at the Village Gate, where it began.

Remember They Might Be Giants? Right, those Brooklyn-based wackos (aka John Linnell and John Flansburgh). Well, they’re also alive and well and they’re also booked into an off-Broadway theatre (the Variety Arts Theatre) for eight nights (Oct. 14-22) with eight different opening acts (in order: Syd Straw, David Thomas, Boss Hog, Brian Dewan, Eugene Chadbourne, The A-Bones, Robin Holcomb and Drink Me). Next thing you know, they’ll be doing a standards album.

The Flip-Flop

IT’S HIP TO FLIP-FLOP: No, the Flip-Flop isn’t the latest dance craze, and it hasn’t broken wide just yet, but it does seem to be the current rage in politics with Ross Perot’s vacillating “I’m in-I’m out-I’m in again” routine. Mr. “Read-My-Lips” Bush has been full of contradictory position Flip-Flop, and negative campaign commercials in all three lanes of the presidential race point a crooked finger toward Flip-Flop, held by a dozen candidates. It’s fun.

The Flip-Flop has now caught on in the music industry regarding the all important location of where they will (or won’t) hold their respective award presentations. With the Grammys, it’s always been a coasal Flip-Flop between New York and Los Angeles (only one ceremony in Nashville in 34 years) with both cities clamoring for the rights to the show in hope of increased local revenues (but it ultimately comes down to television ratings points).

More recently, it’s been the size of the venue in question, and the folks putting on the MTV Music Video Awards show was the first in line to jump to a bigger venue this year (from the Universal Amphitheater to UCLA’s Pauley Pavilion). Apparently, due to the extensive post-ceremony whining by industry insiders, MTV has decided not to return to UCLA next year.

The wide-spread industry fack over MTV’s stadium setting has now got NARAS doing the venue Flip-Flop. Back in April, it was announced they too, would opt for a sports arena (The Great Western Forum). Made sense... membership is over 9,000, the Shrine holds only 6,000. But on Friday, October 2, Michael Greene went to press saying they’ve changed their minds once again, and will remain at the Shrine Auditorium for next year’s telecast, but in the same breath said they might do the Forum at a future date. Obviously a Perot supporter.

What is all this? Talk about politically-correct paranoia. You’d think if the passive electorate of this nation would whine as much and as loud about the way our country and economy is being run into the mud by politicians as much as the Record Industry “cultural elite” whines about when they park their expensive cars and fat asses at an awards presentation, we could actually achieve a positive political change that could possibly help everyone. Maybe. But then again... maybe not.

PROPHECY FULFILLED: It was announced last week with the release of the summer Arbitron ratings that shock-jock Howard Stern’s New York City-based radio show has reached the #1 a.m. spot in Los Angeles (from 5.3 to 6.4), edging out Mark & Brian’s drive-time ratings (down from 6.2 to 5.6) and making radio history, rising from 21st to No. 1 in just over a year. Howard predicted this would happen when his show started its L.A. syndication on KLSX (now L.A.’s #1 rock station) in July of ’91. Stern, now dubbed “King Howard” held onto the number one spot in New York where his ratings rose even higher (8.3 to a 9.3 share), giving the Radio-Bad-Boy the highest ratings held by a disc jockey in the Big Apple in over 20 years. The Fartman cometh. Next week...
TALENT REVIEW

Billy Ray Cyrus/Dennis Robbins

By Robert Adels

Billy Ray Cyrus

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—Could a country/rock superstar like Elvis Presley have lengthened his career by shortening the distance between himself and the audience? Or is telling the crowd your entire battle plan just a quicker ticket to self-destruction? The answer may lie in the aftermath of Billy Ray Cyrus' Achy Breaky Heart Tour, currently mesmerizing America.

Like Elvis, Mercury mega-star Cyrus straddles country and rock with ease—performing the classic "Roll In My Sweet Baby's Arms" with Grand Ole Opry conviction, while delivering "These Boots Are Made For Walkin'" with ear-blasting metal abandon. Like Elvis, Cyrus plays up his sexu-ality—shakin' his butt more than any fanny this side of Chippendale's. Billy Ray's fans even scream their approval at Elvis-era volume levels. Cyrus/mania is an undeniable fact. Who but a critic could possibly argue with an audience so firmly implanted in the palm of the performer's hand?

But unlike Elvis, Cyrus spends as much time talking to the audience about his critics as he does singing to prove those critics wrong. He comes off sounding unnecessarily defensive for an artist with a debut album four-times platinum and a debut single that's the year's most-played pop and country jukebox hit. Cyrus constantly asks his audience what it wants when it's clear he already knows.

Cyrus' defensiveness extends to bragging about "breaking all the rules." He sings "Achy Breaky Heart" twice, but only after repeated explanations of how daring that is. He flashes open his shirt to ripple his muscles often, but only after railing against critics who warn him about "beefcake overload." And he segue's from a riveting version of Led Zeppelin's "Rock And Roll" to a flag-waving "Star Spangled Banner"—but only after giving himself countless pats on his pumped-up back for having the courage to pull it all off.

Whether you find these displays of rebelliousness "shameless pandering" or "just plain entertaining," you should recall that critics were also the enemy on first tours for Elvis, The Beatles and virtually every legend-in-the-making. A sea of screaming fans this vast will naturally drown out the critics. Sooner or later, the naysayers will either board Billy Ray's boat or sail some other ship.

Cyrus has the charisma, voice, songwriting talent, band (Sly Dog), body and moves to launch many more #1 albums. But the man behind Some Gave All might also be giving too much too soon. Let's hope that Billy Ray Cyrus takes the time to develop as the artist he can be—while body-building the entertainer he already is.

Billy Ray is a tough act to open for. Yet Giant's Dennis Robbins delivered a set that won over even the most impatient Cyrus fan.

Robbins' consistent and persistent Southern rock approach just might be the missing link between Country and AOR acceptance. He's already proven himself a champion slide guitar player and a dependable #1 songwriter (Garth Brooks' "Workin' On A Full House" and Shenandoah's "Church On Cumberland Road"). Add the good humor of his own singles like "I'me Sweet Home" and his latest "My Side Of Town" and you get Chuck Berry energy on a country boogie road to success.

Like the title of his debut album says, Dennis Robbins is indeed a Man With A Plan: to become a future CMA Entertainer Of The Year.

Guns N' Roses/Metallica

By Ray Ballard

Guns N' Roses

THE ROSE BOWL, PASADENA, CA—They said it would never happen, two bands of such caliber performing full headliner sets the same evening. Guns N' Roses (Gefen) and Metallica (Elektra) joined forces and sold out the Rose Bowl in one day.

Thank God both bands were awesome, because the rest of the evening was a nightmare. Between the parking situation, which you can surely imagine, the L.A.P.D. playing Gestapo as they marched through the parking lot, and no beer sales in the venue, the fun was all but gone. It felt more like going to a high school dance than the biggest rock show of the '90s.

Metallica started the show and just pulverized the audience with a precision-executed, full-blown metal attack. James Hetfield (vocals, guitar) was unable to play guitar because of an accident in Canada when he got burned by a flashpot during a recent show on this tour. John Marshall (guitarist for Metal Church) filled in on guitar for Hetfield while his hand heals. Metallica looked like metal Terminators, all dressed in black as they performed a two-and-a-half-hour set taking songs from all of their albums. Audience favorites included "Seek And Destroy," "Whiplash," "One," "Nothing Else Matters," "Sad But True" and "Harvester Of Sorrow." After two encores, they ended their stay with the first single from their latest self-titled lp, "Enter Sandman," with Hetfield dismissing Marshall from his duties and playing guitar for that song. Metallica has come of age and will hopefully be rocking us for years to come.

Andrew "Dice" Clay (Daf Amstrong) came out between sets and entertained the crowd with his special brand of four-letter humor. After a few seriously explicit jokes, he introduced the Guns.

"Welcome To The Jungle" opened the set and got the ball rolling. Axl Rose (vocals) was running all over the stage at high speed and changing wardrobe every time you had the chance. Of particular interest was a T-shirt of his that read, "St. Louis Sucks." Slash (guitar) appeared to be more sober than his image projects as his guitar playing was tight and inspired. During their two-hour-plus set they played several of the most popular Guns tunes, like "Patience," "Mr. Brownstone," "Night Train," "Civil War" and "You Could Be Mine."

Later in the show came some of the biggest hits of their career, "Sweet Child O'Mine" and their recent #1 smash, "November Rain." A curfew was placed on the show by the city of Pasadena stating that there would be a fine of $4,000 dollars for every minute after midnight the show continued. A good incentive to be timely if there ever was one. Just like a high school dance.
Gems of the Forest: Marla (left) and Linda

DANN, I WISH THEY WERE MY PUBBERS: When you enter the offices of Emerald Forest Entertainment, the first thing you notice is the decor. Victorian, stylish, feminine. The look and feel of the work space has been well thought out, just as every aspect of the company has, thanks to the creative minds of joint owners Linda Blum-Bluntington and Marla Hawkins.

The three-year-old company is not yet surviving in the highly competitive publishing field, it's thriving. The success is due to the dynamic duo, Linda and Marla. The pair have been a force to be reckoned with ever since they formed Emerald Forest—a company, as Linda puts it, "in which we could do what we had learned over the past 10 years: how to be really good creative publishers."

Both Linda and Marla have worked as "canned performer" whose first gig in the biz was in 1979 in New York as an assistant at Big Three, followed by a brief tenure at United Artists' film division. She then went to Intersong Music (a brother company to Chappell & Co.) in New York, rising to a position of talent acquisition for Chappell. She later joined Linda at EMI. "I think I picked publishing," Marla explains, "because I liked the business aspect of being in love negotiating, I like arguing, so I guess that's part of it."

In April, 1989, at the time the SRK/EMI merger, women felt it was time to give it on their own. So they started Emerald Forest.

"We spent three months naming the company," Marla says. "Both Linda and I loved the word 'emerald.' We thought of magical, mystical names—Crystal Palace, Jarcanda. We were almost called Jozefel Music, for God's sake."

They originally tried to obtain the rights to Emerald City, but someone else (no, not the Wizard) had the name and wouldn't sell it. "But now I'm glad we chose Forest," Marla continues. "It's our own moniker, not something that was used before. It shows our growth, and everything we believe in. 'Forest' is strong, 'Emerald' is colorful."

Just as with the decor and the name, Linda and Marla spent a lot of time on all the particulars of the company. "Particular is a very important word to us," Marla stresses. "We spent two or three months on the logo; we spent the same amount of time on our contracts; some time with our legal statements. Everything—every person that we sign here, time is spent on."

From decor to policies, Linda concurs. "One of the advantages of starting a new company is creating new systems. Most majors get imbedded in the old systems. We try to simplify matters [i.e. contracts, statements, etc.] so we can get on with the creative process. That is so much the theory behind this company."

All those "new systems" have paid off. Just six months after the company started, Linda and Marla signed Tyler Collins, whose debut LP on RCA reaped several chart records. The singer/writer just released her second album. "We began with nothing," Marla relates. "No catalogue, no artists, no writers. We now have 10 artists and 10 writers/producers. Our point was to compete with the majors right out of the box. Not in terms of numbers, but to be out there as a creative force as quickly as possible."

We fill a page, too. We try to speak for every one of our writers every day. We try to work everywhere as if we were their managers. It comes down to commitment."

That commitment just reaped the motherlode in the person of Sophie B. Hawkins. The Columbia artist's debut album, Do A Little Talk, hit the Top 50 and yielded the Top 5 single, "Dann, I Wish I Was Your Lover."

In addition to Collins and Hawkins, other artists in the Emerald Forest stable are Elektra/Asylum/L,A.E. (Aarv/All East West), Kik Tracee (RCA), Vincent Rocco (Elektra) and Roxy Blue (Geffen). EFE writer/producers include Randy Jackson, Marc Tannen, Richard Wagner and Hawk Wolinski.

Richard Fein, the company's rights attorney, has no need to worry about the future. Marla and Linda may find themselves heading their own conglomerate. "No matter how massively successful we become," Marla claims, "we'll always keep the personal touch. We're not going to be Music 'R Us."
**Still Kickin' Out The Jams**

By John Carmen

IF ONLY FAIRNESS actually existed in the record business (or anywhere, for that matter). If it did, Wayne Kramer would be a superstar.

One of the first American guitar heroes, Kramer was a founding member of the MCs, a truly radical quintet whose music sounds fresher today than most of what passes for "alternative" rock. Fusing the free-jazz sensibilities of Sun Ra and Charles Mingus with the revved-up fury of the Who and Jimi Hendrix experience, and expounding the heavy leftist dogma of John Sinclair's White Panther Party, the MCs were ensconced of their time.

Which would explain why the band never sold dill-ed-squat, natch. Despite the Top 30 showing of the band's debut LP, *Kick Out the Jams*, constant battles with their first label, Elektra, earned them an early dropping from the label. Two records on Atlantic followed, and the MCs were history.

As was Wayne Kramer. Convicted of cocaine trafficking in 1973, Kramer sat in the pen as the MCs's records were re-released in the punk era to ecstatic new fans, and one of the band's songs, "High School" made it into the Ramones movie *Rock and Roll High School* (Ramones guitarist Johnny Ramone has always regarded Kramer as his idol). "I got a lawyer as soon as I got out of prison," says Kramer. "And I had a $12,000 royalty check in a week!"

Royalties from the MCs catalogue are now bound to pick up with the new CD re-issues on Rhino. *Back In The USA* and *High And Low* are now available ( *Kick Out the Jams* is still an Electra property, Kramer admitted being amused by their accounting methods. "They sent me a statement saying that they've sold exactly 15,000 CDs in Europe. Pretty round number, eh? I don't know if they're robbing me, or just moving the goalposts a little!). Both of the Rhino CDs are lovingly annotated by fellow Detrider Dave Marsh, and finally the Nirvana generation will hear the MCs' wizardry.

After the MCs broke up, Kramer joined Was Not Was for a tour or two, as well as Gang War, a band with the late Johnny Thunders ("It's not cool to speak ill of the dead, but he was a bad guy, let me tell you.") He finally got around to fronting his own combo, Wayne Kramer's Air Raid, but once again it fell short. "We had this booking agent/manager who'd send me to the middle of nowhere to fill dates that were meaningless just so he could get his commissions. Not conducive to being a recording artist at all."

Finally Kramer gave in and got his first day job, carpentry. "Every sculptor, every painter, every poet in New York has a day job, so I figured, why not me," Kramer muses. "And my music got to be more focused, because I wasn't chasing club owners around begging for gigs. I could concentrate, because my bills were paid!"

Kramer and fellow curmudgeon Mick Farren scored an off-Broadway musical called *The Last Words Of Dutch Schultz*, which was based on the dying utterances of the prohibition-era hoodlum. "I didn't have three-and-a-half mil to put it on Broadway," laughs Kramer. He has since relocated to Nashville via Key West.

His new project is Death Tongue, a noise/rock indie on Progressvie Records that owes as much to Pharnah Sanders as it does to any modern rock act. Beats the crap outta Sonic Youth, although Kramer did produce a batch of underground New York "neighborhood anarchists" like G.G. Allin. New "alternative" doesn't impress him. "I don't understand it, it's too jangly, and nothing new," says the guitarist. Perhaps the kids could take a lesson or two from the MCs. After (lead singer) Rob Tynor passed away last year, the guys and I reconvened and did a four-night stand in his honor in Detroit. Man, has that city eroded! Anyway, we were doing our thing, and as I looked out in the audience, I could see all of these old faces from our days at the Grande Ballroom, as well as kids who were totally blown away. That's the greatest feeling in the world!"

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**Platinum Development**

Chrysalis/EMIRG group Arrested Development received platinum records for their debut album *Three Years, Five Months And Two Days In The Life Of...*. Seen backstage at Radio City Music Hall recently congratulating the group are (l-r): Glynnce Coleman, EMI vp urban promotion; Daniel Glass, EMI exec. vp/gm; Judy McGrath, MTV creative director; Bart Phillips and Michael Mauldin, Entertainment Resources Int.; front, Russa Don, Eshe, Dionne Farris, Speech and Headliner of the group; Philip Calloway, ERI; Taree of the group; and Charles Koppelman, CEO of EMIRG.

**Yes, It's ELP!**

Emerson, Lake & Palmer performed before a sold-out audience in L.A. recently, marking the group's first concert together in that city in 15 years. The concert was part of their successful U.S. tour in support of their *Victory*/PLG release, *Black Moon*. Celebrating with the group backstage at the Universal Amphitheatre were members of Yes, among others. Pictured (l-r) are: Keith Emerson; Phil Carson, president of Victory Music; Trevor Rabin and Alan White (both of Yes and newly signed to Victory); and Greg Lake.

**Goody Goody For Crawford**

Atlantic recording artist Michael Crawford recently made an SRO in-store appearance at Sam Goody's flagship store in New York City's Rockefeller Center, where he signed autographs for over 700 fans. Hundreds were turned away as the singer/actor, who originated the role of the Phantom on Broadway, returned to his old haunts while enjoying his latest triumph as a recording star. His Atlantic debut LP, *Michael Crawford Performs Andew Lloyd Webber*, is nearing the RIAA gold mark.
RIAA: Midyear Sales Up 11.33%

By M.R. Martinez

A NEARLY 70 PERCENT increase in CD singles sales, an almost 20 percent increase in CD album tallies and a remarkable 31 percent jump in vinyl singles sales contributed to an 11.3 percent overall increase in pre-recorded music dollar sales through the midyear 1992, according to figures just released by the Recording Industry Assn. of America. Conversely, the vinyl LP continued its spiral downward, dropping nearly 43 percent. Cassette album dollar sales also dropped off about a third of a percent. "This year's substantial CD performance has more than offset any loss due to cassette slippage," commented RIAA president Peter Berman.

Berman also said that despite the figures, compiled by the RIAA's market research committee and KPMG Peat Marwick, only representing the RIAA's industry shipments and not actual sales, "Unlike this period last year when our dollar value remained steady and unit shipments were more significant growth for both units and dollars for early 1992." With the total dollar value rising 11.33 percent to $3.86 billion, total unit shipments for the first six months 1992 also rose 6.9 percent to 402.31 million units.

CD unit shipments and dollar values for the first time outpaced cassette tallies. Unit shipments for CDs were 181.6 million, compared to 164.6 million for cassettes. Dollar value for CDs was $2.2 billion, compared to $1.3 billion for cassettes. CD single unit sales rose 57.3 percent to 37.5 million and accounted for $131.8 million dollars in sales. The RIAA says the continued penetration of CD hardware in the home and the growing sales of portable units are partly the cause of the pre-recorded music increase. The RIAA, citing figures from the Electronic Industries Assn., said that 45 cents of every dollar spent on audio equipment is on CDs. The EIA projects a 37 percent penetration figure for CD players in the home, but the RIAA contends that when portable and car units are added the figure would increase. Sales of portable units total more than 3.6 million units through July of 1992, a 79.4 percent increase over the same period in the previous year.

While cassette sales declined in both unit and dollar sales, the cassette single unit tallies were up 11.7 percent to 37.5 million, while dollar values rose 21.4 percent to $131.8 million. Although disc singles unit sales were off three percent, dropping to 11 million, dollar sales were up nearly $41 million, a whopping increase of 31 percent. LPs dropped in unit sales to 1.41 million, a decline of 32.5 percent.

Dollar value for the configuration slide even further, a total of 42.78 percent for a total of $7.1 million. Music video unit tallies for the period also dropped, a total of 30.7 percent to $2.3 million, while dollar sales were down 10 percent to $54 million. But for Berman, the positives and the bottom line on the sale of all configurations far outweighed any negative trends. "No matter how you slice it," he said, "our 1992 midyear dollar numbers show solid growth, even compared to years prior to the Gulf War."
Let's break down the text into its components for a clearer understanding:

### Reviews

**Big Bub:** *Comin' At Cha (EastWest 7 92180-2)*
Producers: Down Low Prods. and others.

Big Bub has a big-time voice. And while he shows pop on the bubbin' tracks from this 11-song collection, he really shines when he's being the cool croonin' smoothie, laying the law with the ladies. The middlefirst single from this album—"I Don't Mind"—is backed by ballads such as "Tellin' Mama," "Work Out," "Take Me Home," and "24/7 Good Lovin'." Tracks like "Talkin' Dirty" and "Touch Me" combine glistening pop hop production with rap. A variety of radio formats should pick up on one or more tracks from this album.

**Immature:** *On Our Worst Behavior (Virgin 86454)*
Producers: Various.

This is "New Jack Funk" for little men and women. The trio of young vocalists--Marques Houston (Baton), Don Fernando Santos (Half Pint) and Jerome Jones (Romeo) tell stories about young girls wearing Georgio perfume, chasing girls with "big boots" and urging them to be their "Toney Dey." Lead Vocalist batman's voice sounds like an adolescent's, especially on ballads like "Be My Girl," although you can see a future in his frontin' vocal group. But it's the throbbin' funk on tracks like "Smokin'" and "I'll Be There," "Let Me Gimme Immm Immm Immm" and the first single, "Tear It Up" (which was featured on the soundtrack from Bebe's Kids) that will have an immediate impact.

**Ske Saothers:** *Teach You There (RCA/BMG 07863 66066-2)*
Producers: Various.

In this age of hip hop and funky mutations of soul, Bruce Saunders' debut recording owes as much to the vocal traditions of soul as it does to the more street-hardened incarnations advanced by his generation. The 21-year-old singer/songwriter excels as a heartfelt crooner, especially on slow-jams and midtempo ballads such as "Love Stays On My Mind," "Touch You There" (the first single) and "Be Strong." Smart production under the guidance of the Hush Productions crew could ensure that this nine-song package will help it cross over.

**Shakin' Snakes:** *Shakin' Snakes (Dr. Plum)'s Big Music DPCD 444)*
Producers: Baby Lee and Indiana Slim.

The blues is a strange, if not simple, beast. But nothing will quite prepare you for Shakin' Snakes, featuring slide guitarist T.T. Fingers (picted). The playing on this 14-song collection is enthusiastic if not completely polished, and complex, and smooth enough to include music by Willie Dixon ("Down In The Bottom") and Johnny "Guitar" Watson ("I'm Cuttin' In On You"). The original material lacks the same verve or dimension of the cover tunes.

### Top 75 R&B Albums

**Boomerang (Original Motion Picture Soundtrack) (Lafface/Columbia 2006)**
Various Artists 1 12

**Funky Divas (EastWest/Acro 7912-2)**
En Vogue 2 27

**Bobby (MCA 10417)**
Bobby Brown 3 4

**The Pussycat Posse (Mercury 84342)**
Posse 4 25

**Unfinished M-TV (Columbia 62753)**
Mariah Carey 5 16

**In the 90's (Jive 41469)**
R. Kelly & Public Announcement 6 35

**Back To Front (Motown 6236)**
Lionel Richie 7 40

**The TLC Tip (Lafface/Columbia 48710)**
TLC 8 37

**Forever My Lady (Motown/Columbia 10158)**
Jodeci 9 69

**Dangerous (Epic 4541)**
Michael Jackson 10 44

**3 Years 5 Months & 2 Days in the Life Of** (Chrysalis 21629)
Penfield Development 11 24

**Comfort Zone (Wing/Interscope 84532)**
Vanessa Williams 12 30

**F.U.-Don't Take It Personal (Jive 41447)**
Fu Schnick Schnack 13 27

**Spice I (Jive 41448)**
Spice 14 12

**T.V.I.N. (Qwest/Warner Bros. 26291)**
Tevin Campbell 16 45

**The Woman I Am (Warner Bros. 25296)**
Chaka Khan 15 23

**Xodus (Polydor 13225)**
XClan 17 15

**Money (Original Motion Picture Soundtrack) (Perspective/Atlantic 4004)**
Various Artists 19 12

**Keep It Comin' (Elektra 61216)**
Keith Sweat 18 53

**Meant To Be Mint (Perspective/4004)**
Mint Condition 20 37

**Inner Child (Motown 36130)**
Shanice 21 46

**Don't Stop The Technique (Motown 47402)**
MC Hammer 23 13

**Private Line (EastWest 91777)**
Gerald Levert 22 50

**What's The Up (UpTop 10681)**
Mary J. Blige 29 7

**Mack Daddy (Del American 26795)**
Sir Mix-A-Lo 28 33

**Deee & La (Atlantic 91987)**
LaBellE 40 43

**Cooleyhighharmony (Motown 6320)**
Boys II Men 72 26

**House Of Pain (Tommy Boy 1095)**
Houses Of Pain 37 33

**Radio Fusion (Virgin 61865)**
Boy's Club 24 25

**The Power Of Love (Epic 46789)**
Luther Vandross 40 74

**Diamonds And Pearls (Paradyx/Warner Bros. 25379)**
Prince 49 39

**Lovers Lane (Motown 6342)**
M.C.Brians 38 26

**Business Never Personal (R&B 62884)**
2nd II None 41 49

**Real Love (Arista 18679)**
Lisa Staples 42 46

**Here I Go Again (Atlantic 82529)**
Glen Jones 42 32

**Volume III Just Right (Virgin 79777)**
Soul II Soul 45 15

**Act Like You Know (First Priority/Atlantic 7101)**
MC Lyte 48 53

**Got 'T'M On My Mind (Luke Records 91830)**
Luke 47 33

**Check Your Head (Capitol 998398)**
Beastie Boys 49 22

**Da Lench Mob Debut (Ruffhouse/Columbia 67633)**
Da Lench Mob Debut 53 14

**Heaven And Earth (Capitol 26499)**
Al Jarreau 52 13

**In Love With You (Pendulum 61237)**
Melisa Morgan 51 22

**Jealousy (Columbia 5381)**
Siedah Garrett 56 40

**Never Again (R&B 62884)**
R&B 62884 6 3

**Apocalypse 91...The Enemy Strikes Back (Def Columbia 47374)**
Public Enemy 67 52

**Way 2 Funky (Proline 1430)**
Dj Quik 60 3

**Boomerang And The Showdown (Motown/Columbia 10158)**
Various Artists 54 23

**Nice 'N Wild (Atlantic 4004)**
Chubbie Boodie Debut 54 23

**Mr. Scarface Is Back (Priority 57167)**
Scarface 70 50

**Jouney (Columbia 84829)**
Gang Starr 92 20

**Back To The Hotel (Proline 1427)**
N.Dean 64 53

**Men At Large (Atco/EastWest 82159)**
Men At Large 63 15

**Unforgettable (Elektra 61049)**
Natalie Cole 65 52

**Never Again (R&B 62884)**
R&B 62884 60 40

**Soul II Soul (Atlantic 91987)**
LaBellE 68 40

**Public Enemy (Columbia 47374)**
Public Enemy 71 23

**I'm Cuttin' In On You**
Wirh guitar playing by T.T. Fingers

**Down In The Bottom**
Wirh guitar playing by Willie Dixon

**I'm Cuttin' In On You**
Wirh guitar playing by T.T. Fingers

**I'm Cuttin' In On You**
Wirh guitar playing by T.T. Fingers

**I'm Cuttin' In On You**
Wirh guitar playing by T.T. Fingers
<table>
<thead>
<tr>
<th>Top 100 R&amp;B Singles</th>
<th>October 17, 1992</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1 Single:</strong> R. Kelly</td>
<td><strong>To Watch:</strong> TLC #37</td>
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**Cash Box Charts**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 SLOW DANCE</td>
<td>Jive 42000</td>
<td>11</td>
</tr>
<tr>
<td>2 I COULD USE A LITTLE LOVE (RIGHT NOW)</td>
<td>R. Kelly &amp; Public Announcement</td>
<td>3</td>
</tr>
<tr>
<td>3 HUMPIN' AROUND</td>
<td>MCA 3434</td>
<td>2</td>
</tr>
<tr>
<td>4 THE WAY LOVE GOES</td>
<td>Mercury 866782</td>
<td>4</td>
</tr>
<tr>
<td>5 YOU CAN MAKE THE STORY RIGHT</td>
<td>Warner Bros. 1887</td>
<td>5</td>
</tr>
<tr>
<td>6 SHE'S PLAYING HARD TO GET</td>
<td>Jive 4067</td>
<td>8</td>
</tr>
<tr>
<td>7 MONEY CAN'T BUY YOU LOVE</td>
<td>DQE 1113</td>
<td>6</td>
</tr>
<tr>
<td>8 END OF THE ROAD</td>
<td>Motown 374031</td>
<td>7</td>
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<tr>
<td>9 JAM</td>
<td>Eps 74333</td>
<td>9</td>
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<tr>
<td>10 UPTOWN ANTHEM</td>
<td>Tommy Boy 519</td>
<td>10</td>
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<tr>
<td>11 REAL LOVE</td>
<td>Uptown-MCA 93901</td>
<td>1</td>
</tr>
<tr>
<td>12 GIVE U MY HEART</td>
<td>LaFace 2-4026</td>
<td>11</td>
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<tr>
<td>13 YOU KNOW WHAT I LIKE</td>
<td>Warner Bros. 18901</td>
<td>12</td>
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<tr>
<td>14 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)</td>
<td>Atlantic 8754</td>
<td>14</td>
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<tr>
<td>15 JUST MY LUCK</td>
<td>Columbia 74171</td>
<td>15</td>
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<tr>
<td>16 SOMEBODY'S BEEN SLEEPIN' IN MY BED</td>
<td>Capitol 44825</td>
<td>16</td>
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<tr>
<td>17 THE DOO-DOO SONG</td>
<td>Warner Bros. 18930</td>
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<tr>
<td>18 CROSSOVER</td>
<td>RAL 74173</td>
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<tr>
<td>19 THEY REMINISCINE OVER YOU (T.R.O.Y.)</td>
<td>Elektra 64723</td>
<td>19</td>
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<tr>
<td>20 SWEET NOVEMBER</td>
<td>Atlantic 87445</td>
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<tr>
<td>21 MR. LOVERMAN (From Deep Cover)</td>
<td>Elektra 74627</td>
<td>21</td>
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<tr>
<td>22 KICKIN' IT</td>
<td>Virgin 12594</td>
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<td>23 MIC CHECKA</td>
<td>Aco/Atlantic 96119</td>
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<td>24 BRAINSTORMING</td>
<td>Motown 2170</td>
<td>24</td>
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<tr>
<td>25 USE ME</td>
<td>Aco/Atlantic 64256</td>
<td>25</td>
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<tr>
<td>26 KEEP ON WALKIN'</td>
<td>A&amp;M 1598</td>
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<td>27 RIGHT NOW</td>
<td>Warner Bros. 18918</td>
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<tr>
<td>28 JUMP AROUND</td>
<td>Tommy Boy 538</td>
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<tr>
<td>29 PEOPLE EVERYDAY</td>
<td>Chrysalis 50397</td>
<td>29</td>
</tr>
<tr>
<td>30 GIVING HIM SOMETHING HE CAN FEEL</td>
<td>Aco/Atlantic 96590</td>
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**Additional Songs**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>50 DO UNTO ME (Warner Bros. 10007)</td>
<td>Karyn White</td>
<td>50</td>
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<tr>
<td>51 INSIDE THAT I CRIED (A&amp;M 9099)</td>
<td>CeCe Peniston</td>
<td>51</td>
</tr>
<tr>
<td>52 WARM IT UP</td>
<td>Ruffhouse 74346</td>
<td>52</td>
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<tr>
<td>53 DON'T SWEAT THE TECHNIQUE</td>
<td>MCA 64418</td>
<td>53</td>
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<tr>
<td>54 NO PLACE LIKE LOVE</td>
<td>Pendulum 64756</td>
<td>54</td>
</tr>
<tr>
<td>55 HONEY LOVE</td>
<td>Jive 42001</td>
<td>55</td>
</tr>
<tr>
<td>56 GAMES</td>
<td>Atlantic 87748</td>
<td>56</td>
</tr>
<tr>
<td>57 DO IT TO ME</td>
<td>Motown 2160</td>
<td>57</td>
</tr>
<tr>
<td>58 IT ALL BEGINS WITH YOU</td>
<td>MCA 54396</td>
<td>58</td>
</tr>
<tr>
<td>59 I'LL DIE WITHOUT YOU</td>
<td>(Cash Street) 24234</td>
<td>59</td>
</tr>
<tr>
<td>60 LET'S GET CLOSER</td>
<td>R&amp;B 19830</td>
<td>60</td>
</tr>
<tr>
<td>61 I MISS YOU</td>
<td>Columbia 74319</td>
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<td>62 YEAH, YEAH, YEAH!</td>
<td>Zoo 14061</td>
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<td>63 ONE NITE STAND</td>
<td>Uptown 54445</td>
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<td>64 MUST BE REAL LOVE</td>
<td>Tabu/A&amp;M 701</td>
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<td>65 ALL ABOUT HER</td>
<td>Aco/Atlantic 98555</td>
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<td>66 WELCOME TO THE GHETTO</td>
<td>Pendulum 64728</td>
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<td>67 BABY BABY BABY</td>
<td>Arista/Laface 4-1282</td>
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<td>68 BREAKDOWN</td>
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<td>69 DREAM COME TRUE</td>
<td>Delicious 80546</td>
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<td>70 ALL OF MY LOVE</td>
<td>Epic 74302</td>
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<td>71 STILL IN LOVE WITH YOU</td>
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<td>Arista/Laface 622961</td>
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<td>(Motown) 44866</td>
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<td>74 JUST FOR TONIGHT</td>
<td>Virgin 96558</td>
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<td>75 DID YOU PRAY TODAY</td>
<td>Giant/Reprise 18671</td>
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<td>76 LET'S GET NAKED</td>
<td>LaFace 2-4014</td>
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<td>77 AIN'T NOBODY LIKE YOU</td>
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<td>83 I'LL BE THERE</td>
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<td>84 I GOT A THANG 4 YA</td>
<td>Perspective 0088</td>
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<td>90 QUICKIE</td>
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<td>91 WISHING ON A STAR</td>
<td>Epic 74343</td>
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<td>92 1-4-ALL-4-1 (Bu 10217)</td>
<td>East Coast Family 92</td>
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<td>93 WOULD I LIE TO YOU</td>
<td>Capitol 44809</td>
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<td>94 WHY ME BABY</td>
<td>Elektra 64777</td>
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<td>95 I ADORE MI AMORE</td>
<td>(EMI) 50395</td>
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<td>96 YOU REMIND ME (From Strictly Business)</td>
<td>Uptown 54325</td>
<td>96</td>
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<td>97 THE BEST THINGS IN LIFE ARE FREE</td>
<td>A&amp;M 2848100</td>
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<td>98 IN THE CLOSET</td>
<td>Epic 42307</td>
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<td>99 THEY WANT EFX</td>
<td>Aco/Atlantic 4-92900</td>
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<td>100 HOW ABOUT TONIGHT</td>
<td>(MCA/Arista 1-2420)</td>
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THE RHyme

By M.R. Martinez

STRIPPED DOWN: "I've been wearing Calvin Klein underwear for years, and now to work with him is an honor," says rapper Marky Mark, who will be seen in ads for the famous designer's men's underwear. "The best part is that Calvin's hooked me up with free underwear for the rest of my life." Photographed by fashion lensman Herb Ritt, Marky will be seen in ads modeling the briefs, tees and jeans. The ads have shown up in W, Rolling Stone, New Yorker and New York magazine. Other monthly pubs that cater to the youthful readers that Marky presumably appeals to will carry the ads starting in November. That same month, television spots will feature the rapper, who just dropped his You Gotta Believe album for Interscope Records. His debut album, Music For The People, was platinum plus.

Former Fat Boy Prince Markie Dee and his new group the Soul Convention, who just dropped the album Free, came through on a float in Harlem, N.Y. during the 24th Annual African-American Day parade where nearly a million spectators were treated to selections from his new Sony Music entertainment collection.

REVIEWS


There's nothing pop-oriented about Daddy Freddy, but this has to be one of the most accessible dancehall you'll find on a major label right now. Unlike his crumbly homey Shabba Rank, Daddy Freddy is more of the gangsta style than lover style. Tunes like "Respect Due," "Kill Dem Freddy," "Murder Style" and the title track are grittier than most party-time dancehall finding its way to the mainstream label pipeline. The 15-track collection was executive produced by Chrysalis A&R man Duff Marlowe and Buzz Tone Entertainment. This is deep dancehall for the uninhibited.


Minimalist art is not a cliche when it comes to rap. And on this album there's more groove accomplished with less on this from this Miami-based rapper. It's a hybrid of old-fashioned scratch and dub tracks mixed over an array of various gut-bucket soul riffs. The standout musically is the out-and-out sampling of the Motown hit "I'll Be There." Lyrics on the 15-track package lean toward the sex, drugs and kickin' ass variety. The one exception might be "Miami Da Bottom," a recitation of pain in Liberty City.
**TOP 30 VIDEO RENTALS**

**FILM/VIDEO**

**CASH BOX • OCTOBER 17, 1992**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>FRIED GREEN TOMATOES</td>
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<td>2</td>
<td>FINAL ANALYSIS</td>
<td>(Warner Home Video)</td>
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<td>3</td>
<td>WHITE MEN CAN'T JUMP</td>
<td>(Fox Video)</td>
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<td>4</td>
<td>MEDICINE MAN</td>
<td>(Buena Vista)</td>
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<td>5</td>
<td>LAWNMOWER MAN</td>
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<td>6</td>
<td>WHITE SANDS</td>
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<td>MY COUSIN VINNY</td>
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<td>8</td>
<td>WAYNES WORLD</td>
<td>(Paramount)</td>
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<td>PRINCE OF TIDES</td>
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<td>STRAIGHT TALK</td>
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<td>14</td>
<td>MEMOIRS OF AN INVISIBLE MAN</td>
<td>(Warner)</td>
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<td>15</td>
<td>THE HAND THAT ROCKS THE CRADLE</td>
<td>(Hollywood)</td>
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<td>MISSISSIPPI MASALA</td>
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<td>SPLIT SECOND</td>
<td>(MGM/UA)</td>
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<td>18</td>
<td>ERNEST SCARED STUPID</td>
<td>(Disney)</td>
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<td>19</td>
<td>THE POWER OF ONE</td>
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<td>20</td>
<td>IRON EAGLE III: ACES</td>
<td>(Columbia TriStar)</td>
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<td>THE RESCUERS</td>
<td>(Walt Disney Home Video)</td>
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<td>FERN GULLY</td>
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<td>ONCE UPON A CRIME</td>
<td>(MGM/UA Home Video)</td>
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<td>26</td>
<td>LEAVING NORMAL</td>
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<td>27</td>
<td>CRSS CROSS</td>
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<td>28</td>
<td>HOOK</td>
<td>(Columbia TriStar)</td>
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<td>29</td>
<td>GRAND CANYON</td>
<td>(Fox Video)</td>
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<tr>
<td>30</td>
<td>THE PLAYBOYS</td>
<td>( HBO)</td>
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**VID BIZ**

By John Goff

Ed Sullivan (left) and Bing Crosby on Christmas oldie video

**DECK THE HALLS WITH BOWERS OF VID GIFTS:** No matter that it's still hot enough to work up a sweat just by stepping out a door, that turkeys—however slow-witted they may be—haven't farted a hint that winter's on the way. The gift-candy companies haven't gotten their Trick-or-Treat licks in yet (who do you suppose will be first to costume up as Santa Claus for Halloween?), the Christmas gift push is on. And for those of you who like to give your gift purchasing a head start so you can sit around the tree sipping egg nog—and perhaps contemplate the upcoming July 4 BBQ—while the short-sighted push and curse the crowds to make the December deadline, there's some good stuff breaking out beginning this week.

Paramount Home Video's making an offer you can't refuse, especially if you're a Godfather devotee. Director Francis Ford Coppola, collaborating with film editor Joe Dante, has interwoven three films into a nine-hour-and-43-minute set titled *The Godfather Trilogy 1970-1980*. Marketing's added a delicate two-ber-bow book-style case to house the six videocassettes, five of which is the movie, sixth is *The Godfather Family: A Look Inside* which is a 73-minute behind-the-scenes gander at the making of the movies. Latter includes rare footage from Coppola's vault, screen tests, rehearsal, and candid recollections from the stars. Package also contains a 28-page booklet of photos and archival materials from the studio's private library which includes a page from novelist/screenwriter Mario Puzo's novel with Coppola's notations discussing the words into visual elements, page from an early draft of *Godfather Part II* with Puzo's comments, storyboard sketches with corresponding color Compo's original hand-written outline for *Part III*. That's the Trilogy, for $199.95. Also offered is a Godfather boxed gift set containing only the three individual films priced at $88.95... PitVU's got packages for space buffs, classic comedy, romance and western lovers also: Boxed gift set of four episodes of *Star Trek: The Next Generation*, a three-set Dean Martin and Jerry Lewis collection, *My Friend Irma*, Scared Stiff, and Jumping Jacks; Audrey Hepburn 3-box, Breakfast at Tiffany's, Sabrina and *Roman Holiday*, and loads of firepower with *Shane*, *Gunfight At The O.K. Corral* and *The Man Who Shot Liberty Valance*. That's enough to carry you into 1994.

And what would Christmas be without Crosby? He's repped on new release *A Christmas Carol: From the Ed Sullivan Show* with perennial "White Christmas" along with Johnny Mathis, Connie Francis, Diana Ross and The Supremes, Alvin and the Chipmunks, George Carlin and The Muppet Reindeer out of Bmg/Ua. Home Video's loaded up with collector's edition gift sets showcasing Spencer Tracy, Katharine Hepburn, Laurence & Judy, George Wayne, Greta Garbo and Andy Garland, Elizabeth Taylor, Elvis Presley, John Wayne, Clint Eastwood and compilation pack from Columbia Tristar Home Video's comin' at ya with a trio of Special Edition Gift Sets: *Ghostbusters I & II*, *The Karate Kid I, II & III* and a Streisand package, *Funny Girl* and *Funny Lady*, CTV's also got a bead drawn on the Christmas at market—those you can bring out every holiday season with Christmas episodes of the Bewitched and Hazel series and a pair from the Burns And Allen Show as well as *Christmas At The Movies*, a look at how Christmas has been portrayed in film over 80 years. Varying degrees of animation and live-action highlight other offerings: The Snowman, Rich Little's Christmas Carol, Prancer and cult classic Santa Claus Conquers The Martians.

Warner Home Video's covers Thanksgiving with *A Day For Thanks On Walton's Mountain* and Christmas with *Roots: The Gift*, both made-for-television projects originally.

Dan Quayle might have made a boo-boo giving Murphy Brown's tot a tacky stuffed elephant as a present for being born but he could get back in her good graces with a more practical Christmas present (if he still has a job and can afford $19.98 by then) from this video from A*Vision Entertainment: *It's Petty Time*, produced by Learning Through Entertainment, makes Home vid's approved and accredited by Duke University Med Center and makes toilet training fun with tunes when *The Lion Room*, *Super Duper Poofer*. It's recommended for ages 2-6 but TV kids always grow fast.

And that's just a samplin'.

**TOP 10 MUSICVIDEOS**

**CASH BOX • OCTOBER 17, 1992**

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<tr>
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<th>Title</th>
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<td>ERIC CLAPTON: UNPLUGGED</td>
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<td>2</td>
<td>BILLY RAY CYRUS (PolyGram Video $12.95)</td>
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<td>3</td>
<td>THIS IS GARTH BROOKS</td>
<td>(Liberty Home Video)</td>
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<td>4</td>
<td>ELTON JOHN: LIVE</td>
<td>(<em>A'Vision $24.98</em>)</td>
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<td>KISS: X-TREME CLOSE UP</td>
<td>(PolyGram $19.95)</td>
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<td>PRINCE AND THE N.P.G.: SEXY MF</td>
<td>(Warner Reprise Home Video)</td>
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<td>EN VOGUE: FUNKY DIVAS</td>
<td>(<em>A'Vision $19.98</em>)</td>
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<td>8</td>
<td>PUBLIC ENEMY: ENEMY STRIKES...LIVE</td>
<td>(Sony $15.98)</td>
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<td>9</td>
<td>BOB MARLEY: TIME WILL TELL</td>
<td>(PolyGram $19.98)</td>
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<td>10</td>
<td>THE CURE: PLAY OUT</td>
<td>(<em>To Run $19.98</em>)</td>
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Boomerang Comes Back Around

By Milt Petty

Malcolm X (Denzel Washington) addresses an audience of Harlem residents outside Apollo Theater in Malcolm X.

**BOYII MEN'S BALLAD** "End Of The Road" from Paramount's Eddie Murphy film Boomerang is becoming one of the hottest soundtrack songs in film history. Not coincidentally, the soundtrack album and its hit single is giving Boomerang legs that will likely keep growing right through its peak video rental days.

The number one pop single on most singles charts for nine weeks, "End Of The Road" has matched the longevity of the previous record holder, Lionel Richie and Diana Ross' "Endless Love," the title track from that early '80s film. The "End Of The Road" single has thus surpassed the staying power of singles from previous Paramount hits such as Saturday Night Fever's "Staying Alive" and hit songs from Grease, Flashdance and Top Gun.

Another week's stay at number one and "End Of The Road" becomes the longest running number one single since Elvis Presley's "Don't Be Cruel" and "Hound Dog" way back in 1956, both of which lasted 11 weeks at number one.

The Boomerang album itself, on LaFace (Babyface and L.A. Reid's label) and distributed by Arista, has been certified platinum and had a long stay at number one on the Cash Box soundtrack album chart, before being toppled by Singles last week.

Paramount is crowing about additional soundtrack product emanating from its recent films: David Bowie's "Real Cool World" from Cool World has made its mark on the dance charts, as has "Tear It Up," from Bebe's Kids on the R&B charts.

A Malcolm X soundtrack on Qwest Records will include two tracks recorded specifically for the film, Aretha Franklin's version of Donny Hathaway's "Somewhere We'll All Be Free," produced by Arif Mardin, and Arrested Development's "Revolution." The soundtrack is due November 17, the film November 20.


Maybe if Malcolm X had lived out his three-score-and-ten Warner's South Central wouldn't have had to be made. Executive produced by Oliver Stone, directed and written by Steve Anderson (San Francisco Festival winner for Hearts Of Stone) and based on Donald Bakeo's book Crips, South Central is a film about a resident of South Central Los Angeles and his efforts to keep his 10-year-old son (Jimmie, played by Beau Bridges discovery Christian Coleman) from entering into the gang life that was a part of his own past before he saw the light while in prison for a second time.

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South Central stars Glenn Plummer (the phenom pitcher in Pastime, a sleeper of a baseball movie that is currently playing the Disney Channel) and Carl Lumbly as Ali, a wizened convict who befriends Plummer while he is in prison.

Music for South Central was composed by Tim Trumpman, while Budd Carr is the executive music producer for the soundtrack album on Hollywood Basic.

Songs included in the movie are a mixture of recent hits and '80s material including Cameo's "Flirt," Hotwater's "The Groove Line," Marvin Gaye's "Sexual Healing," One Way's "Cutie Pie," Lakeside's "Fantastic Voyage" and Slavic's "Just A Touch Of Love."

Gary Chang contributes a typically tense suspense/action score for Warner Bros.'s Steven Seagal thriller Under Siege. Seagal stars as a soldier/cook with a background as a Navy SEAL whose imminent retirement plans are interrupted when he must face combat one last time. He is pitted against villain military specialists played by Tommy Lee Jones and Gary Busey, who in this plot have hijacked the ship and stolen its nuclear arsenal. Chang, who stepped outside the genre to score The Breakfast Club, knows how to keep you on the edge of your seat.

Check the tasty contribution by a cappella group The Bob's in Miramax's Breaking The Rules, a likeable on-the-road picture starring C. Thomas Howell, Jason Bateman and Annie Potts.
TOP 200 POP ALBUM CHART INDEX

1. Michael Jackson, "Off the Wall" (Capitol 10530) (#1)
2. The Isley Brothers, "Get on the Good Foot" (Capitol 10531) (#2)
3. Paul McCartney, "Wings Over America" (Epic 62004) (#3)
4. Elton John, "Caribou" (Capitol 10534) (#4)
5. The Rolling Stones, "Goats Head Soup" (Rolling Stones Productions 10535) (#5)
6. Lou Reed, "New York" (Columbia 10536) (#6)
7. Fleetwood Mac, "Tusk" (Warner Bros. 62008) (#7)
8. Eagles, "Hotel California" (Asylum 62009) (#8)
9. Led Zeppelin, "Houses of the Holy" (Atlantic 62010) (#9)
10. The Bee Gees, "Saturday Night Fever" (United Artists 62011) (#10)

#1 Album: Garth Brooks

#1 Hit: "The Chase" (Liberty 97472)

#1 Unplugged: (Reprise 45204)

#1 Ten: (Epic 47567/P)

#1 Some Gave All: (Mercury 51035/P)

#1 Beyond the Season: (Liberty 97472)

#1 Singles: (Epic 52476)

#1 Broken: (Interscope 92213)

#1 Dirt: (Columbia 52475)

#1 Sister to Every Story: (A&M 31466)

#1 What's the 411?: (Uptown 66110/MCA)

#1 Bobby: (MCA 19471)

#1 Totally Kicked Out: (Ruffhouse/Columbia 67100/P)

#1 Greatest Misses: (Del-Jam 53014/Chow)

#1 No Pennies: (Liberty 8936/P)

#1 Funky Divas: (Atco EastWest 79 2121-2/P)

#1 Boomerang: (Face2Face 20600/Soundtrack)

#1 Roping the Wind: (Liberty 96330/P)

#1 Blood Sugar Sex Magik: (Warner Bros. 26681/P)

#1 Arrested Development: #7

#1 I Still Believe In You: (MCA 10630)

#1 Temple of the Dog: #1

#1 Am I Not Your Girl?: (Crispy 21892)

#1 3 Years 5 Months & 2 Days in the Life: (Crispy 21905)

#1 Red Hot Chili Peppers: #1

#1 The One: (MCA 10614)

#1 Elton John: #12

#1 Temple of the Dog: #15

#1 Sinead O'Connor: #28

#1 2 Years 5 Months & 2 Days in the Life...: (Crispy 21905)

#1 Videotape: #1

#1 Use Your Illusion: #1

#1 Guns N' Roses: #35

#1 Acapulco Baby: (Island 50347/P)

#1 T-R-O-U-B-L-E.: (Warner Bros. 49548)

#1 Pocket Full of Kryptonite: (Epic 47567/P)

#1 Spin Doctors: #37

#1 Pure Country (MCA 10515)

#1 George Strait: #92

#1 Garth Brooks: (Liberty 90879/P)

#1 Garth Brooks: (Liberty 90879/P)

#1 Our Time in Eden: (Epic 61835)

#1 10,000 Maniacs: #15

#1 Greatest Hits, Vol. 1: (Warner Bros. 45044)

#1 Randy Travis: #15

#1 Seminole Wind: (BNA 10826)

#1 Johnny Anderson: #30

#1 Moodsw & Moments: (Curb 77556)

#1 Waynet Newton: #43

#1 Heart想要的: (Starday 26595)

#1 In This Life: (Epic 88687)

#1 Here Comes Trouble: (Atlantic 73644/P)

#1 Can't We Dance?: (Atlantic 73644/P)

#1 Diva: (Arista 18705/VG)

#1 Best of...: (Warner Bros./Sire)

#1 Patty Smyth: (Arista 10689)

#1 Sly & the Family Stone: (Arista 10689)

#1 Heart in the Armor: (MCA 10641)

#1 Trisha Yearwood: #77

#1 Perfectly Frank: (Columbia 32086)

#1 Angel Dust: (Slash 26874)

#1 Unforgettable: (Elektra 61019/P)

#1 Back to Front: (Motown 63350)

#1 Mad Mad World: (Capitol 97273)

#1 Long Necks and Short Stories: (MCA 10530)

#1 Dangerous: (Epic 4500/P)

#1 Uptown: (Elektra 61272)

#1 Time for Love: (Capitol 9839)

#1 I Was Warned: (Mercury 1940/P)

#1 Keep It Goin' On: (Elektra 61274)

#1 Heart in Motion: (A&M 15231/P)

#1 Luck of the Draw: (Capitol 9614/P)

#1 Wayne's World: (Warner Bros. 26805/P)

#1 Rites of Passage: (Epic 48869)

#1 The Immaculate Collection: (Sire/Warner Bros. 26440/P)

#1 Madonna: #79

#1 Baddest of the Bad: (EM 47175)

#1 No More Tears: (Epic 4679/P)

#1 Badmotorfinger: (A&M 37340)

#1 Femme Fatale: (Capitol 24526/Reprise)

#1 Tongues & Tails: (Columbia 56797)

#1 Ali Baba & The Forty Thieves: (MCA 61386)

#1 C.M.B.: (Capitol 42482/P)

#1 Check Your Head: (Capitol 96930/P)

#1 Little Earthquakes: (Atlantic 83208)

#1 Cooleyhighharmony: (Motown 52030/P)

#1 Shake Your Maker: (Def American 42470/P)

#1 The Black Crowes: #123

#1 For My Broken Heart: (MCA 10400/P)

#1 Hot Wired: (Mercury 13451782)

#1 Sister Act Hollywood 61334

#1 From the Heart: (Columbia 50436)

#1 Good Stuff: (Reprise 26855)

#1 The B-52's: #114

#1 Bad Lands: (Elektra 61835)

#1 Don't Rock the Jukebox: (Arista 61868/P)

#1 MCMCX A.D. (Charisma 91863/P)

#1 The Compost Zone: (Wing/Mercury 48352/P)

#1 Return of the Produkt: (Del-Jam 53016/P)

#1 Don't Sweat the Technique: (MCA 10594)

#1 It's All About Change: (Warner Bros. 26469/P)

#1 Wish: (Elektra 61300/P)

#1 Dirty: (Dog 4448)

#1 So It Ends: (Atlantic 83208)

#1 Barcellona Gold: (Warner Bros. 26974)

#1 Off the Deep End: (Scotti Bros. 752560/P)

#1 Infinity Within: (Epic 61313)

#1 Spice 1: Live 1418

#1 Brian McKnight: (Mercury 84605)

#1 Emotions: (Columbia 47980/P)

#1 MTV Party to Go: Vol.1: (Tommy Boy 1093)

#1 Very Best & Beyond: (Mca 90699)

#1 Very Best & Beyond: (Mca 90699)

Four of them are from outside of the U.S.A. (Almeida from Brazil, Cuenca from Australia, Petuschaver from Canada and Rossy from Spain). At least two of them have been living in New York. One of them (Marsalis) is a Marsalis brother (the last of the Marsalis brothers!!)

One of the things that is missing from jazz lately is a real competition—jam sessions, battles of the bands, times when a couple of players of the same instrument get together and go at it. Read the last chapter of Art Pepper's autobiography, where he talks about going bell-to-bell with Sonny Stitt, and you'll know what's missing. Or read the section of Miles Davis' autobiography where he talks about his cutting session with Kenny Dorham at the Vanguard.

"Whew!"

These are polite times, kind and gentle times. If you young trumpeter A (signed, say, to Blue Note) and young trumpeter B (signed, say, to Columbia) meet up, they're likely to just pass each other on the street and not even realize what's missing. Or read the section of Miles Davis' autobiography where he talks about his cutting session with Kenny Dorham at the Vanguard.

We're all living in a time when nobody wants to fail, nobody wants to look bad. I remember John McLaughlin once telling me about how much he loved to go to jazz clubs, because even when they were falling apart, there was something beautiful, something majestic, about watching a great musician struggle with his abilities. The really great musicians weren't great every night, but they tried to be great every night, tried to be the best. Guys like Roy Eldridge and Coleman Hawkins and Illinois Jacquet and Sonny Rollins knew nothing of gentility on the bandstand. They had their claws out every gig, wrestling, fighting, trying to be the best.

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...
### News from Japan

**After much controversy** a final agreement on royalty payments has been reached between copyright owners and manufacturers of digital audio recorders and blank digital media. According to the agreement all manufacturers of digital audio recorders and digital audio media will pay copyright owners 1% of wholesale price of digital audio recorders and digital audio blank media sold starting in January of '93. Rates will be increased to 2% for digital audio recorders and 3% for digital blank audio media for the third year of the agreement.

**Japan's association of rights of authors and composers (JASRAC)** has selected 75 new board of trustees members for three years term. JASRAC president and composer Miyuki Ishimoto and composers Torihite Mayuzumi, Syoosuke Ichikawa and Minoru Endo were included among the new board members, which includes 30 authors, 10 composers and 15 music publishers.

**Triple platinum albums** have been awarded to Princes Princes for Singles 1987-1992 from Sony Records and Dreams Come True for Wonders 3 out of Epic Sony, it was announced by Record Industries Association of Japan.

### Local 45s Top 10

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<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Kesseswa Kinyoubi/Taiyouga Miteiru</td>
<td>Dreams Come True</td>
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<tr>
<td>2</td>
<td>Namida No Kiss</td>
<td>Southern All Stars</td>
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<tr>
<td>3</td>
<td>Ichiban Erai Hitoe</td>
<td>Tunnels</td>
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<tr>
<td>4</td>
<td>You're The Only</td>
<td>Masatoshi Ono</td>
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<td>5</td>
<td>Asai Nemuri</td>
<td>Miyuki Nakajima</td>
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<td>6</td>
<td>Mata Aeri</td>
<td>KIX.S</td>
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<td>7</td>
<td>Shura Ra Banba</td>
<td>Southern All Stars</td>
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<tr>
<td>8</td>
<td>Sayonara</td>
<td>Gao</td>
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<td>9</td>
<td>+ Or</td>
<td>Yoshiharu Abe</td>
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<td>10</td>
<td>Nemurein Yoruo Daite</td>
<td>Zard</td>
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### Local CDs Top 10

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<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Shyness Overdrive</td>
<td>Toshiba EMII, Koji Yoshikawa</td>
</tr>
<tr>
<td>2</td>
<td>Erhythm</td>
<td>Airi Hiramatsu</td>
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<tr>
<td>3</td>
<td>Hold Me</td>
<td>Polydor, Zard</td>
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<td>4</td>
<td>Fair Affairs</td>
<td>Masayuki Suzuki</td>
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<tr>
<td>5</td>
<td>Unplugged</td>
<td>Warner Music Japan, Eric Clapton</td>
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<tr>
<td>6</td>
<td>Voice of Heart</td>
<td>Masatoshi Ono</td>
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<tr>
<td>7</td>
<td>Bobby</td>
<td>Polydor, Bobby Brown</td>
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<tr>
<td>8</td>
<td>Bobby Coldwell Greatest Hits</td>
<td>Polydor, Bobby Coldwell</td>
</tr>
<tr>
<td>9</td>
<td>Lady Coast</td>
<td>Mariko Takahashi</td>
</tr>
<tr>
<td>10</td>
<td>Kimiya Bokuno Takaramono</td>
<td>WEA Music, Takayuki Makihara</td>
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### Free Jazz '92

By Christopher Pickard

**Hotel Nacional, Rio De Janeiro & The Palace, Sao Paulo, Brazil**—This year's Free Jazz Festival, which took place between September 16 and 23 in Rio de Janeiro and Sao Paulo, reconfirmed its place as Latin America's premier jazz event and given the incredible number of brazilians of today's musicians, a popular venue with audiences and players alike which results in boosted sales for each and every one of the artists involved.

The past alumni of Free Jazz reads like a who's who of jazz: Miles Davis, Wynton Marsalis (twice), Dizzy Gillespie, Ernie Watts, Sarah Vaughan, Gerry Mulligan, Pat Metheny, Joe Pass, Phil Woods, Chet Baker, Sonny Rollins, Diane Schuur, Larry Carlton, Stanley Jordan, David Sanborn, Manhattan Transfer, Ray Charles, Jim Hall, Michael Petrucciani, Gil Evans, Spyro Gyra, Chick Corea, Phillip Glass, Art Blakey, Nina Simone, Ron Carter, Courtney Pine, Cecil Taylor, George Benson, John Lee Hooker, Grover Washington, and Take Six are just a few of the artists to perform at the festival in the past and therefore it is no surprise that this year saw the return of a number of names who have already performed at the festival in the past.

Bobby McFerrin, who performed in the first festival, was back and brought with him his Voicestra. In the spirit of the festival, McFerrin shared his night with the Lyle Mays Quartet and joined Mays who had performed at the previous year's Pat Metheny in a memorable set with Jack DeJohnette. In Sao Paulo McFerrin, Mays and DeJohnette were joined for the encore by Dianne Reeves and in Rio de Janeiro by Toots Thielman.

Thielman, another Free Jazz veteran brought to the festival his Brazil project which saw the veteran Brazilian harmonica player joined on stage by Chico Buarque, Caetano Veloso, Edu Lobo, Ivan Lins, Oscar Castro Neves and Eliane Elias for an evening that will be remembered and cherished for a long time by all those lucky enough to be present.

Other Brazilians to perform at the festival included the Paulo Moura Quartet, Wagner Tiso, who had formed a Brazilian all-star band, and Pepeu Gomes.

The festival organizers, Monique and Sylvinha Gardenberg, repeated the commercial success of previous years by offering something for every taste. While Kenny G may not be to the liking of the jazz purists who thrilled his Brazilian fans and had to add extra shows in both Rio and Sao Paulo, separate to the festival, to attend to the overwhelming demand for tickets. The popular Blues night this year showcased Albert King and Robben Ford, one of the surprise successes of the event, while jazz purists had few complaints on the night that paid tribute to both Benny Goodman and Miles Davis.

Eddie Daniels and Gary Burton paid their tribute to Goodman in "Benny Rides Again" while a "tribute to Miles Davis" brought to Brazil Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams and Wallace Roney.

Offering both old and new The Duke Ellington Orchestra, under the direction of Mercer Ellington, headlined one night along with Dianne Reeves, while in a new move the Gardenbergers opened a space for newcomers to display their talents with a bill of Michael Camilo, Terence Blanchard and Marcus Roberts. The only night not to be a sell-out, the Gardenbergers will obviously have to work out if it is worth showcasing new talent on their own night or spread them throughout the festival.

The festival was recorded by TV Globo and resulted in two specials which brought the artists involved to a much larger audience. Many of the artists also took advantage of being in Brazil to visit other South American countries for shows. Argentina, Chile and Peru were just three such countries to benefit.

Free Jazz itself is heavily sponsored by British American Tobacco's Brazilian subsidiary, Souza Cruz, who have a brand of cigarette called Free. Souza Cruz is one of the leading sponsors of the arts in Brazil and also responsible for picking up the tab for Hollywood Rock, the annual rock festival that takes place in Rio and Sao Paulo. Hollywood Rock is next scheduled for January 1993, although no names have yet been announced.

While Free Jazz passed off without incident and only praise for all involved the same cannot be said for the only show in Rio of the Ramones at Canecao which was disrupted after a group of 20 skinheads managed to throw a tear gas canister into the crowd in front of the stage. The Ramones, who were already six songs into their set, had to abandon the stage and there was a 30-minute delay while the gas was dispersed. Seven fans had to be treated in a hospital after the incident, three of them with serious head injuries.

After the delay The Ramones continued with the show but the day after it was clear that Rio's premier showcase had been badly damaged by the fans. The damage did not, however, delay a short season of shows by Lulu Santos.
EMI Music Acquires Sparrow Corporation
By Cory Cheshire

On Tuesday, September 29, EMI Music, the parent company of Nashville's Liberty Records (Garth Brooks, Tanya Tucker) announced that it has agreed to acquire The Sparrow Corporation, the world's largest independent Christian music company. The joint announcement was made by Jim Fifield, CEO and president of EMI Music, Billy Ray Hearn, chairman and CEO of The Sparrow Corporation, and Jimmy Bowen, president of Liberty Records. Bowen, who has presided over Liberty Records (formerly Capitol Nashville) since 1989, will join Sparrow CEO Billy Ray Hearn as co-chairman of the Christian label.

BOWEN, PROPHET OF BOOM "Contemporary Christian music is going to move into the mainstream marketplace worldwide," said Bowen at the recent press conference, after recalling his prediction that country music would be the boom genre of the '90s, adds even more conviction to his vision for Contemporary Christian music. His plan is to make this type of music accessible to all marketplaces. "Working in tandem with the finest Christian record company in the world, Sparrow, we will launch a broad-based marketing campaign to expand the presence of Christian recordings in mainstream retail outlets," says Bowen.

Sparrow Records, founded by Hearn in 1976, generated sales in excess of $30 million this past fiscal year. Artists on the label include Steven Curtis Chapman, Steve Green, Belle & Sebastian Winans, Michael Card, Debby Boone, Margaret Becker, Sandra Crouch, Tramaine Hawkins, and Susan Ashton. Distributed labels include Warner Alliance, Integrity Music, and Selah Records. The Sparrow Corporation, which has been based in Nashville only one year, also includes music publishing, film and video production, and book publishing and distribution.

EMI Music, with U.S. offices in New York, maintains operations in 37 countries and exceeds $2 billion in sales annually.

"I think there are still a lot of people that don't even know it (Christian music) exists, and I think that is the thought of some of the mainstream record companies. There are people out there who would want to hear this if they just knew it was there."

-Sparrow recording artist Steven Curtis Chapman in an interview prior to the announcement

Million-selling Recording Artist Carman Signs With Liberty

Only days after the EMI-Sparrow acquisition, Liberty president and Sparrow co-chairman Jimmy Bowen announced that award-winning Contemporary Christian artist, Carman, has signed a multi-album deal with Liberty Records. Formerly on the Benson label, Carman's nine albums and four video releases have sold over 3 million.

Bowen explained that the signing of Carman, and thus the move into the Contemporary Christian music field was the "culmination of several years of work." Further cementing his belief in the new venture, Bowen said, "I believe Christian music will experience the largest growth of any music genre in the '90s."

With the intention of first "taking Christian music into the K-Marts, WalMarts, and Targets," Bowen will begin his mass merchandising campaign with Carman's records and videos.

"Marketing and promotion to the general marketplace will be handled through Liberty," said Sparrow's Billy Ray Hearn.

"Marketing and promotion to the Christian marketplace will be through Sparrow."

"The joining of a secular and gospel label does raise a question as to how this will affect the music itself, especially with the current crossover trends in Christian music.

Bowen stressed that Sparrow will remain in control of the music, while Liberty's role will be to "reach the masses" through active distribution.

Calling him the great spokesman of gospel around the world, Bowen added that Liberty will not be "changing" Carman. His current video project on the Benson label, Addicted To Jesus, which released in September, broke all Christian music video sales records with initial orders of 65,000 units. His last video release, Revival In The Land, is now approaching the new RIAA platinum standing of 100,000 units.

Nashville's Thomas Nelson Publishers To Purchase Word, Inc.

Thomas Nelson, the world's largest Bible publisher, has announced plans to purchase Word, Inc. for $72 million in cash, pending all conditions are met in accordance with the Hart Scott Rodino Act. The transaction is expected to close by November 30, 1992.

Word, Inc., headquartered in Dallas, Texas, is one of the world's leading inspirational communications companies with annual revenues nearing $100 million. Word produces and distributes recorded and printed music products by Christian artists including Amy Grant, Sandi Patty, Petra, Wayne Watson, and Deniece Williams. A publisher of Christian and inspirational books since 1965, Word also represents authors such as Billy Graham, Charles Swindoll, James Dobson, and Max Lucado.

"This acquisition is strategic for Thomas Nelson," said company president Sam Moore, "because the operations of both companies will result in our being the industry leader in Bible publishing, Christian music, and Christian and inspirational book publishing."

Word, founded in Waco, Texas in 1950 by Jarrell McCracken, now employs 550 people and is presided over by Roland Lundy. In 1991 Word signed a mainstream distribution agreement with Epic Records.

"Word will retain its distinctive identity, as with its previous parent company," commented Word president Roland Lundy, "while enjoying the valuable synergy provided by this new partnership with Thomas Nelson."
GOSPEL MUSIC
Songs of Praise

VARIOUS ARTISTS: A Salute To The Caravans (CGI)
After seeing the success of their "Tribute to the Rev. James Cleveland" project, this new, forlorn label follows the same blueprint in constructing another salute to one of Gospel music's legendary acts, The Caravans. Making up the all-star roster of artists for this project are: the Clark Sisters, Rev. Waler Hawkins & the Hawkins Family, the Testificents, Donald Malloy, Witness, Evelyn Turrentine-Jones, and Heavensent. Covered are such classics as: "Old Time Religion," "Where Is Your Faith In God," "Lord Keep Me Day By Day," plus a host of others.

HEZEKIAH WALKER: The Best Of Her (Sweet Rain)
Walker's former company has released this package including all of his previous hits. Included are such favorites as: "Oh Lord We Praise You," "The Lord Will Make A Way Some-how," "I'll Make It," "Walk In The Light," "Spirit," and "Hold On," the latter featuring Aaron Hall before his days as a member of the popular R&B group, Guy.

AVB: Celebrate And Party (Word)
Celebrate And Party, the third release from AVB, the former background vocalists for Acappella, encompasses enough freshness and energy to keep any ear glued to the sounds of this vibrant and talented group of five gifted musicians. The sounds of rap, R&B, pop and reggae are all masterfully featured on this musical package of innovative vocal arrangements. Cuts like "Anything 4 U," "Good Foot," and "Celebrate And Party" are perfect examples of the dynamic styles and sounds AVB deliver throughout the entire project.

Video Review...

Rev. Lawrence Thomison & The Music City Mass Choir: Never Let Go Of His Hand (New Haven Films 10014-6)
Produced by label president Ken Harding and assisted by R. Kevin Hause, the Harding/Hause collaboration has proven to be one of the best music videos to date. Simply capturing the true essence of the traditional Black church worship. There is no hypnosis made out of the rich and anointed feeling and emotion that Thomison gleams as he freely flows from song to song. 82 minutes were filmed and recorded "live" before a standing room only audience at the very prestigious and beautiful, World Center Center, facility of The National Baptist Convention USA, Inc. Celebrated producer/songwriter/arranger Derrick Lee, best known as the musical director of the internationally acclaimed Bobby Jones Gospel Show served as the musical conductor for this project. Word recording artist O'Landa Draper brings the youth and inspirational motivating power to this project as she served as guest director of the 100 voice mass choir. Best picks include "Standing On The Promises," "You've Been Good To Me," "I Saw The Light-Medley," "I Will Never Let Go Of His Hand" and "Never Alone." Rated ****

Gregory S. Cooper

New Releases...

1. A CHRISTMAS SONG (Sparrow SPC 1338) - Russ Taff
2. HEART OF THE YOUNG (Benson CO2875) - Age Of Faith
3. BORN WITH THE GIFT: JOHN 3:16 FACTOR (Frontline FLD9417) - P.I.D.
4. STONE UPON STONE (Star Song SSD 8519) - Chris Beatty
5. TURN IT OVER TO JESUS (I AM 08300-74031-2) - Dr. Charles G. Hayes & The Cosmopolitan Choir Live

TOP BLACK GOSPEL ALBUMS

CASH BOX October 17, 1992

MY MIND IS MADE UP (Word 48764) - Rev. Milton Brunson & The Thompson Community Singers 1 28
LIVE IN DETROIT (Malaco 6609) - Rev. James Moore 6 19
ALIVE & SATISFIED (Benson 2641) - Thomas Whitfield 3 28
THANK YOU JESUS (Savoy/Malaco 14811) - The New York Restoration Choir 4 17
GOD GETS THE GLORY (Malaco 6608) - Mississippi Mass Choir 2 38
HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) - Shirley Caesar 5 38
FOCUS ON GLORY (Benson 8535) - HEZEKIAH WALKER DEBUT
COME AS YOU ARE (Light 73055) - Los Angeles Mass Choir 10 19
SAINTS IN PRAYER (Sparrow 1240) - West Angeles C.O.G.I.C. 8 60
THE COUNTRY BOY GOES HOME (Malaco 6601) - Willie Neal Johnson 9 19
WHEN THE MUSIC STOPS (Sparrow 1324) - Daryl Coley 13 12
LIVE AND ANOINTED (Malaco 6601) - The Jackson Southernaires 14 12
WASH ME (Tyscot 1401) - New Life Community Choir/John P. Kee 11 70
DIFFERENT LIFESTYLES (Capitol 92078) - BeBe & CeCe Winans 12 64
FAMILY AND FRIENDS VOLUME 3 (Seaboard/Spamar 1507) - Ron Winans 15 34
HE LIVES (Savoy 14807) - Shun Pace Rhymes 16 61
LIVE (Malaco 4450) - Dorothy Norwood/Helen. G.M.W.A., Mass Choir 17 62
HOPE OF THE WORLD (Tribute 70013) - New Jersey Mass Choir 18 20
LIVE FROM SALT LAKE CITY (Savoy SC7109) - Gospel Music Workshop 21 2
I'M GLAD ABOUT IT (Malaco/Savoy 14804) - Rev. T. Wright/Chicago Mass Choir 7 32
NOW I CAN SEE (Malaco 6601) - Florida Mass Choir 19 9
CALL ME UP (Word 9112) - Chicago Mass Choir 22 24
LOOK A LITTLE CLOSER (Word 9112) - Helen Baylor 23 33
USE ME (AIR 10161) - James Bignon And Deliverance 28 5
U KNOW (Savoy SC14812) - Anointed Praise Sisters 29 5
CHILDREN OF THE KING (Malaco 4454) - Mississippi Children's Choir DEBUT
STANDING IN THE SAFE (Warner Bros. 26945) - Fairfield Four DEPUTY
THE LEGEND LIVES ON (Malaco 4449) - Willie Banks 24 15
A TRIBUTE TO JAMES CLEVELAND (CGI/AAM 6504) - Various Artists 25 48
STAND STILL UNTIL HIS WILL IS CLEAR (AIR 10160) - Rev. E. Davis/Wilmingon Mass Choir 32 2
THIS IS GOSPEL (Light 73077) - War On Sin 31 DEBUT
THROUGH THE STORM (Tribute/Spectra 790113) - Yolanda Adams 33 54
NEVER LET GO OF HIS HAND (New Haven 200142) - Rev. Lawrence Thomison 30 7
SING IN THE SPIRIT (Light 75080) - North Carolina Mass Choir 34 5
TIME IS RUNNING OUT (T.M. 1007) - Adoration-N-Praise 35 27
LOVE (Light 75080) - Beau Williams 38 2
KEYS TO LIFE (Tribute 790113) - Ben Tankard DEPUTY
YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809) - Camell Murrell & The Newark Community Choir 36 15
TESTIMONY (Reach 1283) - Richard Smallwood 39 16
COMIN' HOME (Graze/Spectra 2001) - Twinkie Clark-Terrell 40 15

All the way from the land Down Under, Australia's Newsboys hopped into the CCM-TV studios to film an interview with host Amy Delaine. Pictured during the shoot are (l-r): Peter Furler, drummer; Amy Delaine, CCM-TV host; John James, lead vocalist; and Sean Taylor, bass.
Angelo & Veronica

**GOSPEL MUSIC**, in recent times, has been the birth place of some very hot singing duos, BeBe & CeCe Winans and Billy & Sarah Gaines quickly come to mind. The latest addition to that club is a young, newlywed couple; she of Latino/Puerto Rican descent, he of Italian. They've recently hit the musical forefront with their debut album for the Benson Music Group. Their names; Angelo and Veronica Petrucci, better known simply as Angelo & Veronica.

Their story, which resembles something found in a Harlequin romance novel, began in Boston at the prestigious Berkley College of Music, which they both attended. Veronica studied voice, Angelo, the guitar.

After becoming friends, sharing a mutual interest in gospel music and sharing an unrelented faith in god, the romantic torch of love took hold.

"I remember the first time I saw her," an exuberant Angelo recalls. "She was singing in a concert with the Berkley Gospel Choir. I watched her step out from the group for a solo. The love of God was just all around her. I knew she loved the Lord. It was an amazing thing to watch and hear. I turned to my date at the time and said, "See that girl? We're going to be hearing a lot from her. Just wait'".

It wasn't long after that Angelo did hear that voice once again. When Angelo, was performing around the Boston club scene, he spotted the young lady with this special voice, performing at a Boston night spot.

"I couldn't believe it. There she was, the girl I heard at the concert," Angelo remembers.

Angelo frequented the club on a nightly basis just to hear her sing. But his chance to meet the young lady with the captivating voice was about to vanish due to the fact that her band's run at the club was coming to an end. Seeing this, Angelo garnered enough courage to ask her out. Veronica accepted. At this point, the friendship began.

After awhile, Veronica joined Angelo's Top 40 band. It was at this time that things began to change for the both of them. Angelo's band began to take off due to the vibrant energy brought to it by this new, talented female singer.

"When Veronica joined me, something changed," says Angelo. "It was like magic when we sang together. I knew we had something very special."

Because of their love for gospel music, the duo went on to record a four-song demo to shop around with the prospects of landing a record deal. Their overt, Christian lyrics did not set well with the record companies, meeting rejection after rejection.

That was until Angelo's mother, who was a receptionist at a Boston area radio station, took matters into her own hands. Fate would have it the Benson Music Group place a call to the station where she worked. The only words to utter out her mouth were, "Are you looking for two new artists?" After that conversation came a songwriting and publishing deal with Benson.

"The surprising thing is that we didn't consider ourselves songwriters," Veronica recalls. "Before the four-song demo, we had never written a song."

Others around the company began to notice the immense talents of Angelo & Veronica. Soon after, their receptionist's dream sought after dream became a reality, they were inked to a recording contract.

Following came a trip down the road of matrimony; a move down to Nashville; and the recording of their debut project for Benson, Higher Place.

The music on Higher Place is beat driven, high-powered, urban R&B with uncompromising lyrics. The music of this outstanding package is further enhanced by the production virtuosity of Joe Hogue and Commissioned's Fred Hammond, as well as the vocal chemistry Angelo & Veronica create. "We want to give our music a strong contemporary but spiritual feel with uncompromising," Veronica explains. Higher Place has jumped out of the starting blocks at a rapid pace. The album was the first project by a debut artist to be picked up by A&M Records under their distribution agreement with Benson. Also of note, the album's initial mainstream radio single, "I Love You More," made its debut on the pop charts, and the TV soap, As The World Turns. The duo has also benenited from the album's fast start. They appeared at the GMA New Artist Showcase, the NAACP National Convention, the Bobby Jones Gospel Show, the Dayton 500, Atlanta Fest, Minority AIDS Benefit concert, WAY-FM Benefit concert, and the Benson Music Group's "Eveing of Praise at the Christian Booksellers Association Convention, just to name a few.

Angelo & Veronica are on a mission. And their music is a means of fulfilling this mission.

"Our music and mission is to glorify God; period," says Angelo. "So there is no question about how we approach our music or how we decide to write our lyrics or pick our songs to sing. We always want our music to reflect God and His glory."
THE ENTHUSIASM WAS EVIDENT—as country music showed its stuff for the 40th year of celebrating award-winners. Facts and figures flew regarding the tremendous strides the industry has made from increased country radio stations (topping 2500 this year) to overall revenue generated by country music in the last year ($1 billion according to BMI’s president and CEO Frances Preston at the organization’s annual awards dinner).

IN WITH THE NEW—The highlight of every Country Music Week is the Country Music Association Awards. With the 26th annual presentation, the television audience increased to well over 45 million, up more than ten million from last year’s record-breaking tune-in, as the second-highest-rated special of the 1991-1992 season.

At least backstage, the excitement was electric as local, national, and international media shared in question-swapping with the winners. For Mary-Chapin Carpenter, awarded “Female Vocalist of the Year,” the press was anxious to know why she was so surprised by her win. The Ivy league contender responded wryly, “I’ve never been much of a fan of my music.” Pretty classic answer…A speechless Suzy Bogguss tried to find a response herself after being caught off-guard with her “Horizon Award” win. With a dimpled smile, the singer said humbly, “I expected to have a #1 first.” Suzy’s win meant that in the past year she has made the biggest strides in her career. She did use the exposure to advertise her next Liberty release, Voices In The Wind, which she says will show marked confidence over her last album. No doubt why now.

Brooks & Dunn did take-home honors for “Vocal Duo of the Year,” while Diamond Rio harmonized their way into the “Vocal Group of the Year” category and won. Vince Gill was named “Top Male

ASCAP REAPS TUNE-FILLED HARVEST—The 30th Annual Country Music Awards presented by the American Society of Composers, Authors and Publishers (ASCAP) was the most attended function of Country Music week. ASCAP president Morton Gould, ASCAP managing director Gloria Messinger, and ASCAP southern executive director Connie Bradley honored the writers and publishers of the 81 most performed ASCAP songs.

Highest honors went to ASCAP “Songwriter of the Year” Pat Alger, who took home the most individual song awards. Songs Alger received awards for include “A Few Good Things Remain,” “Like We Never Had A Broken Heart,” “Small Town Saturday Night,” “Thunder Rolls,” “True Love,” and “Unanswered Prayers.”

Polygram Publishing International was cited as ASCAP’s Publisher of the Year. The publishing company had ten song awards including “I Couldn’t See You Leavin’,” “In A Different Light,” “I’ve Come To Expect It From You,” “Lord Have Mercy On A Country Boy,” “Lucky Moon,” “Put Yourself In My Place,” “Till You Were Gone,” “Turn It On, Turn It Up, Turn Me Loose,” “What A Way To Go,” and “You Don’t Count The Cost.”

“Country Song of the Year,” determined by the greatest number of performance credits garnered during 1991, was “Don’t Rock The Jukebox,” written by ASCAP member Alan Jackson and published by Mattie Ruth Musick and Seventh Son Music.

Because of their “performance” staying power over the years, ASCAP honored five songs with the title of Country Classics. Songs recognized in this category were “Faded Love,” “I Really Don’t Want To Know,” “Kaw Liga,” “Lovesick Blues,” and “Riders In The Sky.”

UNDER THE BIG TOP—Country Music Hall of Fame inductee Frances Preston, president and CEO of BMI, and vice president Roger Sovine honored 146 writers and publishers with Citations of Achievement at their outdoor gala.

“She’s In Love With The Boy” claimed the 24th Robert J. Burton Award (named for the late BMI president) as the Most Performed Country Song of the Year. Honored were songwriter Jon Ims and publishers Rites of Passage Music and Warner/Elektra/Asylum Music Inc.

CMA winner Vince Gill received the most citations making him BMI’s “Songwriter of the Year.” Jokingly referring to it as the Paul Overstreet Award, Gill accepted BMI’s “Songwriter of the Year” honors. Picking up the most citations of the night (making a total of nine for the singer/songwriter), Gill’s prized songs were “Liza Jane,” “Look At Us,” “Pocket Full Of Cold,” and the Alabama single “Here We Are.”

The prolific “Tree” people racked up their 19th BMI publisher award. A total of ten citations had Tree Publishing Co.’s name on them. As “Publisher of the Year,” Tree garnered the highest percentage of copyright ownership in award songs.
A STAR SPANGLED CELEBRATION—For their 28th awards presentation, SESAC hosted five hundred music industry executives, songwriters and publishers to honor “America's Music,” with styles ranging from country and gospel to R&B and jazz and even television jingles. Awards were presented by vice presidents Dianne Petty and Tom Casey.

Susan Longacre was named “Writer of the Year” and was honored for her four top twenty singles, “Leave Him Out Of This,” “Is There Life Out There,” “Old Familiar Pain,” and “The Time Has Come.”

Warner Chappell's SESAC affiliated company, W.B.M. Music Corp. was named “Publisher of the Year.”

Gospel music was an added category this year. Winners included Margaret Becker for her #1 single, “This Love,” along with Michael James and Bobby Price for “That's What A Brother Is For,” recorded by James and Gary Chapman. Bride picked up national performance activity awards for “Same Ole Sinner,” “Everybody Knows My Name,” “Hired Gun,” and “Troubled Times,” honoring writers Troy Thompson and Dale Thompson.

THERE WERE TWO—Fantastic songwriters inducted into the Nashville Songwriters Association International (NSAI) Hall Of Fame on Sunday, September 27, 1992. They were Max D. Barnes and Wayland Holyfield.

Max D. Barnes has been prolific enough during the past decade to have written songs for a multitude of major country artists including Randy Travis, Conway Twitty, Tanya Tucker, Tammy Wynette, Vince Gill, George Jones, and Vern Gosdin. The Max D. Barnes/Vince Gill penned “Look At Us,” also garnered “Song Of The Year” honors from the CMA recently.

Wayland Holyfield's songwriting career has also been quite prolific, garnering over 35 ASCAP and BMI awards, over 40 top 10 hits, and 13 number one singles, the first of which was the country classic, “Red Necks, White Socks And Blue Ribbon Beer.” Other Holyfield tunes include “Only Here For A Little While” (a career-launching record for Billy Dean), “You're My Best Friend,” and “Could I Have This Dance.”

Just Another Hill To Climb For Corbin/Hanner

BOB CORBIN & DAVE HANNER have climbed many hills together since their formative years in rural Pennsylvania. As high school students, they were able to claim traveling to New York and recording an independent album together before they could drive. This early musical experience left both bitten by the performing bug, and later, when each finished college and moved to Pittsburgh, they formed “Gravel,” a five-piece band which became one of the city's most popular attractions. The two were content to play and sing until their career took a new direction when Mel Tillis heard their material and signed them to his publishing company in Nashville. They enjoyed immediate success as songwriters, penning the #1 hit “Lord I Hope This Day Is Good” for Don Williams and “Can't Keep A Good Man Down” for Alabama. They also wrote many other major cuts by artists including The Oak Ridge Boys, Hank Williams Jr., Glen Campbell, Mel Tillis, and The Marshall Tucker Band. While enjoying success as songwriters, they also recorded two albums as the Corbin/Hanner Band for the new defunct Alfa Records.

Mercury executive Harold Shedd prompted another career change for the two when he signed them to a recording contract. Black And White Photograph was their first album under Shedd's direction. Their first single, “Work Song” is still a popular request for Monday morning DJ's in the Pittsburgh area, and their first live performance there as Corbin/Hanner sold out two shows in advance, forcing them to add a third. Such a warm welcome to the country music community is not taken lightly by Corbin/Hanner, and their second Mercury album, Just Another Hill, is filled with more of their field-tested originals.

"This marks the first time we actually collaborated on songs together," says Bob Corbin. "Previously, we recorded together but wrote separately." But whether the songs were written separately or as a collaboration, they are still the same type of songs which brought them recognition in the first place, delving mainly into the realm of life, love, and dreams.

With strong songs as a foundation for their artistry, Bob and Dave also have distinctive voices which carry the tunes, both sharing lead and harmony vocals throughout the album. Just Another Hill touches on the emotions of lost love such as Corbin's "If Wishes Were Horses" and Hanner's "Like A Dream," while filtering in songs about found love such as "The Real You" and "These Walls Are Falling Down." The next single release scheduled from the album is Bob Corbin's "I Will Stand By You," which will be pushed with a music video as well, due out sometime in October.

Corbin is excited about the field he's working in, stating, "While the other radio formats seem to be closing up, the country format seems to be opening, and I think that's why it's so popular. You can hear a very traditional song and the next cut could have more of an edge to it. That's going to open a lot of ears to a lot of different things." Dave Hanner adds, "I try to be excited about the competition instead of worrying about it. It can be inspiring, really. I think it's good for country music to be competitive."
OUT OF THE BOX

■ ALAN JACKSON "She's Got The Rhythm (And I Got The Blues)" (Arista 2463)
Producer: Keith Stegall
Writers: Alan Jackson/Randy Travis
Album: A Lot About Livin' (And A Little 'Bout Love)
This is the lead single release from Jackson's third Arista album. Listeners and viewers will recognize the song and video from the recent CMA awards. Don't expect this "R&B" number to hit as hard as "Don't Rock The Jukebox."

FEATURE PICKS

■ VINCE GILL "Don't Let Our Love Start Slippin' Away" (MCA 54489)
Producer: Tony Brown
Writers: Vince Gill/Pete Watson
Album: I Still Believe In You
His talents have garnered him CMA honors for two consecutive years. Following in the footsteps of "Never Knew Lonely" or "Pocket Full Of Gold," Gill's vocals are full and fluid as ever here.

■ THE MAVERICKS "I Got You" (MCA)
Producers: Steve Fishell/Raul Malo
Writers: Raul Malo/Radney Foster
Album: From Hell To Paradise
Steady diversity within smooth instrumentation hooks this one into the system. The Mavericks are accomplished musicians as well as vocalists.

NEW ALBUM RELEASES

(October 6, 1992) The Essentials—Bob Wills & His Texas Playboys—(Columbia)
(October 6, 1992) Country Boy's Dream—Normaltown Flyers—(Mercury)
(October 13, 1992) Guitar Man—Ray Kennedy—(Atlantic)

LOOK MOM, NO HATS! Marty Stuart recently dropped by the Cash Box Nashville offices and paid a visit to Nashville editor Cory Cheshire and Nashville editorialist Brad Hogue.
COUNTRY MUSIC

By Cory Cheshire

High Debuts
1. TRACY LAWRENCE—"Somebody Paints The Wall"—(Atlantic)—#45
2. PIRATES OF THE MISSISSIPPI—"A Street Man Named Desire"—(Liberty 79482)—#46
3. LITTLE TEXAS—"What Were You Thinkin'"—(Warner Bros.)—#4

Most Active
1. CLINT BLACK—"Burn One Down"—(RCA 62337-7)—#39
2. ALABAMA—"I'm In A Hurry (And Don't Know Why)"—(RCA 62336-7)—#22
3. GEORGE STRAIT—"I Cross My Heart"—(MCA 54478)—#46

POWERFUL ON THE PLAYLIST—The Top 100 Country Singles chart was in overdrive this week with Trisha Yearwood leading the pack on The Wrong Side Of Memphis, her first single release from Hearts In Armor.
The Geezinslaw Brothers (#14), Kathy Mattea (#31), and Tanya Tucker (#35) all squeezed out six-point conversions, while newcomer Stacy Dean Campbell jumped seven with "Baby Don't You Know," his second single from Lonesome Wins Again.
Moving into the double figures, Clint Black fired it up with "Burn One Down." Moving fifteen slots from #54 to #19, Black's follow-up to "We Tell Ourselves" is the week's biggest mover. Sharing ten moves apiece are Alabama (#22) with last week's highest jumper, "I'm In A Hurry," and George Strait (#36) with the first single release, "I Cross My Heart," from his movie soundtrack for Pure Country.

THE ORIENT EXPRESS—TNNR's weekly countdown program, The Nashville Record Review, will now be aired on Japan's satellite-delivered KYTO Radio ("Radio Sky 1"). The announcement of TNNR's first international venture was made by Stephen Soule, vice president, affiliate relations, Group W Satellite Communications, the company which markets and distributes the program.
KYTO Radio, located in Tokyo, went on the air January 1, 1992. As Japan's only 24-hour country-formatted radio station, KYTO features English-speaking on-air personalities and a mix of live and syndicated programming.
The Nashville Record Review, hosted by Lorriance Crock and Charlie Chase, is a weekly, four-hour countdown of country music's top 40 hits.

LOOKING AHEAD
(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. READ BETWEEN THE LINES—Aaron Tippin (RCA)
2. WE CAN HOLD OUR OWN—Ronna Reeves (Mercury)
3. I KNOW WHERE THERE'S ONE—Dixiana (Epic)
4. LITTLE TEARS—Joy White (Columbia)
5. THE BEGINNING OF THE END OF THE LINE—Libby

CMT Top Ten Video Countdown
1. Trisha Yearwood—Wrong Side Of Memphis (MCA)
2. Wynonna—No One Else On Earth (MCA)
3. McBride & The Ride—Going Out Of My Mind (MCA)
4. Sawyer Brown—Cafe On The Corner (Curb)
5. John Anderson—Seminole Wind (BNA)
6. Randy Travis—If I Didn't Have You (Warner Bros.)
7. Travis Tritt—Lord Have Mercy On The Working Man (Warner Bros.)
8. Suzy Bogguss—Letting Go (Liberty)
9. Pam Tillis—Shake The Sugar Tree (Arista)
10. Lorrie Morgan—Watch Me (BNA)

CMT video countdown, week ending October 7, 1992

FOUR
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and
MARK PONCY

NOW #70
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and
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(615) 329-8093

National Dist.: by: LAURIE RECORDS 450 LivingStone St. Norwood, NJ
That Could Modernize Lynn & Lefty's "Can't Help Myself" (No. 2, 1991) features Krauss's rich, warm vocal on a song about love and commitment. Krauss's voice is often compared to that of her mentor, Bill Monroe, and she has recorded numerous duets with him. Her most recent album, "The Telling," was released in 2010 and received critical acclaim for its mix of original material and traditional songs.

Krauss's music has been featured in several television shows and movies, including the 1994 film "Theclients" and the 1997 film "The Cider House Rules," for which she won an Academy Award for Best Supporting Actress. She has also performed on "Saturday Night Live" and the "Grammy Awards" telecast.

In addition to her recording career, Krauss is a respected performer and has been invited to perform at prestigious venues such as the White House and Carnegie Hall. She has also been involved in various charitable organizations, including the NPR's "Shine a Light" concert in 2008.

Alison Krauss remains one of the most respected and influential artists in country music, with a career that spans over three decades. She continues to tour and record critically acclaimed albums, cementing her status as a true American treasure.
Billy Ray Cyrus Tops
AMOA Jukebox Awards;
Addams Family, Street
Fighter, Top Games Awards

CHICAGO—Billy Ray Cyrus was the big winner in the Amusement & Music Operators Association’s 1991-92 Jukebox (JB) Awards. The Mercury label artist took three awards in the categories of Jukebox Pop Record of the Year, Jukebox Country Record of the Year (both for “Achy Breaky Heart”) and Jukebox Rising Star (male).

Rappers Kris Kross (Ruffhouse/Columbia label) received Jukebox R&B Record of the Year honors for “Jump” and Bonnie Raitt’s Luck of the Draw album (Capitol) received Jukebox Pop CD of the Year honors.

Garth Brooks’ mega-seller Ropin’ the Wind (Liberty) won for Jukebox Country CD of the Year, while Hammer’s Too Legit To Quit (Capitol) took Jukebox R&B CD of the Year honors.

Hot country newcomer Trisha Yearwood received a Jukebox Rising Star Award in the female category and Brooks & Dunn received the same award in the group category.

New “Jukebox Legends Hall of Fame” inductees were Bob Seger and the late, great Hank Williams, Sr.

Award winners were announced at AMOA’s 1992 Awards Show which was held October 2 in Nashville, during AMOA Expo ‘92.

Receiving this year’s “Jukebox Songwriter of the Year” awards were Pat Alger and Garth Brooks (ASCAP) and—for the second year in a row—Dewayne Blackwell (BMI). Blackwell is the co-writer of Garth Brooks’ “Friends In Low Places.” Both of these winners were nominated by the performing rights societies and not voted on by AMOA members.

Capcom’s Street Fighter Champion Edition won the AMOA Most Played Videogame Award; and Midway Manufacturing’s The Addams Family won the Most Popular Pinball Game Award.

Winner of the AMOA Cigarette Vending Machine Promotion Award was Phillip Morris (New York, NY).

The JB, Games and Cigarette Vending Machine Promotion Awards were voted on by AMOA members. In the jukebox and games categories, winners reflect top revenue producers between June 1, 1991 through June 15, 1992.

Following is the complete list of jukebox and games awards winners:

Winners of the 1991-92 AMOA Jukebox and Games Awards are:

- Jukebox Pop Record of the Year: Achy Breaky Heart, Billy Ray Cyrus (Mercury)
- Country Record of the Year: Achy Breaky Heart, Billy Ray Cyrus (Mercury)
- R&B Record of the Year: Jump, Kris Kross (Ruffhouse/Columbia)
- Jukebox Pop CD of the Year: Luck of the Draw, Bonnie Raitt (Capitol)
- Country CD of the Year: Ropin’ the Wind, Garth Brooks (Liberty)
- R&B CD of the Year: Too Legit To Quit, Hammer (Capitol)
- Jukebox Rising Star Award (Male): Billy Ray Cyrus
- Rising Star Award (Female): Trisha Yearwood
- Jukebox Rising Star Award (Group): Brooks & Dunn
- Jukebox Legends 1992 Inductees: Bob Seger (living category) and Hank Williams Sr. (deceased category)
- Most Played Video Game (Dedicated): Street Fighter Champion Edition, Capcom USA, Santa Clara, Calif.
- Most Played Pinball Game: Addams Family, Midway Manufacturing (Bally Games), Chicago
- Most Played Conversion Kit: Wrestle Fest, American Technos, Cupertino, Calif.
- Most Innovative New Technology: Electronic Self Help Flippers, Williams Electronics, Chicago
- Most Played Dart Game: Super 6 + 2 darts by Arachnid, Inc., Rockford, Ill.
- Most Played Pool Table: Valley pool tables by the Valley Co., Bay City, Mich.
- Most Played Jukebox: Rowe CD100A jukebox by Rowe International, Whippany, N.J.
- Most Popular Other Game: Air Hockey by Dynamo Corp., Richland Hills, Texas
Craig Johnson Takes Reins As AMOA Prexy; Officers, VPs, Directors Also Named

CHICAGO—Craig Johnson, president of Tataka, Inc. (Salt Lake City, Utah), officially took office as 1992-93 president of the Amusement & Music Operators Association at Expo '92, the association's annual exposition and educational seminar, which was held October 1-3 in Nashville.

During the past year, Johnson served as AMOA's first vice president as well as chairman of AMOA's Expo Planning Committee. He was elected president at the association's 1992 winter board meeting, with his term officially starting October 2. He succeeds Eugene Urso of Madison Coin Machine (Monona, Wisconsin).

Among other officers for the 1992-93 term are: R.A. Green III of Rosemary Coin Machines (Myrtle Beach, SC), first vice president; Tami Norberg-Paulsen of C & N Sales Co. (Mankato, MN), treasurer; and Randy Chilton of Chilton Vending (Wichita, KS), secretary.

AMOA President Craig Johnson

Special Travel Packages Are Being Offered To IMA '93 Exhibitors And Visitors

CHICAGO—Exhibitors from more than 25 countries and visitors from throughout the world are expected to participate in the 14th annual IMA (Int'l. Trade Fair for Amusement and Vending Machines) convention, January 27-30, 1993, at the Frankfurt Fair in Frankfurt, Germany. As an accommodation for all participants, Blenheim Heckmann, the show's organizer, has arranged for a special "service package," which includes hotel reservations (in proximity to the convention site), a hostess and interpreter service (qualified, multi-lingual), reservations for evening entertainment, restaurant tips and general information relating to IMA.

Further information regarding this package and other IMA specifics may be obtained by contacting Blenheim Heckmann GmbH, Neusser Str. 111, 4000 Dusseldorf, Germany. Phone number is: ++49(0)211/90 19 134; Telefax: ++49(0)211/90 19 127.

IMA '93 will occupy two exhibition sectors in Hall 5 of the Frankfurt Fairgrounds.

Vending machines are becoming increasingly more important at this show since many companies are turning away from manual preparation in favor of "automat" installations, which not only heat frozen food but can also be used to prepare other foods. The trend toward the use of "coinless" beverage and food dispensers is also catching on. More than 15 percent of the vending machine stations in cafeterias are already fitted with magnetic card systems.

Due to the financial situation in Europe, old and used amusement machines have been most often installed. However, German producers, in particular, are interested in moving ahead from used machines to new machine installations so that patrons may benefit from the latest technical developments.

Pinball has been gaining a significant stronghold, with 68 percent of the youth in the new Federal States naming pinball machines as their favorite game (in Germany as a whole the corresponding figure is 41 percent).

The "complicated" computer games, which offer real animation and call for strategic thinking on the part of the player, are particularly popular at present.

A main goal of IMA is to zero in on the current crop of equipment that is attracting attention as well as to focus on new trends and to help open up new markets for suppliers.

AMOA Jukebox Top 30

FOR MONTH ENDING AUGUST 1992

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<th>LABEL</th>
<th>DISTRIBUTING AGENCY</th>
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<td>ACHY BREAKY HEART</td>
<td>BILLY RAY CYRUS</td>
<td>YON TRES (BMI)</td>
<td>MERCURY 88602-7</td>
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<td>2</td>
<td>FRIENDS IN LOW PLACES</td>
<td>GARTH BROOKS</td>
<td>O. BLACKWELL, E. LEE (BMI/ASCAP)</td>
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<td>SHAMELESS</td>
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<td>WHAT SHE'S DOING NOW</td>
<td>GARTH BROOKS</td>
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<td>P. ALGER, G. BROOKS (ASCAP)</td>
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<td>TWO OF A KIND</td>
<td>GARTH BROOKS</td>
<td>B. ROBBINS, O. ROBBINS (ASCAP)</td>
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<td>UNDER THE BRIDGE</td>
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<td>11</td>
<td>I CAN'T DANCE</td>
<td>GENESIS</td>
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<td>EVERYTHING ABOUT YOU</td>
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<td>PAPA LOVED MAMA</td>
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<td>K. WILLIS, E. BROOKS (ASCAP)</td>
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<td>J. E. GATES, G. J. H. JACKSON (BMI)</td>
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<td>SIR. MIX-A-LOT (BMI)</td>
<td>DEF JEMMA, D. KEMP (ASCAP)</td>
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<td>HOTEL CALIFORNIA</td>
<td>EAGLES</td>
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<td>MY NEXT BROKEN HEART</td>
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<td>EMI 44513</td>
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<td>WITHOUT YOU WHAT DO I DO WITH ME</td>
<td>TANYA TUCKER</td>
<td>R. PORTER, L. O. LEWIS, S. BARTON (ASCAP)</td>
<td>CAPITOL 44717</td>
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<td>27</td>
<td>FISHING IN THE DARK</td>
<td>NITY GRITTY BAND</td>
<td>B. WISEMAN, J. P. WAGNER (BMI)</td>
<td>WMW 40477</td>
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<td>28</td>
<td>SOME KIND OF TROUBLE</td>
<td>TANYA TUCKER</td>
<td>P. LUCAS, D. BAGwell, D. LEWIS (ASCAP)</td>
<td>EMI 44718</td>
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<td>THE REAL LOVE</td>
<td>BOB SEGER</td>
<td>NCA 9269</td>
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<td>DAMN I WISH I WAS YOUR LOVER</td>
<td>S. HAWKINS</td>
<td>D. J. LANE (BMI)</td>
<td>COLUMBIA 30-7164</td>
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