Sinatra
CBS-TV Mini-Series Starring
Philip Casnoff (inset)
**CASH BOX**
The MUSIC TRADE MAGAZINE

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**PRODUCTION**
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**CIRCULATION**
NINA TREGUB, Manager
CYNTHIA BANTA
DONNA GIFF (LA)

**PUBLICATION OFFICES**

- **NEW YORK**: 157 W 57th Street (Suite 503)
  New York, NY 10019
  Phone: (212) 886-2640
  Fax: (212) 464-9261

- **HOLLYWOOD**: 6/4 Sunset Bivd.
  Los Angeles, CA 90028
  Phone: (213) 464-9261
  Fax: (213) 464-3235

- **NASHVILLE**: 50 Music Square West (Suite 850)
  Nashville, TN 37203-2213
  Phone: (615) 329-2839
  Fax: (615) 329-5130

- **CHICAGO**: 1442 S. 61st St. Ave.
  Cicero, IL 60650
  Phone: (708) 863-7440

- **BRAZIL**
  CHRIFFORD PICKARD
  Estr da Gavea, 811/2L, 23040 Rua De Janeiro, RJ 225-015 Brazil
  Phone/Fax: (55-21) 322-2290

- **ITALY**
  MARIO DE LUIGI
  "Music e Disc"
  Via De Amatrice 47 20123
  Milan, Italy
  Phone: (902) 839-287-832-79-37

- **JAPAN**
  SACHO SATO
  3-2 Fujioke-Bld.
  3-Chome, 30-4, Shinbash
  Minato-ku
  Tokyo, Japan 105
  Phone: 03 (5401) 2085
  Fax: 03 (5401) 2065

- **UNITED KINGDOM**
  CHRIS LEE
  77, 31 Cleveland Street
  London, W1P 5EX, England
  Phone: 01-931-1635

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**COVER STORY**

He Did It Tina's Way

**STYLE. PANACHE. ELAN.** Phrasing. Timing. Delivery. Chops. Taste. They all spell Sinatra. Bigger than life, the classic big-band singer, the ultimate saloon songer. He is the greatest interpreter of American popular music, artistically creative and vocally perfect. Along with Elvis Presley and The Beatles, he is the most significant figure in the history of the recording industry. He has sung every song, played every room, fought every battle. And he did it his way.

An artist who starred in excellent films, the confidante of presidents and, more than occasionally, a very charitable man to a variety of good causes, Sinatra has also known his share of controversy. Still going strong in his mid-seventies, his recent concert tour with Shirley MacLaine drove rows on both coasts.

This and more will be told in the five-hour, CBS-TV mini-series _Sinatra_, set for debut Sunday November 8, 8 - 11 P.M. and Tuesday November 10, 9 - 11 P.M. The telefilm, produced by Sinatra's daughter Tina, stars Philip Casnoff (Broadway star of _Shogun_) in the title role and depicts Sinatra's life from his childhood in Hoboken, N.J. to his triumphant return to show business prominence in a 1974 Madison Square Garden concert after a premature retirement.

A flurry of Sinatra activity accompanies the _Sinatra_ telepic. Wisely, record companies have seized the time to re-release his recordings. Warner Reprise, the label Sinatra founded, has the CBS mini-series album, _Sinatra_, which includes 25 classic Sinatra performances plus two Bing Crosby, one Benny Goodman and another by Billie Holiday. The Reprise two-cassette, two-disc set of material brings together his work recorded for four different labels in four decades.

Capitol has compiled 16 thematic Sinatra albums recorded in the '50s, '60s, starting with _Swing Easy in '53_ and concluding with _Point Of No Return in '62_ and re-released them in CD form.

Here's betting Sinatra draws huge numbers as America sits down together to relive the incredible career of this still vibrant American legend.

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**NUMBER ONES**

- **POP SINGLE**
  End of The Road
  Boyz II Men
  (Motown)

- **R&B SINGLE**
  Sweet November
  Troop
  (Atlantic)

- **COUNTRY SINGLE**
  Jesus and Mama
  Confederate Railroad
  (Atlantic)

- **RAP SINGLE**
  Here It Comes/Back To The Grill
  N.C. Sheriff
  (RCA/Chaos)

- **POP ALBUM**
  The Chase
  Garth Brooks
  (Liberty)

- **R&B ALBUM**
  Ooh Ooh On The TLC Tip
  TLC
  (MCA/Arista)

- **COUNTRY ALBUM**
  The Chase
  Garth Brooks
  (Liberty)

- **GOSPEL ALBUM**
  My Mind Is Made Up
  Rev. Milton Brunson & Singers
  (Word)

- **RAP ALBUM**
  LSI (Love, Set & Intelligence)
  The Shamen
  (EPIC)
RED TAPES: More than 300,000 titles of rare, historically and musically significant classical recordings—a vast recorded treasure trove which has been archived in Moscow during the past six decades—is being unveiled in the West for the first time.

The official Russian audio and video archives, in the process of restoration, remastering and transference to Digital Audio Tape, are being made available to U.S., European and Asian recording interests through a joint venture between the USSU Arts Group, Inc. in L.A. and the Russian State Television and Radio Company (Ostankino, formerly Costelradio).

"The archive has been likened to the Dead Sea Scrolls in its artistic importance, historical rarity and sociological relevance," said Sid Sharp, president of USSU. "With very few exceptions, the music held in the archives has never been licensed for exploitation outside the former Soviet Union."

A vast amount of the performances are by Russian artists, but there are also thousands of recordings that feature American and European performers as well, including Paul Robeson, Artur Rubinstein, Yehudi Menuhin, Luciano Pavarotti, Van Cliburn and Pete Seeger.

YOU MUST REMEMBER THIS: The 1992 Neil Bogart Memorial Laboratories fundraising dinner honoring CEMA Distribution's president, Russ Bach, is only days away, so, if you want to attend, buy some tickets and "Return To Casablanca" for the evening.

The event will take place November 7 at Santa Monica Airport's Barker Hangar. In recognition of the legendary film's 50th anniversary, the hangar will be transformed into the famed Moroccan "watering hole," Rick's Cafe American—complete with gambling, '40s big-band music, a vintage, fog-enshrouded DC-3, and the original piano from the 1942 movie.

Proceeds from the event go to the Bogart Labs, located at the Children's Hospital of Los Angeles and dedicated to the research and care of pediatric leukemia, cancer and AIDS. For more info, contact David Bubis at (310) 449-2200 or Bob Bernstein at (213) 871-5197.

"COUNTRY" MUSIC: A handful of notable L.A.-based musicians, comprised of Democrats, Republicans and Independents have joined forces to form the ad-hoc group Agentz uv Chanji and record a non-partisan political song entitled, "Take This Country Back." Released to radio (and not retailers) by the indie label, Politically Correct Records, the song urges people to get out to the polls and vote.

Executive produced by Jeff "Skunk" Baxter and produced by Gene Wooly/12 Step Productions, "Take This Country Back" was written by Jack Tempchin, Parvene Michaels and Keith Field. "The song is lead vocals with Field and Baxter on guitars, Denny Siewell on drums, and Baxter and Norman Sancho on bass. Radio programmers who wish to receive a copy of the record can call (213) 969-1179.

PURE MOVES: Pure, Steve Fargnoli's U.K.-based music management company, has announced details of a move to expand its international operation and consolidate its business interests in the U.S. marketplace. As part of Phase One of the company's reorganization, Pure, whose roster includes Sinead O'Connor, World Party and Maria McKee, is opening an office in L.A. Robert Richards, who has spent the last three years running his own management company (RRM), has been appointed president to run the new U.S. venture. He will bring three of his RRM clients with him—Wire Train, Sheryl Crow and David Baerwald.

Capitol recording artist Bonnie Raitt was recently presented with an RIAA-certified, multi-platinum plaque signifying more than four million in sales for her current album, Luck Of The Draw. Raitt is pictured backstage at the Hollywood Bowl where she recently performed a benefit concert to aid the rebuilding of L.A., with [l-r]: Paul Bishow, sr. director, artist development, Capitol; Tim Devine, v.p., A&R, Capitol; Hale Milgrim, president/CEO, Capitol; Raitt; and Art Jaeger, executive v.p., Capitol.

- Arista Records has named Jim Elliott vice president, Top 40 promotion. He joins Arista from A.I.R. (Active Industry Research) where he worked in national promotion. - Shawn Rhea has been appointed manager, national publicity at Jive Records. She was formerly a publicist with Orchid Communications. - Columbia Records has named Jim Merlis to the post of manager, alternative publicity. Merlis returns to the label after two years as alternative music publicist at SBK/EMI Records. - Mark Forlow has been promoted to the newly created position of national sales manager at Angel/EMI Classics. He was regional sales and promotion manager, Northeast for the company. That post will be taken over by Denise Pizzini, who comes to Angel/EMI after previously working as marketing manager, Virgin Classics. - Michael Greene has been appointed Cleveland branch manager, CEMA Distribution. He joins CEMA from his position as vice president of sales for the EMI Records Group. - UNI Distribution Corp. has announced three promotions within its audio distribution team. Mavis Takemoto has been upped to vice president of administration; Nancy Dean to associate director of programming, new releases and catalog product; and Chrissy Stern to associate director of advertising. Takemoto was previously senior director of advertising and administration; Dean had been administrative assistant; and Stern was advertising coordinator for the company. - Sony Music has appointed five people as Black music marketing representatives. Dwight Bingham has been appointed at the New York branch; Jamie A. Curits, at the Mid-Atlantic branch; Linden Jackson, at the Southeast branch; Ane Roseborough, at the Midwest branch; and Darien Goode, at the Southwest branch. - Lesley Zimmerman has been named account executive at Levine/Schneider Public Relations. She comes to the firm from McMullen & Co., where she held a similar post.
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Boyz II Men</td>
<td>End of the Road</td>
<td>Motown 2178</td>
<td>15</td>
</tr>
<tr>
<td>2</td>
<td>Patti Smyth/Don Henley</td>
<td>Sometimes Love Just Ain't Enough</td>
<td>MCA 54403</td>
<td>10</td>
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<tr>
<td>3</td>
<td>Madonna</td>
<td>Erotica</td>
<td>Warner Bros. 18786</td>
<td>2</td>
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<tr>
<td>4</td>
<td>Bobbi Brown</td>
<td>I'd Die Without You (From 'Boomerang')</td>
<td>A&amp;M 2004</td>
<td>7</td>
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<tr>
<td>5</td>
<td>House Of Pain</td>
<td>How Do You Talk To An Angel</td>
<td>Capitol 44890</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>Firehouse</td>
<td>When I Look Into Your Eyes</td>
<td>Epic 74440</td>
<td>8</td>
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<td>7</td>
<td>En Vogue</td>
<td>FREE YOUR MIND</td>
<td>Arista 2-4025</td>
<td>9</td>
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<td>8</td>
<td>K.W.S.</td>
<td>I Please Don't Go (Next Plateau 339)</td>
<td>RCA 2000</td>
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<td>9</td>
<td>Hi-Five</td>
<td>She's Playing Hard To Get</td>
<td>Jive/RCA 42067</td>
<td>8</td>
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<td>10</td>
<td>Mary J. Blige</td>
<td>Real Love</td>
<td>Uptown MCA 54455</td>
<td>15</td>
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<td>11</td>
<td>TLC</td>
<td>Rhythm Is A Dancer</td>
<td>Arista 1-2437</td>
<td>11</td>
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<td>12</td>
<td>Bobby Brown</td>
<td>Have You Ever Needed Someone So Bad</td>
<td>Mercury 54700</td>
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<td>13</td>
<td>Color Me Badd</td>
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<td>14</td>
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<td>Would I Lie To You</td>
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<td>15</td>
<td>Bobby Brown</td>
<td>What About Your Friends</td>
<td>Arista 2-4025</td>
<td>18</td>
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<tr>
<td>16</td>
<td>Bobby Brown</td>
<td>Humpin' Around</td>
<td>MCA 54342</td>
<td>4</td>
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<tr>
<td>17</td>
<td>Annie Lennox</td>
<td>People Everyday</td>
<td>Atlantic 1-2452</td>
<td>13</td>
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<td>18</td>
<td>TLC</td>
<td>Walking On Broken Glass</td>
<td>Arista 1-2452</td>
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<td>19</td>
<td>Eric Clapton</td>
<td>Layla</td>
<td>Reprise 18787</td>
<td>24</td>
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<td>20</td>
<td>Guns N Roses</td>
<td>November Rain</td>
<td>Geffen 1367</td>
<td>20</td>
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<tr>
<td>21</td>
<td>Prince &amp; The N.P.G.</td>
<td>Love Is On The Way</td>
<td>Third Stone/Atlantic 98530</td>
<td>32</td>
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<tr>
<td>22</td>
<td>Sojourn Kick</td>
<td>Good Enough</td>
<td>MCA 54517</td>
<td>30</td>
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<td>23</td>
<td>Bobby Brown</td>
<td>Someone To Hold</td>
<td>Epic 74442</td>
<td>29</td>
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<tr>
<td>24</td>
<td>Troy Lorenz</td>
<td>You Lied To Me</td>
<td>Polydor/PLG 863452</td>
<td>27</td>
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<tr>
<td>25</td>
<td>Kathy Dennis</td>
<td>Do I Have To Say The Words</td>
<td>JIVE 1611</td>
<td>23</td>
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<tr>
<td>26</td>
<td>Beyoncé Adams</td>
<td>The Letter</td>
<td>UPTOWN 1008</td>
<td>14</td>
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<tr>
<td>27</td>
<td>Wayne Newton</td>
<td>Just Another Day</td>
<td>SRK 2217498</td>
<td>31</td>
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<tr>
<td>28</td>
<td>John Secada</td>
<td>I Wanna Love You</td>
<td>Giant 18659</td>
<td>22</td>
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<td>29</td>
<td>Jade</td>
<td>Am I The Same Girl</td>
<td>Fontana/Mercury 864170</td>
<td>26</td>
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<td>30</td>
<td>Swing Out Sister</td>
<td>Do You Believe In Us</td>
<td>SIRE/RCA 50408</td>
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<tr>
<td>31</td>
<td>Jon Secada</td>
<td>How About That</td>
<td>Atom EastWest 98509</td>
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<td>Bad Company</td>
<td>Stay</td>
<td>MCA 1366</td>
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<td>Shakespeare's Sister</td>
<td>Not Enough Time</td>
<td>Atlantic 87437</td>
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<td>34</td>
<td>k.d. Lang</td>
<td>Constant Craving</td>
<td>Sire/Warner Bros. 18942</td>
<td>25</td>
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<td>35</td>
<td>Elle John</td>
<td>The One</td>
<td>MCA 2639</td>
<td>39</td>
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<td>36</td>
<td>En Vogue</td>
<td>Giving Him Something He Can Feel</td>
<td>Arista/East 98566</td>
<td>38</td>
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<td>37</td>
<td>The Funky Bunch</td>
<td>You Gotta Believe</td>
<td>(Island) 96492</td>
<td>50</td>
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<td>38</td>
<td>Del Amitri</td>
<td>Always The Last To Know</td>
<td>A&amp;M 1604</td>
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<td>39</td>
<td>Soup Dragons</td>
<td>Devine Thing</td>
<td>Big Life/Mercury 869-764</td>
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<td>40</td>
<td>Vanessa Williams</td>
<td>Work To Do</td>
<td>WEG/Mercury 863-540</td>
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<td>41</td>
<td>Technorotic</td>
<td>Move This (SIRE/RCA 50408)</td>
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<td>42</td>
<td>Tom Cochran</td>
<td>Life Is A Highway</td>
<td>Capitol 44815</td>
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<td>43</td>
<td>Damn Yankees</td>
<td>Baby Got Back</td>
<td>Warner Bros. 5739</td>
<td>63</td>
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<td>44</td>
<td>Sir Mix-A-Lot</td>
<td>All I Want</td>
<td>Capitol 4339</td>
<td>44</td>
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<tr>
<td>45</td>
<td>Toot The Wet Sprocket</td>
<td>I Will Be Here</td>
<td>Columbia 4339</td>
<td>45</td>
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<tr>
<td>46</td>
<td>Michael J. Smith</td>
<td>I Will Be Here</td>
<td>Columbia 4339</td>
<td>47</td>
</tr>
</tbody>
</table>

**TOP 100 Pop Singles Chart October 31, 1982**

1. **Nothing Broken But My Heart** (Epic 74336) — Celine Dion
2. **Jesus He Knows Me** (Atlantic 67444) — Genesis
3. **This Used To Be My Playground** (Sire/Warner 18822) — Madonna
4. **Everybody's Free** (Epic 47108) — Rozalla
5. **Keep On Walkin'** (A&M 75021) — CeCe Peniston
6. **Achy Breaky Heart** (Mercury 86552) — Billy Ray Cyrus
7. **Missed The Bus** (Ruthless/Columbia 74438) — Kris Kross
8. **Bang Bang** (Elektra 64735) — David Sanborn
9. **If I Ever Fall In Love** (Capitol/MCA 54688) — Shal
10. **To Love Somebody** (Columbia 74730) — Michael Bolton
11. **Flex** (Columbia 74739) — Madonna
12. **Sweet November** (Atlantic 74445) — Troop
13. **Chains Around My Heart** (Capitol 79065) — Richard Marx
14. **Saving Forever For You** (Atlantic 18719) — Shanie DEBUT
15. **Digging In The Dirt** (Geffen 13163) — Peter Gabriel
16. **Keep The Faith** (Jambalaya/Mercury 864-432) — Bobby Brown
17. **Rump Shaker** (Capitol 44888) — Wreckx-N-Effect
18. **Sesame's Tree** (Big Beat/Atlantic 10083) — Smart's
19. **Drowning In Your Eyes** (Elektra 64710) — Ephram Lewis
20. **Rest In Peace** (A&M 1005) — Extreme
21. **Could've Been Me** (Mercury 866908) — Billy Ray Cyrus
22. **Right Now** (Warner Bros. 18819) — Al B. Sure!
23. **If You Asked Me To** (Epic 34-74277) — Celine Dion
24. **Alone With You** (Jive/Warner Bros. 18874) — T'Pau
25. **Warm It Up** (Ruthless/Columbia 74736) — Kris Kross
26. **Better Than Real Thing** (Island 866977) — U2
27. **Symphony Of Destruction** (Capitol 44888) — Megadeth
28. **Johnny, Have You Seen Her** (Alco) — The Rembrandts
29. **How Do You Do** (EMI) — Rossette
30. **Kickin' It** (Virgin 12964) — After 7
31. **You Remind Me (From "Strictly Business")** (Uptown/MCA 54327) — Mary J. Blige
32. **Here It Comes** (Def Jam/Chaos 74414) — MC Serch
33. **Slow And Sexy** (Epic 74741) — Shaba Rankes (Featuring Johnny Gill)
34. **Wishing On A Star** (Epic 74343) — The Cover Girls
35. **I Wanna Make Love To You** (Impact/MCA 54458) — Rhythm Syndicate
36. **I'm Overjoyed** (Third Stone/Mercury 86446) — Nova Gaye
37. **Under The Bridge** (Warner Bros. 19979) — Red Hot Chili Peppers
38. **Do You Evernight** (Columbia 74467) — Joe Public
39. **360 Degrees (What Goes Around)** (Elektra 64708) — Grand Puba
40. **Give U My Heart** (LaFace 4026) — Babyface
41. **No One Else On Earth** (Curb/MCA 54449) — Wyrna
42. **Ready For This** (RCA/Columbia 15490) — 2 Unlimited
43. **Give It Up** (SBK 50008) — Wilson Phillips
44. **Start The Car** (Reprise 18793) — Judy Cole
45. **I Tried That I Cried** (A&M 1005) — CeCe Peniston
46. **Crossover** (Relax/Chaos 74173) — EPMD
47. **I'll Be There** (Columbia 74330) — Mariah Carey
48. **Thank You** (Epic 74438) — The Cover Girls
49. **The Breaks** (MCA 54339) — Luther Vandross
50. **Come & Talk To Me** (MCA 54175) — Jodeci
51. **It Doesn't Matter** (RCA 62325) — Tyler Collins
### Pop Singles Looking Ahead

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<th>Number</th>
<th>Track Title</th>
<th>Artist(s)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I Wish the Phone Would Ring</td>
<td>Anita</td>
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<tr>
<td>2</td>
<td>The Last Song</td>
<td>Michael Jackson</td>
</tr>
<tr>
<td>3</td>
<td>Faithful</td>
<td>Elton John</td>
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<td>4</td>
<td>Never A Time</td>
<td>Genesis</td>
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<tr>
<td>5</td>
<td>The Way It Should Be</td>
<td>The Outlaws</td>
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<tr>
<td>6</td>
<td>Everybody Knew But Me</td>
<td>Freddie Mercury</td>
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<tr>
<td>7</td>
<td>Under A Glass Moon</td>
<td>Dream Theater</td>
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<tr>
<td>8</td>
<td>Love (OG)</td>
<td>The Sundays</td>
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<td>9</td>
<td>Can't Even Be Bothered</td>
<td>The Contours UK</td>
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<tr>
<td>10</td>
<td>Only Time Will Tell</td>
<td>Ten City</td>
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<tr>
<td>11</td>
<td>Dem No Worry We</td>
<td>Super Cat</td>
</tr>
<tr>
<td>12</td>
<td>They Bones</td>
<td>Alice In Chains</td>
</tr>
<tr>
<td>13</td>
<td>Happy Days</td>
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### Albums

- **The Manhattan Transfer**: Anthology Down In Brazil (Rhino/Atlantic R2 71050)
  - The musical legacy of such varied styles as bebop, doo-wop, big band, Brazilian and jazz offered to close the door. The two CD package also contains a 52-page booklet filled with facts and rare photos.

- **Benet**: Benet (EMI 07777 967742 2)
  - This is the debut release from brother and sister act, Eric Benet and Lisa Marie Jackson. The 12-cut CD offers a cross-section of music that has influenced the two, including a richly harmonized R&B/jazz version of the Carpenters hit, "Rainy Days And Mondays." The album also contains helps of smoothly sung pop gospel, easy tap, and light funk. Production team includes Jeff Lorber, Bryan Loran, Robert Brooks, Sam McKinney and George Nash, Jr.

- **Rachelle Ferrell**: Rachelle Ferrell (Capitol CDP 7 93769-2)
  - The rich, soulful, six-and-a-half octave voice of Rachelle Ferrell has already attracted an attention-grabbing pop act with a Simple Minds feel. This one-cut CD, but "I Was Confused By The Television Set" and "Castle On The Hill" stick out. Producer is Pete Elia.

- **R.E.M.**: Reckoning (Maverick Sire 52901-2)
  - This Dallas-based pop/alternative band is extremely listener-friendly, some might say out of the Elvis Costello mold, except this is more entertaining and musically intriguing with their jazz/funk tracks and clever lyrics. These guys actually have a groove and a melody you appreciate enough to follow. There are several catchy tracks on this 12-track CD, but "Big Deal." Duke, Michael J. Powell, Harry J. Eastmond and Farrell produce.

- **Response**: Response (Manic Records 1-800-225-3683)
  - This first release from the new Boston-based indie label is an alternative-style pop act with a Simple Minds feel. This one-cut CD, but "I Was Confused By The Television Set" and "Castle On The Hill" stick out. Producer is Pete Elia.

- **Madonna**: Erotica (Maverick/Sire 9 45154-2)
  - With her recent multi-million dollar, multimedia "big deal," the rapid rise of the title track up the pop singles chart, the public rapport around the different versions of the accompanying video, the press and hoopla surrounding his newly released book of nude photos, and rumors of steamy scenes in the upcoming NC-17 film, Madonna has got to be her own self-promotion heaven. Well, here's another log for the fire. The album will no doubt jump high onto the chart, despite the fact it sounds like it took a whole week to do. Mostly more of hot dance-y, typical lightweight disco schlump here. The 13 tracks are produced by Madonna, Shep Pettibone and Andrés Betts, Big Deal.
Savage Records loves Gene Loves Jezebel, as this warm and mushy photo shows. That's Savage bigwig David Mimran hanging with the alternative rockers backstage after a New York gig.

**LUAKA RUMBA:** David Byrne was quietly doing his gangly-man thing in the most Cuban of all possible ways—noisily whistling and shouting and waving its arms in front of the bandstand, and a whole bunch of other New Yorker's cool enough to be invited to this weird cocktail hour party at Soho's Sybarite were nodding their heads and slapping their hands against their jeans and shoveling down Cuban sandwiches. Why? Because Byrne and his Luaka Bop label are about to put out Caba Classics 3: Diablo Al Inferno and so they invited Los Muñequitos de Matanzas, a Cuban vocal-and-percussion ensemble that has been around for four decades but had only been in the United States for a couple of days, to come over and play. And, too boy, did they play. And sing. And dance with knives. And, without horns or guitars or pianos or any melodic instrument whatsoever, get up a rumba beat so thick, so infectious, so damn danceable, that everybody looked shell shocked when the party ended at 8:30. 8:30 and, no matter what the rest of the evening held, the most exciting part of it was kaput. Los Muñequitos de Matanzas are actually over here on tour (they'll be back in New York, for a Symphony Space gig, on Dec. 11). Go hear them.

**THE SEQUEL:** As Ed McMahon would have said, "Ultradisc (Mobile Fidelity/Sound Lab's 24-karat gold, and 24-bucks-a-pop super-duper-shadow-CD process) is the most incredible-sounding CD process since the invention of the CD!" As Johnny Carson would have said, "Wrong, moose breath." (It's amazing that there are kids growing not knowing what the hell that means.) MFSL's September releases—Tom Petty & the Heartbreakers' Hard Promises and John Lee Hooker's The Healer—are out on Ultradisc II, a "new and improved formulation." Technology marches on.

**ROCKS AND GRAVEL:** Added to the list of speakers for the CMJ Music Marathon (Halloween Weekend at the Vista Hotel) are Jesse Jackson (Fri.), Lou Reed (Fri.), Brian May (Sat.), and Iggy Pop (Thurs.).... *Deep Blues*, a fine blues book by Robert Palmer and the basis for a rather tepid documentary by Robert Mugge, is now a rather swell album. Produced by Palmer, it features recorded-in-their-home-court performances by such gritty still-in-the-Delta juke joint performers as Big Jack Johnson, R.L. Burnside, Jessie Mae Hemphill and Jr. Kimbrough (Atlantic).... Before he was inducted into the Rock and Roll Hall of Fame by Bruce Springsteen (and had his songs used in *Blue Velvet*), the music world hardly knew that Roy Orbison was alive. Now that he's gone, even his recorded seeds and twigs are interesting. *King of Hearts* (Virgin) was pieced together by Barbara Orbison, who took some of the leftovers from 1989's *Mystery Girl* and added the likes of Robbie Robertson, T-Bone Burnett, Don Was and Clarence Clemons to them in some capacity or other. Roy Orbison may be gone, but his career continues.

**EAST COAST**

By Lee Jeske

**WEST COAST**

By Randy Clark

Money (and a little sex) makes the world go 'round.

**HE WHO HAS THE GOLD** apparently can do whatever the hell he (or she) wants. Well, it's pretty obvious with the vast sums of money bestowed on certain major artists through massive multi-media deals, who gets the biggest budget for promotion. And isn't it ironic? Those that need the push the most don't get it, and those who need it the least, do. So what else is new?

With the current rush for delivery of product for the Christmas season, the domino effect from two major deal makers this last year, Madonna and Prince in particular, is currently overwhelming the market place.

For example: the marketing blitz of promotion material surrounding Prince's new titleless album includes videos for each of the 18 tracks, with a serial-like theme connecting each one with the next in a story that reveals certain clues, with the final video somehow summing the whole story up. Also, there is a DC comic book available based on the album's story.

The album, which uses a symbol as a title, (a combination of the male and female sex symbols) started a flurry within the print media community upon its announcement by virtue of the fact Warner needed to manufacture and mail out special computer discs to incorporate the symbol into the varied font formats for all the different press. Could a new artist get away with this? I don't think so.

There are also giant-size mobiles of the love symbol, huge holographic-type posters, and life-size holographic cutouts available for retail. This, in addition to commercials of lengths varying from 30 seconds to four minutes for television and radio, a special limited edition gold-package pressing of the album for die-hard fans ($29.95 list) and even little gold-love-symbol pins for your lapel. He's even got an *MTV's Springtime Into the Game*, with an upcoming episode featuring a Prince-written version of "My Name Is Bart." According to Warner sources, there are several other marketing gimmicks to be unleashed over the next several months. Why not? He's got the dough.

Now let's look at Warner's other multi-media magnate, Madonna. Since not too many people are concerned with naked men (sorry, Prince), I'm sure you thought of working that angle first), the Material Girl in her infinite marketing wisdom has decided to bare it all (before it rots) in a 128-page coffee table (yeah, right) called *Sex*, (with a $49.95 price tag) released by Warner Books in conjunction with her new release, *Erotica*. I'm sure you've heard the hype.

The difference between the two mega-star campaigns ironical-ly happens to be the same. Both have the entire industry talking about them. Of course, the hefty amount of free publicity has already been generated by the media, by virtue (wrong word?) of the fact that *Madonna's naked*. What a shock! As a matter of fact, she was probably paid for the *Playboy* pictorial which ran a few racy promotional outakes over the summer.

Plus, we all know she gets to be sexually controversial in her videos, Thank God there's not much further for her to go in that area (what's next? A full-on porn film?), and from what I've seen, only a couple more years at best, in which to do it. She does have several more albums to complete under her new deal, so there's bound to be more to come... What's in store? I'm sure she doesn't know herself yet. But what the hell, she's got the bucks... even if she's still running around naked at 40 (quick, what's Cher's plastic surgeon's number?), hopefully, we will all have lost our curiosity to look by then. Next week...
Blockbuster Buys Music Plus, Sound Warehouse

By M.R. Martinez

BLOCKBUSTER ENTERTAINMENT, the Florida-based video retail company that has been gobbling up home entertainment software retail outlets nationwide, recently purchased, for a reported $132.5 million, the 236-store Music Plus and Sound Warehouse chains from Los Angeles-based Shamrock Holdings. The acquisition firmly puts Blockbuster into the pre-recorded music retailing business, which has been a long-term goal since the company began launching its video "superstores" six years ago. The Music Plus stores, based largely in Southern California and the Sound Warehouse Stores, based throughout Texas are, like the Blockbuster video stores, considered state-of-the-art home entertainment retail outlets, offering a variety of services to consumers.

Owned by the Roy E. Disney family, Shamrock Holdings paid $132.5 million for the Sound Warehouse chain in 1989. The purchase price for Music Plus, which was bought by Shamrock more than four years ago, was not revealed. At the time of its purchase, Music Plus flew under the corporate banner of Show Industries, Inc. along with City One-Stop, which serviced the majority of the mom and pop record stores in Southern California. Shamrock sold City One-Stop to Abbey Road Distributors a little over a year ago. Since purchasing Music Plus, Shamrock has added 55 stores to the chain and expanded the Sound Warehouse web by 25 outlets.

Blockbuster operates about 2,989 stores, with 1,890 company-owned and the remainder franchised out. The company is credited with changing the manner in which the consumer shops for home video titles, stocking a broad selection and offering everyday low prices. The company is also active in its promotion campaigns. The company's rapid expansion was accomplished in part by buying local outlets and re-opening them under the Blockbuster banner. Blockbuster recently reported that its third quarter net income rose 50% to $41.3 million and that they recently re-negotiated a $375 million revolving credit facility.

It is not known yet if the Music Plus and Sound Warehouse stores will be renamed Blockbuster outlets. But sources say it is certain that the stores will stock a wider variety of video titles and that selected Blockbuster stores will begin to stock a variety of pre-recorded music titles.

Can Record Club, Retail Sales Co-exist?

DIRECT MAIL AND RETAIL MUSIC SALES music developing a **simpatico**, or a synergy, was explored during a presentation at the National Assn. of Recording Merchandisers (NARM) Retailers Conference in Colorado Springs, Colo. "Direct and Retail in the Music Industry: Why Are We Still Fighting When Other Industries Aren't?" was the title of a presentation by Worth Linen, president and CEO of BMG Direct, the mail order arm of the BMG Music Group. Linen said that BMG's research suggests that record club sales do not inhibit or take away retail business, that club advertising does not negatively affect perceived value and that club participation actually stimulates buying and reactivates catalog sales on some titles among dormant consumers.

BMG's findings, based on 2,000 telephone interviews conducted by the Street Pulse Group, recorded data from current record club buyers, former record club members and those who've never belonged to such clubs.

A Rey Of Hope

By John Carmen

**IT USED TO BE** conventional wisdom that "punk rockers" were strictly un-musical sociopaths. Daniel Rey disproves this assertion.

Rey has spent the last seven years producing albums for acts as diverse as White Zombie and Raging Slab, the Ramones and L7. He co-wrote the Ramones hit, "Pet Sematary" and L7's "Eggleston."

Categorized to the punk ethos at 15 by the Ramones and Dictators, the former New Jersey native brought his high school combo, Shrapnel, into the New York limelight via Dictators' guitarist Top Ten. The two met at a Ramones show in Asbury Park. "The bouncers let them play for about 20 minutes and then threw them out. Changed my life," says Rey. Rey then brought Shrapnel to punk mecca CBGB, and got scene mainstay Legs McDaniels to give the group a shot. "I bought him beers; he said, 'Let's do it,'" says the guitarist.

As a live act, Shrapnel was hilarious, decked out in army fatigues, and doing songs like "Combat Love" and "Special Forces Boy." The fact that the Vietnam War was still a fresh and unpleasant memory at the time may have stopped the band cold in their tracks, because musically they were not too far away from Kiss or Ted Nugent crossed with the Dead Boys and Ramones. Their two indie singles, "Combat Love" b/w "Hey," and "Go Cruisin'" b/w "Way Out World" are catchy bits of punky pop, but their major label debut on Elektra was total garbage. "It wasn't very good, and after all those years of struggling, well, it was time to move on," says Rey.

With a four-track in his parents' basement, Rey honed his producer's chops. "I did a lot of Jersey punk records, Adrenaline O.D., the X-Men. Then I played the Ramones a demo I'd done at home, and Johnny Ramone said, 'Hey, this sounds better than our last record.' He asked me if I'd produce them. Reluctantly (he says in a distinctly facetious tone), I agreed!"

"It was surreal, like a dream come true, because these guys were like the Beatles to me," Rey recalls. "But I think they really liked the way I worked because I was cheap and fast." With time and money a consideration in the studio, given the Ramones' low album sales, Rey played both guitar and bass to save time. He also got a chance to work with his other childhood heroes Andy Shernoff and "Handsome Dick" Manitoba in their new group, Manitoba's Wild Kingdom. "I played guitar on the album for MCA, but didn't produce."

He also produced Circles of Power and Raging Slab for their major label debuts. "There was a rockin' scene at the Lismar in New York, and I was like the house guy," He did the White Zombie indie EP that landed that group a deal with Geffen as well.

After a stint in Masters of Reality ("I wanted to get out on the road and play in a band again. But our tours were shorter than I hoped for, and Masters drummer Ginger Baker, and I didn't see eye to eye on a lot of things. So out I went.") Rey has returned to the boards, this time with New York quintet D-Generation. "They're like the Dolls and Dead Boys, they've got that spirit," says Rey. "For now, I'm shopping them, preparing to write more Ramones songs, and staying busy."
The marvelous Alberta Hunter came suddenly and went suddenly, but her vivacity lives on in this marvelous documentary, one of five new jazz home videos from V.J.E.W. Video.

ALL OF THE DRUMS MOST OF THE TIME: The first thing you always noticed about Ed Blackwell, the great drummer who died on Oct. 7 from kidney disease, was his African skull cap and his dark glasses, which slipped to the tip of his nose as he played.

The second thing you always noticed about him was that he played the dinkiest drum kit in jazz, a little snare/tom-tom/cymbals job that resembled those old Emenee kid’s sets. Whereas some jazz drummers bang on elaborate heavy-metal-sized sets—bulkling you 15’ by 22’—with rows of tuneable this-and-that—Blackwell set up a little teensy-weeny job from which he would weave a seamless percussive bouillabassee, filled with the rhythmic smells of New Orleans, where he was raised, and Africa, where he studied drums.

“The size of the kit doesn’t make any difference,” said Blackwell a few years ago, “it’s only what you’re trying to get out of it that makes a difference. You can have either two or 15 drums, you can only play so many of them at a time. So, as a result, I used the small kit because that allows me to usually play all of the drums most of the time; the mounted tom as well as the floor tom and the snare.

“There are only so many drums I can play at one time, no matter how many drums I have around.”

For the last decade Blackwell was one of the most beloved figures on the New York jazz scene, a constant presence at the Village Van-guard as a leader or as a sideman with Don Cherry, Ray Anderson, David Murray, Charlie Haden and many others. He was also the beneficiary of a number of tributes, some of them to raise money for his constant battle with kidney disease, which found him in constant need of dialysis. His career outline includes stints with R&B and bebop bands in New Orleans (he was one of the founders of the American Jazz Quartet, a mid-’50s New Orleans ensemble that included Alvin Batiste and Ellis Marsalis), and he was a member of the famous Eric Dolphy/Booker Little band that played and recorded at the Five Spot in the mid-’60s, but he’s best known for his long association with Ornette Coleman, with whom he first played in L.A. in the ‘50s and then again shortly after Ornette moved to New York in the early-’60s.

Blackwell and Billy Higgins were the Ornette Coleman drummers, and both of them were back in the fold a few years ago when Coleman reconvened his old quartet for a series of dates. Bill was a part of that long, drawn-out rhythm that they would set up and then they would go into something else. Meanwhile, this rhythm that they set up is still reverberating in your mind. Then when you go into something else, it makes a mixture of the whole thing, which broadens the whole rhythm.

“That’s what I got from listening to the African soloists, the fact that you have to set up the rhythm so that you, the drummer, can really bite in. And then, if you go into cross-rhythms or something, they can begin to identify with the whole broad spectrum of the rhythm.”

To say that he will be missed on bandstands is to commit underestimation of the most egregious sort. Ed Blackwell was 63.

BOPPING AROUND: Dizzy Gillespie, who will have hit that long-discussed 75th birthday by the time you read this, will be back next month during the Bahá’í World Congress in New York. Gillespie is the Bahá’í faith’s foremost musical ambassador (Bahá’í combines elements of Judaism, Christianity, and Islam) and the Bahá’í Congress will respond with a birthday tribute to him at Carnegie Hall, Nov. 25, with James Moody, Jon Faddis, Paquito D’Rivera and Mike Longo joining the Great One.... Frank Sinatra has made 1,503 recordings in his career, including 1,157 that have been commercially released, 136 that have remained unissued, 150 done specifically for film soundtracks, and 60 recorded as V-Discs during World War II. How many of his 22 albums do you have? It’s a nice Christmas present if you’re a fan of Sinatra, it’s a good book to have, and it can be had for $39.95 (cloth) or $24.95 (paper) from TSD Press, 1800 Nuesse St., Austin, TX 78701 (800-388-8075). I love jazz Christmas music. I think it’s really neat when a label records a Christmas song during each session and then bunches all them together for the holidays. So I like A Jazz Christmas: Hot Jazz For A Cool Night, 33 discs of swing jazz, which includes well-known Yule chestnuts (sorry) from the likes of Dave Brubeck, Vinni Herring, Stanley Turrentine, Kenny Darrow, Jim Hall and Benny Carter. Believe it or not, ’tis just about the New Year.
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TALENT REVIEW

Milton Nascimento

By Robert Adels

UCLA ROYCE HALL, LOS ANGELES, CA—How do you market a vocalist and guitarist who has been compared to giants as diverse as Bill Evans, Miles Davis and John Lennon?

The term “jazz singer” might be an acceptable compromise, but while it’s an accolade prized by most, it’s utterly rejected by one Milton Nascimento. Since the late ’60s, U.S. record companies have been trying to crossover this #1 Brazilian entertainer by placing him in the same marketing category as his country’s best known musical export, bossa nova.

Now that “world music” has become a CD header card unto itself as well as a tour publicity hook for a wide variety of international artists seeking broader U.S. acceptance, the time is at long last right to market Milton Nascimento as the one-of-a-kind performer he’s always been.

At his recent two-night engagement at UCLA’s Royce Hall, Nascimento made music that addressed the issue of global marketing from several challenging perspectives.

By opening and closing his concerts with a film from Brazil’s Ministry Of Industry and Commerce, Milton seemed to be making peace with the marketing powers of his native land, powers which have censored much of his work in the past.

By creating his own soundtrack for the silent film, shown on a small screen above and behind his band, Milton has become a musical ambassador without being a corporate “yes” man. As both a Representative to the Brazilian Congress on environmental issues and an active member of The Alliance of The Peoples Of The Rainforest, Milton is able to represent his country’s government as well as the highest ideals of its people.

The music Nascimento makes in the process is intricate and improvisational enough to enchant jazz fans. But when was the last time you saw a “serious” audience transformed into a writhing crowd of Carnival/Mardi Gras revelers?

With no opening act and no intermission, Nascimento takes total control of the hall for almost two solid hours. While he barely moves from his own seat, he has virtually everyone up and dancing before the night is through.

Almost all of his 18 songs are sung in Portuguese and he offers English-language introductions to only two of them. While this makes it hard for English-speakers to identify specific songs by title, it does allow the listener to focus on the totality of his work and the techniques he employs to create a whole-clot from influences that range from Amazon Indian music to fusion, reggae and pop.

While his recent Columbia recordings give us a more romantic Milton, his live sound is fully 50% rhythm. Half of his six-man band is percussion and this Silva Section (Robertinho, Ronaldo and Vanderlei Silva) knows how to give its instruments the golden aura of melody.

But melody is truly Milton’s own domain. His spritely tenor and falsetto vocals make Portuguese sound like the world’s most euphonious language—and Brazil like the most beautiful place on Earth to throw a party.

TALENT REVIEW

Concrete Blonde

By Hilarie Grey

THE GREEK THEATRE, LOS ANGELES, CA—“It’s great to be home—and to be here with all of you,” said lead singer/bassist Johnette Napolitano during a break in Concrete Blonde’s powerful, raucous set at the Greek Theatre. “I don’t know if any of you have been to Jacksonville, Florida,” she said describing some of the attitudes encountered on their latest tour, “but we (Los Angeles residents) seem to be a weird creature to the rest of the country.

In many ways, the L.A. trio’s music is a direct reflection of the emotions raging in the city—Napolitano’s ever-steady bass is the pulse boat, James Mankey’s guitar howls and bristles with anguish and excitement, and underneath it all, Harry Rushakoff’s drums set the pace. This formulation generated sparks during the trio’s two-hour set of furious tunes like “God Is A Bullet” (which Napolitano dedicated to new L.A. policeman Mike Williams), and “Still In Hollywood,” which, combined with “Roses Grow,” was a manic chronicle of the range of eccentric characters living in the city.

The band also transported the enthusiastic crowd into other realms via a sensual, slow and deliberate reading of “Bloodletting (The Vampire Song),” and a set-opening trio of spooky tunes from their latest I.R.S. album, Walking In London (glowing jack o’lanterns were added to the stage just before the encore). Where “Ghost Of A Texas Ladies Man" delivered bold and brassy wit over a galloping beat, “Walking In London” and “Why Don’t You See Me” were brought to life through eerie atmospheres and Napolitano’s vocals, which built from hushed low growls to full wails.

Even Heart’s celebrated singer Ann Wilson has nothing on Napolitano. Her elastic range and intensity were in top form for such diverse selections as an in-your-face reading of “Days And Days,” and the sweet optimism of “Someday.” Also particularly effective was a stark, guitar-only version of “Everybody Knows.” This cynical anthem proved a stirring vocal showcase for Napolitano, whose changing octaves and intensities resonated powerfully.

Another moving moment came at the end of the set, as Napolitano added two very personal, poignant verses to Andy Pribyow’s scaring AIDS lament, “Tomorrow, Wendy.” The song was turned into a solemn audience sing-a-long, honoring those who have died of the disease.

However, as provocative as Concrete Blonde’s set was, things never became heavy-handed or somber. This was due largely to the band’s sense of humor and earthy, warm presence. The good humor which added a double-time, screaming punk tag to the band’s sleepy hit, “Joey,” and took time out to joke about the international media’s silly questions about the L.A. riots, made the concert a celebration of human spirit and all of the “weird creatures” out there, leaving the audience energized and optimistic.

TALENT REVIEW

Carl Anderson

By Barry Pearl

AT MY PLACE, SANTA MONICA, CA—Carl Anderson has never been more ready to emerge as the most definitive song stylist in contemporary music around today. After more than two decades of working both as an acter and a singer in all possible venues from the Broadway stage to television, to the silver screen, his dynamic performance Satur- day night (recorded for 85.1 FM Osaka) at At My Place in Santa Monica, was a defining moment for the Virginia-born artist. Anderson, his three delicious back-up
singers and his five-piece band rocked, jazzed, R&B'd, reggaed and just downright kicked musical ass for over two hours for a very appreciative audience.

Opening with the Kenny Loggins and Tom Snow tune "Love Will Follow" off of his second and latest album for GRP, Fantasy Hotel, Anderson proceeded to take us on a journey which poetically revealed the many pieces of his heart. With a vocal range that would give Stevie Wonder a run for his money and a timbre as rich as Nat "King" Cole's, he sings to the homeless with a cut off of his first collaboration with GRP, Pieces Of The Heart, called "Children Of A Lesser God." (Proceeds for Friday's show, by the way, went to the homeless via Carl via the St. Joseph Center.) He then connects with the audience with such passion about his views of love in "How Deep Does It Go."

Of course, the running theme in Carl's life itself is his devotion to his son Khalil, as he sings about wishing he could teach him all the things he (Carl) never learned in "If I Could" from the first disc. He later kills with a Graham Lyle and Terry Britten song called "Once In A Lifetime" which Carl confesses to his audience "should've been the single. Want me to talk about GRP?" Well, I'll tell you about GRP. They should get their heads out of the clouds and market this cat to Grammy city 'cause it's well deserved.

"I'm gonna connect love, Heaven, life, music progress, chronology and beauty," Carl tells us of his first encore. He sings "The Closest Thing To Heaven." He makes the connection and, by songs end, we feel the closest.

Anderson ends the evening by saying he and this particular combination of people will never be together like this again. "There is good in this moment; feel it, live it, be it." Then he soulfully sings the title tune from Fantasy Hotel. All in attendance go crazy.

From Kemau Kenyatta's haunting horns to Bob Feldman's monster bass to Bernie Dresle's funky drums to Michael Hakes' killer guitar solo in keyboardist Larry Steenman's wonderful arrangement of Thelonous Monk's song "Around Midnight" the band played tight. Kevin Guillaume (son of Benson's Robert), Francesca Rebi and Anjani Thomas provided flawless back-up harmonies. Carl Anderson's first spoken words to his responsive audience after his second song "Enough Said" was, "I like you a lot!" Trust me, it's an understatement to say, by evening's end, the feeling was mutual-enough said.

Fresh and inventive comedienne Alice Arthur opened the evening gifting everything from the Metronomer to women's assertiveness training and proclaimed October, "Domestic Violence Month."

TALENT REVIEW

Strunz & Farah

By Ray Ballard

THE WADSWORTH THEATRE, LOS ANGELES, CA—Popular Latin world beat duo, Strunz & Farah, provided Los Angeles with a crash course in musical excellence, which was presented by the UCLA Center For The Arts. A packed house of both college students and non-college civilians, dressed better than this guy is used to for a concert situation, showed their appreciation for Strunz & Farah as they walked on stage with the volume and intensity of a rock concert

The set started off with "Caracol," the leadoff track to their latest Mesa/Bluemoon Records lp, Americas. Their performance was energetic and inspired. Not only did the two front men strut their stuff, the rest of the backup band had ample opportunity to prove their worth. Guillermo Guzman, bassist from Colombia, incorporated a variety of flavors and occasional percussion duties. Juanito "Long John" Oliva, percussionist from Cuba, was a ball of energy as he jumped from one percussion piece to another, and persuaded the audience to clap their hands to the rhythm several times throughout the show.

George Strunz and Arshedeh Farah spent the evening dazzling the audience with brilliance as they traded off lead and rhythm parts, and sometimes played harmony leads together at warp speed (beam me up, Scotty!). One particularly attractive Latin woman was so into the music that she got up from her seat and started doing a Latin shuffle dance in the aislesway, and she did it well! (Great looks, great dancing, no complaints here!)

Following the set were two encores by overwhelming demand. Who is faster, Strunz or Farah? Who knows, who can tell? But we say in the rock 'n roll world, these guys shred!
COMPOSER TADASHI YOSHIDA has been selected again as chairman of JASRAC (Japan’s Association of Rights of Authors, Composers and Publishers) with a three-year term of office. Composer Toshiro Mayuzumi and author Yu Aku were named president and vice-president of the board of trustees which also carry three-year terms. Composer Miyuki Ishimoto was named JASRAC president, 3-year term, and six others including Sadao Funamoto, Shinpei Matsuoka, Hatsutar Suzuki and Shinyichiro Kubonowita were named board members.

SONY MUSIC ENTERTAINMENT Co., disclosed that the company will introduce SBM (Super Bit Mapping) System, developed for CD player and CD mastering equipment. A source said CDs manufactured by this system will become a CD staple of the company. The system was developed by Sony to reproduce sounds recorded by 20-bit-digital-recorders. The recorder, according to the company, is able to record more exact sounds with 16 times the sounds recorded by old 16-bit-digital-recorders. The company developed the system for CD mastering mainly for classics but will expand it for pop and other genres.

BMG VICTOR reports a banner year at its 6th fiscal end (July 1, 1991 to June 30, 1992) with total revenues of $205 million, 24% up over the comparable period of last year. CDs showed strongest with $178 million, up 25%. Cassettes dropped 40% to $8.2 million while video software grew 119% with $1.7 million. Vinyl showed only $0.18 million.

ACCORDINO reports a 3-year chairman (Japan), and President Victor said, Kei Tadashi President and Composers of Victor and ACORDINO reports a 3-year chairman (Japan), and President Victor said, Kei Tadashi President and Composers of Victor and local software精确3-year chairman (Japan) and President Victor will expand the company, including Cassettes and Cassettes in Japan, and local software

B&W LINKAGE Co. has announced that it will launch a new joint venture with Rhythm & Piano Industries Co. Ltd. The new company, to be named Rhythm & Piano Industries Co. Ltd., will be dedicated to the production of musical instruments and accessories, and will be headquartered in Tokyo.

R&B INDEX

SEE PAGE 14 FOR R&B SINGLES CHART

1. Just One Of Those Things (C.K. Productions/Sony BMG)
2. Nothing In Love (Underground/Atlantic)
3. Love For The Last Time (One Night Stand/EMI)
4. One More (The System/EMI)
5. Can't Stop (JMP/Atlantic)
6. Can I Have My Money Back (MCA/Atlantic)
7. I'll Be There (Jimi Hendrix/EMI)
8. The Love Of My Life (Warner Bros/Atlantic)
9. I Wanna Be Loved (Chrysalis/RCA)
10. Loves Got A Mind Of His Own (Columbia/Atlantic)

Money Can't Buy You Love (Flyte/Atlantic)
2. She's Not There (EMI)
3. Can't Stop (JMP/Atlantic)
4. She's Not There (EMI)
5. She's Not There (EMI)
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10. She's Not There (EMI)
Some may find horror in the prospect of being in a dimly-lit studio with a decaying spirit such as that of The Cryptkeeper, the internationally-revered host of the HBO weekly, cheeky horror series Tales From The Crypt. But Chucki Booker, who likes things Nice and Wild (also the title track of his current Atlantic Records album), swallowed his fear and entered the unknown when he slid along the wall into a studio to produce "Crypt Jam" for The Keeper and his mion. The Cryptkeeper recently made his music video debut with a three-minute clip directed by Kevin Yager, The Keeper's creator, for Giant Records. Picture at a recording session are (l-r): Chucki Booker; The Cryptkeeper; and John Kassar, the voice of The Cryptkeeper.

SAMPLES: The Music Video Producers Assn. and the Black Filmmakers Foundation recently hosted the Entertainment Networking Conference at the Belage Hotel. The event was co-sponsored by the Motivated Entrepreneur Networking To Organize Resources (MENTOR). The aim of the sessions is bring creative potential and resourceful professionals together to express talent to experience. Companies ranging from Epic Records and 20th Century Fox to Renge films and the Mercantile National Bank participated in the workshops...Suzanne Ciani, Patrick O'Hearn and Tangerine Dream will have collections of their music on the market for the Xmas sales season. The Private Music of... is what each of the three albums will be titled. Just guess what label they're coming from? You get the cigar! Private Music Records will be releasing the collections with at least two new tracks on each.

Motown recording artists Diana Ross and Boyz II Men were on hand recently for the closing ceremonies of the National Children's Day sponsored by the National Children's Day Foundation, for whom Ross acts as a spokesperson and was emcee for the event staged by the Eastern High School Choir. Pictured after the event are (l-r): Wanya Morris and Michael McCray of Boyz II Men; Ross (seated); Jerry Moss, A&M Records chairman; Mark Lenzi, Olympic Gold Medalist in diving; Shawn Stockman and Nathan Morris of Boyz II Men.
1 SWEET NOVEMBER (Atlantic 67445) ........................................... 1992-10-31 Top 100 R&B Singles 9
2 REAL LOVE (Uptown/MCA 50621) ........................................... Troop 13
3 SLOW DANCE (Jive 42093) .................................................... R. Kelly & Public Announcement 13
4 I COULD USE A LITTLE LOVE (Right Now) (Capitol 44855) .... 13
5 SHE'S PLAYING HARD TO GET (Jive 40367) .......................... Hi-Five 12
6 HUMPIN AROUND (MCA 53432) ........................................... Bobby Brown 11
7 YOU CAN MAKE THE STORY RIGHT (Warner Bros. 18873) ... 11
8 RIGHT NOW (Warner Bros. 18819) ....................................... Al B. Sure! 8
9 MONEY CAN'T BUY YOU LOVE (Perspective 0011) ..................... Ralph Tresvant 8
10 JAM (Epic 74233) ............................................................... Michael Jackson 7
11 UPTOWN ANTHEM (TommyBoy 519) .................................... Naughty By Nature 7
12 KICKIN IT (Virgin 12594) .................................................... After 7 6
13 GIVE YOU MY HEART (LaFace 2-4026) ................................ Babyface featuring Toni Braxton 6
14 YOU KNOW WHAT I LIKE (Warner Bros. 19001) ...................... El DeBarge 5
15 I'VE BEEN SEARCHIN NOBODY LIKE YOU (Atlantic 8754) ...... 5
16 JUST MY LUCK (Columbia 74171) ........................................ Glenn Jones 4
17 MIC CHECKA (Ato/Atlantic 96156) ........................................... Das EFX 4
18 PEOPLE EVERYDAY (Chysalis 50397) ................................. Arrested Development 4
19 WHAT ABOUT YOUR FRIENDS (Arista/LaFace 1-4009) ............. TLC 4
20 SOMEBODY'S BEEN SLEEPIN IN MY BED (Capitol 44825) .......... Gary Bwan 4
21 SOMEONE TO HOLD (Epic 74462) ........................................... Trey Lorenz 3
22 THE DOO DOO SONG (Warner Bros. 19930) .......................... Miles Davis 3
23 END OF THE ROAD (Motown 37443) ..................................... Boyz II Men 3
24 MISTER LOVERMAN (From Deep Cover (Epic 74290) ............. Shabba Ranks 3
25 MY KINDA GIRL (Atlantic 87464) .......................................... The Rude Boys 3
26 RUMP SHAKER (MCA 53488) ............................................. Wreckx-N-Effect DEBUT
27 LOVE SHOULD Brought (LaFace 2-4035) ............................... Toni Braxton DEBUT
28 ALONE WITH YOU (Warner Bros. 19008) .............................. Tevin Campbell 3
29 I'M STILL WAITING (Uptown 54511) ...................................... Jodeci 3
30 BRAINSTORMING (Motown 2170) .......................................... M.C. Braves 2
31 I MISSED THE BUS (Ruthless 74688) .................................... Kris Kross 2
32 COMMITTED (Jive 866) ..................................................... Third World 2
33 CAN U HANDLE IT (EastWest 98510) .................................... Gerald Levert 2
34 JUMP AROUND (TommyBoy 526) .......................................... House Of Pain 2
35 THEY REMINISCE OVER YOU (T.R.O.Y.) (Elektra 64773) ........ 2
36 GIVING HIM SOMETHING HE CAN FEEL (Ato/Atlantic 96050) .. 2
37 CROSSTOWN (R&B 17178) .................................................... En Vogue 2
38 FLEX (Columbia 74373) ...................................................... Mad Cobra 2
39 A LITTLE MORE LOVE (Arista 2449) ...................................... Lisa Stansfield 2
40 I Ain'T STOPPIN US (Jive 42086) .......................................... Mike Davis 2
41 MY DESTINY (Motown 2178) ................................................ Lionel Richie 2
42 FREE YOUR MIND (Ato Atlantic 98497) ................................ En Vogue 2
43 LOVE MAKES THE WORLD GO ROUND (Island/Capitol 864-106) Don-E 2
44 MY NAME 1S PRINCE (TastyPark 18370) ................................ Prince DEBUT
45 I'VE BEEN WATCHING (Columbia 74012) ................................ Joe Public 2
46 INSIDE THAT I CRIED (A&M 0056) ....................................... CeCe Peniston 2
47 WORK TO DO (Mercury 85613-4) ........................................... Vanessa Williams 2

48 GAMES (Atlantic 87474) ..................................................... Chuckii Booker 2
49 LOVE'S TAKEN OVER (Silas 54321) ....................................... Chante Moore DEBUT
50 DEPEND ON YOU (Capitol 44824) ....................................... BeBe & CeCe Winans 2
51 NEVER SATISFIED (Giant/Kreepa 19881) .............................. Good 2 Go 2
52 I'D DIE WITHOUT YOU (This (Street 24034) ......................... P.M. Dawn 2
53 LET'S GET CLOSER (Raphe 16783) ....................................... Michael Cooper 2
54 GOOD ENOUGH (MCA 54317) ............................................. Bobby Brown DEBUT
55 GROOVIN IN THE MIDNIGHT (Charisma 12617) ...................... Maxi Priest DEBUT
56 YOU ME (Ato/Atlantic 89486) ............................................. Men At Large 2
57 ONE NIGHT STAND (Uptown 54419) ...................................... Father M.C. 2
58 IF I EVER FALL IN LOVE (Gasoline 54158) ............................. Shal DEBUT
59 MUST BE REAL LOVE (Tabu&M 7071) .................................... Robyn Dash 2
60 WARM IT UP (Ruthless 74366) ............................................. Kris Kross 2
61 DON'T SWEAT THE TECHNIQUE (MCA 54418) ....................... Eric B & Rakim 2
62 IT ALL BEGINS (MCA 53950) ............................................. Jody Watley 2
63 THROUGH THE TEARS (Pendulum 64707) .............................. Melis Morgan 2
64 TILL YOU COME BACK (Manhattan 44552) ............................ Rachelle Ferrell 2
65 TRIPPIN OUT (Columbia 74379) .......................................... Prince Markie DEBUT
66 I WANT TO LOVE YOU (Elektra 64694) ................................. Keith Sweat 2
67 YEAH, YEAH, YEAH (Zoo 14051) .......................................... Voices 2
68 AIN'T NOBODY LIKE YOU (Giant 18469) ................................. Miki Howard 2
69 RIGHT HERE (MCA 62356) ................................................... SWV DEBUT
70 BACK TO THE HOTEL (Philadelphia 5367) .............................. No Deep 2
71 WELCOME TO THE GHETTO (Jive 42085) .............................. Spice 1
72 WHEN YOU LOVE SOMEBODY (MCA 54681) ........................... Patti LaBelle 1
73 DREAM COME TRUE (Delicious 89546) .................................. Brand New Heavy 1
74 ALL OF MY LOVE (Epic 74322) ............................................. Kathy Sledge 1
75 LIFT YOUR HEAD AND SMILE (Bush #12429) ......................... Special Generation 1
76 I GOT A THANG 4 YA (Perspective 0000) ............................... Lo-Key 1
77 SLOW AND SEXY (Epic 74257) ............................................. Shabba Ranks 1
78 GOODBYE MY LOVE (Mercury 864-492) ............................... Brian McKnight DEBUT
79 ANOTHER CHANCE (Warner Bros. 18811) .............................. El DeBarge 1
80 STILL IN LOVE WITH YOU (Tabu 100) .................................... Cherelle 1
81 WHO WILL I CHOOSE (Ato/Atlantic 623591) ......................... Chris Bender 1
82 WOULD I LIE TO YOU (Capitol 44809) ................................. Charles And Eddie 1
83 JUST FOR TONIGHT (Mercury 865688) .................................... Vanessa Williams 1
84 I'M OVERJOYED (Third 98488) ............................................ Nona Gaye DEBUT
85 DID YOU PRAY TODAY (Giant/Reprie 18871) ......................... Lisa Taylor 1
86 LET'S GET NAKED (LaFace 2-4014) ....................................... Highland Place Mobsters 1
87 I CAN'T STOP LOVIN YOU (Capitol 44858) ............................. Full Force 1
88 WHAT'S LOVIN YOU (Motown 2182) ..................................... The Jacksons DEBUT
89 WISHING ON A STAR (Epic 74343) ....................................... Cover Girls 1
90 1-4-ALL-4-1 (Bv 10217) .................................................... East Coast Family 1
91 WHY ME BABY (Elektra 64777) .............................................. Keith Sweat 1
92 I MISS YOU (Columbia 74313) ............................................ Joe Public 1
93 YOU REMIND ME (From Strictly Dance) (Uptown MCA 54327) 1
94 BABY BABY BABY (Arista/Atlantic 14928) .............................. Mary J. Blige 1
95 BABY BABY BABY (Mercury 85613) .................................... TLC 1
96 WHEN YOU'VE BEEN BLESSED (MCA 54376) ......................... Patti LaBelle 1
97 THEY WANT EFX (Ato/Atlantic 4-96206) ............................... Das EFX 1
**SOUND NIBBLES:** "Freedom of Speech" will replace "Cop Killer," the controversial track on Body Count's gold certified debut album for Sire/Rhyme Syndicate Records. Body Count mastermind, Ice-T, recently announced that the track, which features a sample of Jimi Hendrix's "Foxxy Lady," was originally recorded for T's 1989 album, Iceberg/Freedom of Speech... Just Watch What You Say...New Again" is the title of the upcoming 12-track debut album from Los Angeles-based rapper KAM, who in January will drop the second collection of lingo litanies from Ice Cube's Street Knowledge Records, distributed through EastWest Records. The album contains tracks like "Stereo Type," "Drama" and "Watts Riot," which he performed with Ice Cube... But It Records is about to shoot out Playin' 4 Keeps by DBG's aka Detroit Band of Gangsters. People who've heard this collection of hard core street nightmare rhymes don't call it funny, but downright stinky.

**R. Kelly and Public Announcement recently performed on NBC-TV's The Tonight Show. The group unveiled their hit "Slow Dance" from their Box In the '90s album. After the show, R. Kelly took time out to pose with the show's host, Jay Leno (left) and bandleader Branford Marsalis (right).**

Chrysalis recording group Arrested Development, who has been mining platinum out of "Tennessee," the hit song from their debut album, 3 years 5 Months & 2 Days In The Life Of, have been selected by filmmaker Spike Lee to compose the closing song to his upcoming film Malcolm X. The song, "Revolution," will be the first single and video (which Lee will direct) from a forthcoming Chrysalis/EMI/Soundtrack album slated for release November 2. Pictured in the back are (l-r): Late and Headliner. Pictured in the front are (l-r): Speech, Lee and Taree.
### TOP 200 POP ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Jack's Back...To Life</td>
<td>Meat Loaf</td>
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<td>2</td>
<td>Def Leppard</td>
<td>Def Leppard</td>
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<td>3</td>
<td>Vivid Mind</td>
<td>The Jam</td>
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<td>4</td>
<td>The Secret</td>
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<td>5</td>
<td>4 Non Fiction</td>
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<td>6</td>
<td>Points of No Return</td>
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<td>7</td>
<td>...What's Love Got to Do With It?</td>
<td>...What's Love Got to Do With It?</td>
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<td>8</td>
<td>Shakin' All Over</td>
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<td>9</td>
<td>Jumpin' Jack Flash</td>
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<td>10</td>
<td>Power</td>
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<td>11</td>
<td>Heart Attack</td>
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<td>12</td>
<td>The Power</td>
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<td>13</td>
<td>Born Again</td>
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<td>14</td>
<td>Wild Thing</td>
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<td>15</td>
<td>Freedom Call</td>
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<td>16</td>
<td>The Color of His Love</td>
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<td>The Outlaws</td>
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Note: This list includes the top 50 albums from the initial chart. The complete list can be found in the source material.
**FILM/VIDEO**

**TOP 30 VIDEO RENTALS**

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<th>Studio</th>
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<td>BASIC INSTINCT (Video Home)</td>
<td>Live Home</td>
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<td>BEETHOVEN (MCA/Universal)</td>
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<td>MY COUSIN VINNY (Fox Video)</td>
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<td>4</td>
<td>FINAL ANALYSIS (Warner Home Video)</td>
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<td>FRIED GREEN TOMATOES (MCA/Universal)</td>
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<td>WHITE MEN CAN'T JUMP (Fox Video)</td>
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<td>7</td>
<td>LAWNMOWER MAN (Columbia TriStar)</td>
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<td>ONCE UPON A CRIME ( MGM/UA Home Video)</td>
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<td>9</td>
<td>WHITE SANDS (Warner)</td>
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<td>STRAIGHT TALK (Hollywood Home Video)</td>
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<td>11</td>
<td>THE BABE (MCA/Universal)</td>
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<td>DEBUT</td>
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<td>12</td>
<td>THUNDERHEART (Columbia TriStar)</td>
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<td>MAMBO KINGS(Warner Bros.)</td>
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<td>AMERICAN ME (MCA/Universal)</td>
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<td>NEWSIES (Disney)</td>
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<td>PRINCE OF TIDES (Columbia TriStar)</td>
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<td>LADYBUGS (Paramount)</td>
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<td>CRISS CROSS ( MGM-UA)</td>
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<td>MISSISSIPPI MASALA (Columbia TriStar)</td>
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<td>ONE FALSE MOVE (Columbia TriStar)</td>
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<td>ERNEST SCARED STUPID (Disney)</td>
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<td>IRON EAGLE III: ACES (Columbia TriStar)</td>
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<td>23</td>
<td>THE HAND THAT ROCKS THE CRADLE (Hollywood)</td>
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<td>PARIS IS BURNING (Academy Entertainment)</td>
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<td>25</td>
<td>MEMOIRS OF AN INVISIBLE MAN (Warner)</td>
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<td>LEAVING NORMAL (MCA/Universal)</td>
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<td>FERN GULLY (Fox Video)</td>
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<td>THE RESCUERS (Walt Disney Home Video)</td>
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<td>30</td>
<td>RADIO FLYER (Columbia TriStar)</td>
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**TOP 10 MUSIC VIDEOS**

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<th>Title</th>
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<tr>
<td>1</td>
<td>ERIC CLAPTON: UNPLUGGED (Warner Home Video $19.98)</td>
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<td>BOB MARLEY: TIME WILL TELL (PolyGram $19.95)</td>
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<td>4</td>
<td>KISS: X-TREME CLOSE UP (PolyGram $19.95)</td>
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<td>5</td>
<td>ELTON JOHN: LIVE (At The Wireless $24.98)</td>
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<td>6</td>
<td>THIS IS GARTH BROOKS (Liberty Home Video $24.98)</td>
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<td>7</td>
<td>BILL CYRUS (PolyGram Video $12.95)</td>
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<td>8</td>
<td>EN VOGUE: FUNKY DIVAS (AVISION $18.98)</td>
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<td>9</td>
<td>THE CURE: PLAY OUT (Set To Run $19.98)</td>
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<td>10</td>
<td>FOR THOSE ABOUT TO ROCK (Warner Home Video $19.98)</td>
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**VID BIZ**

By John Geoff

**A FRIEND OF MINE ONCE SAID**

"Of all the female performers the one who sang with the most heart was Patsy Cline," 30-year-old Dottie West, "I don't say it to feel..." Billy Walker says of Willie Nelson's artistry, "A lot of great songwriters and songwriters, he writes them... It's a God-given talent... You've got to have the Spirit..." to do what he does. *Heart, feeling, spirit, whatever you want to call it* these performers with longevity—living or dead in any field—have it and it's what separates them from the manufacturers who come, make a bundle and go, largely forgotten, into that good night.

Hallway Entertainment is releasing a series of video biographies which, taken singularly, are pretty much standard tributes to a performer. Viewed en masse, one after another, a couple of interesting themes emerge through their consistent recurrence: the heart-feeling spirit each performer is endowed with and the tremendous back-stopping of fan devotion to performer (as in the George Jones piece) as well as performer devotion to fan (Loretta Lynn). The Real Patsy Cline, *Willie, My Life*, *George Jones: Same Ole Me and Loretta Lynn: Homky Tonk Girl*, viewed back-to-back shows rises from grinding poverty, dogged persistence, comeback from near destruction, dedication to belief in themselves and others believing in them, and, through spoken tributes and remembrances of fellow performers, producers, family members and friends, emerges that pervasive image of a person set apart from others with the indefinable and unseen inner demon or angel which makes them different. Others have been through all or similar circumstances and situations and never made it to that rarified level. Why these? It has to be inborn, why else would they do it so obsessively? It's tough even attempting to describe it. It's just there and that's all there is to it.

Jones' inner demons show more graphically than others. From early footage of his beginnings to today you can see a transformation of features—that face has been lived in by the eyes retain the fire. A young, smiling, crow-cut Jones, hellraising footage of one of his arrests with him slashing at the camera then present-day, at-peace-for-now Jones admitting to his problems makes for fascinating watching and comparison. Nelson's dance to a different beat, his friends and family, aided by friends. Ray Price recalls the early days: "We tried to figure out a means of keeping him alive." Patsy Cline had her share of near fatal accidents and emerges as a hard-living, no-nonsense type who cracked the door for all female performers in a good-ol'-boy world to follow and Loretta Lynn, strongly influenced and befriended by Cline picked up the torch and went on to become the first female "Entertainer Of The Year" in country music. Lynn, Jones and Nelson are also seen mixing with their fans today, becoming one of them, a facet which perhaps helps inspire such devotion in their followings. (And in these days of so-called heroes selling autographs that's damned nice to see,) Jones, who's risen more times than Dracula, attributes his longevity to that fan devotion and says he just keeps trying to give something back.

Also, these four careers crossed at various times and respect for one another built through these meetings, workings is interesting to follow. Waylon Jennings (who's also an up-coming subject of Hallway along with Jessi Colter and Jerry Lee Lewis) is woven through the video and recalls putting Jones up during a few of his classic benders. All of these people show respect for one another, for their fans and a tremendous love of what they do. They emerge as simplistic, complex people who have something inside them which not even themselves can identify but which multitudes identify with. And not only country music fans. Each of these artists have possessed the ability to crossover with success, Nelson more than others.

It's a good series of videos, entertaining with interviews for fans and the performers as well as insightful with interviews. Tunes largely give way to interviews so they're not just music videos. Give a shot to viewing a couple back-to-back and watch the paths cross and the similarities emerge and you'll have a fascinating journey.

**VIDEO REVIEWS**

By Mil Pett

- **Achtung Baby: The Videos, The Cameroes And A Whole Lot Of Interference From Zoo TV U2 (PolyGram). Currently Available on videocassette at $19.95**

The best of the new U2 Zoo TV tape is worth the price of admission, but unless you are a committed fan, be prepared to endure some filler.

This hour-long video opens with a short history of the band, takes the viewer through the recording of *Achtung Baby*, the album on video, the making of promotional videos made for the album and follows that with peeks at what U2's life is like while on the road. The latter features Bono philosophizing in a more matter-of-fact, world-weary tone than he has previously taken.

The most compelling promotional videos are the experimental, hallucinogenic "Mysterious Ways," and the Kevin Godley-directed "Even Better Than The Real Thing" which features a series of jumpy montages. The video for "Until The End Of The World" hasn't been seen before.

- **Achtung Baby: The Videos on the cutting edge of the genre. However, I would prefer to see a straightforward concert performance, minus the artiness and the Bono profundities.**
Pay-Per-View Shows A Tough Sell

By Mit Pettly

Sinead steals Dylan's thunder

THE BOB DYLAN TRIBUTE CONCERT, A PAY-PER-VIEW EVENT broadcast live from Madison Square Garden Friday, October 16, did only moderate business at cable franchises.

The event (which garnered significant post-publicity when Sinead O'Connor was booted loudly as she prepared to sing a Dylan song, then opted instead to recite Bob Marley's "War") manifested the difficulty PPV promoters and cable companies are having in positioning this new in-home concert experience.

The Bobfest, as standout participant Neil Young dubbed the event, promised much to the Baby Boomers moribund to have access to pay-per-view.

Though Dylan himself without hit product is not necessarily an A-list concert attraction, such popular performers as Eric Clapton, Tom Petty, Neil Young and John Mellencamp performed, as well as veterans George Harrison, Willie Nelson, Lou Reed, Chrsissie Hynde, Ron Wood and Kris Kristofferson, in addition to relatively new acts O'Connor, Sophie B. Hawkins, the Vdor of Pearl Jam's Roger McGuinn (with Tom Petty's band), the Clayco Bros., the O'Jays, Johnny and June Carter Cash, Mary Chapin Carpenter, Kiefer Sutherland and Shawn Colvin (working as a trio) also appeared. And, as was suggested by promoters, surprise guests performed (Steve Winwood).

Dylan sang three songs too, all in an almost incomprehensible nasal vocal style. It is a solo approach he returns to on his new album, Good As I Been To You, as was the tribute, in celebration of 30 years of performing for Columbia Records.

So how did the show do? Grace Slickowski, pay-per-view manager at Cablevision Industries (CVI) in Chatsworth, CA, the cable franchise that serves much of the West San Fernando Valley area of Southern California, reports her company had a 25% buy rate, or one out of every 400 of CVI's 67,000 "Impulse" customers (those who have a cable selector box and can order PPV at the press of a button).

That buy rate compares unfavorably to CVI's best-selling concerts, New Kids On The Block at one percent, and The Judds' Farewell Concert and The Moscow Festival concerts at one-half percent. Each of the concerts cost the viewer about $20.00 per viewing (The concerts repeat once to four times).

"It's like pulling teeth to sell these big concerts in our market, which is mostly families," says Slocowskii. "Plus, the live concert experience is a really available in metropolitan Los Angeles. These things do better in areas where people don't have the out-of-home entertainment facilities that Angelinos are afforded."

Concerts run a poor second to championship boxing matches as a PPV attraction. CVI's all-time best was the second Leonard vs Duran match in December '89, which sold to nine percent of CVI's audience, while Slocowskii expects a four percent buy rate for the upcoming match pitting Ridick Bowl by Evander Holyfield.

One promoter tried to implement a weekly PPV concert series last year, but pulled out after presenting Reggie Sunsplash, Genesis, Fishbone and Dwight Yoakam to the small PPV universe. The buy rate was very low, says Slocowskii, who has a Pay TV and cable for 12 years. "It takes a while for an attempt like that to shake out and pay off. People have to know that a concert every week, and just as this series was building, the promoter opted to pull out."

Promoters for such PPV shows buy rights to access a satellite service such as Viewers Choice or the Request Channel, then charge a licensing fee to cable franchises. Slocowskii said after paying that fee franchisers has experienced losses on some events and has yet to turn a significant profit on a weekly concert PPV offering.

We all know it is just a matter of time, however, until the in-home experience outpaces the out-of-home concert experience. "We're in the dog house, as I see it, is the cost of PPV concerts—100 bucks seems more like in line with their value than the normal $20—and the fact that most of these events turn up on basic cable, in some cases on commercial TV and frequently on home video precludes anyone who doesn't have a near fanatic's interest in the PPV offering artist from laying out the zops. The Dylan show, for example, will surely end up on Columbia TriStar Home Video within three to six months.

TWENTIETH-CENTURY FOX'S Night And The City, starring Robert De Niro and Jessica Lange, a remake of Jules Dassin's '50s film noir drama, a look at the gritty New York streets, is not as strong as I had hoped. In a film that keeps the viewer walking that fine line between laughing and crying De Niro plays a small-time, legal aid attorney with a good heart but a penchant for getting himself and his clients in trouble. Lange plays De Niro's lover, a barkeep/waitress who is under the thumb of bar owner and wife, Cliff Gwinn. Lange very much gets to own her own place, and for good reason. When De Niro decides to get into the boxing promotion business—going up against big-time promoter Alan King, who is just stealing the picture—he borrows money from Lange in return for getting her a license to sell alcohol from the local beverage control authorities.

Well, De Niro has the license forged and ultimately his boxing promotion effort is sabotaged on fight day by King (great name for a boxing promoter), notwithstanding the efforts of co-pug Jack Ward, who plays King's estranged brother. Still, the film wraps up with a positive ending. Love triumphs.

Night And The City comes in at two and one-half hours. It arrives with a soundtrack on Hollywood featuring music played at high volume in the film, including "Wooly Bully," "You Really Got A Hold Of Me" and, most notably, "The Great Pretender," sung by both The Platters—during the film—and Freddie Mercury—prior to its beginning. Additional music is primly delivered by James Newton Howard.

Jerry Weintraub's Pure Country, featuring the debut of singer George Strait, is a pretty darn good family movie. People left the screen feeling good. And though I don't see Strait becoming a movie star or the picture breaking down barriers for country music, it ought to play well to its core following, Strait fans, country music fans and folks in the South and Southwest.

Strait comes across as the down-to-earth, decent good guy that he is while co-star Isabel Glasser is a find, a real charmer. Rory Callahan is classic and Lesley Ann Warren is a believable Svengali tour manager. Steve Dorff, veteran of many Clint Eastwood and Snuff Garrett projects, makes the music in Pure Country sound even better than it is. Cinematography is gorgeous and, in sum, the movie reminds me of nothing so much as a contemporary Eastwood picture.

The Pure Country soundtrack is available on MCA records.
Handel's Messiah: A Soulful Collaboration

Gregory S. Cooper

WARNER BROS. HAS JUST EARNED THE RIGHT to boast of a new star-studded collaboration of artists comparable only to the “We Are The World” project. Titled Handel’s Messiah: A Soulful Celebration, this project successfully spans centuries and transcends genres of African world music, as it brings the masterpieces of the Western world alive to a new and diverse audience that might not normally ever give it the respect it rightfully deserves.

Nearly 100 of the most talented and respected artists in popular music have gathered to record 16 contemporary interpretations of the classic 18th century oratorio, Handel’s Messiah.

“It’s a celebration of who we are as a people. It’s a celebration of 250 years of Handel’s work, and it just seems appropriate that we would involve...every genre of black music, from blues to jazz to gospel to ragtime to rap to hip-hop.” —Gail Hamilton, co-executive producer

Quincy Jones

Besides the CD and cassette, Warner/Reprise will also be releasing a video of the “Hallelujah!” chorus, which is itself featured in a segment of PBS’ Great Performances. Conducted by 26-time Grammy-award winner Quincy Jones, the video will also be worked to mainstream video outlets and will reach 105 Contemporary Christian video outlets.

Furthermore, Warner/Reprise is conducting perhaps one of the most eclectic marketing plans ever undertaken, Handel’s Messiah: A Soulful Celebration will be highlighted in a print and media campaign that involves various magazines including Ebony, Entertainment Weekly, Jet, People Weekly and Time. In addition, black gospel marketing promotions have included pre-release cassettes and postcards to radio DJs at the Gospel Music Workshop of America. Time buy spots have been purchased on Black Entertainment Television programs including Bobby Jones Gospel Television Show, Video Gospel and radio programs, Inspirations Across America and Radioscope. A satellite press conference was held recently one week before the Congressional Black Caucus, an event that reaches more than 25 media markets. The entire star-studded chorus has been slated to perform on the November 5 Stellar Awards show, which will air in January, as well as The Arsenio Hall Show on November 6.

“When I was first approached about this project by Gail Hamilton, I wanted to feature, right along with the celebrated secular stars, celebrated gospel artists who, I thought, were just as accomplished, only not as visible as secular music has allowed others to become. What better way to say it than with SOUL?” —Mervyn Warren, co-executive producer

After the idea of “Soulful Messiah” was brought to co-executive producer Norman Miller, who manages a number of top gospel artists including his wife Sheila Walsh, Phil Keaggy and Michael English, he solicited the knowledge, enthusiasm, and commitment of Gail Hamilton, who would serve as co-executive producer. Hamilton then enlisted the support and producer services of Mervyn Warren, who would join them as co-executive producer.

Miller also produced “The Young Messiah Tour,” the most successful tour in the history of Christian music. Hamilton is founder and president of the Nashville-based artist management company, Choice Management, which successfully launched the careers of the critically acclaimed sextet Take 6. Warren, also a co-executive producer, produced seven of the 16 cuts on “Soulful Messiah.” Warren, now a celebrated composer, producer, and arranger, also holds a Masters of Music degree from Oakwood College and heads up his own company, Leapyear Productions.

Patti Austin


Other selections were independently produced by George Duke, David Pack, Take 6, Gary Hines, Bob Sardin, Richard Smallwood, The Yellowjackets, and Fred Hammond.

Tevin Campbell

Tevin Campbell, featured lead singer on “I Know My Redeemer Liveth,” has been slated as one of the guest artists to appear on The Winans Family Clan Christmas musical special. Campbell will be performing a remixed, condensed version of the six-minute cut from the Messiah project. The Winans Christmas musical has not yet been announced and will air on one of the major networks.

Mervyn Warren

“Soulful Messiah” will also be re-created in documentary form, narrated by award-winning journalist Ed Bradley, television and Broadway actor Charles Dutton, and actress Phylicia Rashad. The project has been dedicated to the memory of Alex Haley (originally scheduled to narrate), who died before its completion and Minister Thomas Whitfield (who did appear briefly in the video), who also died before the project’s release.

Portions of the proceeds of the “Soulful Messiah” project will benefit The Children’s Defense Fund in Washington, D.C., Marian Wright-Edelman, president.

Take 6

Al Jarreau
**GOSPEL MUSIC**

**Songs of Praise**

**RON DAVID MOORE:** My House ( Warner Alliance)  
*My House*, the second release from Ron David Moore, is definitely AC, but from there the adjectives fly. Add a little jazz ("When We Pray"), Multiply that times plenty of acoustic ("Spiritual Storm") and a twist of electric with sax ("B.L.A.D."). Count on Moore at the songwriting helm. (He co-wrote eight of the 10 cuts.) Keep Neil Joseph as co-producer (the, along with Moore, produced the debut album, The Vision's Clair.) And that's the sum of My House.

**KENOLY:** Lift Him Up (Hosanna! Music)  
Kenoly has gained the reputation of being one of Christian music's top praise and worship leaders. This album bears that fact. Featured are smooth, tranquil, soul-touching ballads mixed with hard-driving material, showcasing the talents of Kenoly and his aggregation of talented singers and musicians. Of special note is a soaring cover of the popular Ricky Grundy-penned song, "Call Him Up.

**GARRISON KELLOR & THE HOPEFUL GOSPEL QUARTET:** Garrison Kellor & The Hopeful Gospel Quartet (EPIC)  
Garrison Kellor of the popular radio show, A Prairie Home Companion, leads this quartet through humor and song in a series of modest replicas of old-time, good-natured America, particularly the locale of Kellor himself, the Midwest. The foursome, who harmonize on such favorites as "There Is A Fountain," and "The Lord Will Make A Way, met while awaiting their time to perform on the Prairie Home show. Guitar legend Chet Atkins produced the album, as well as performing and arranging many of the songs.

Ron David Moore was recently awarded a plaque commemorating his number one hit "Weary By Now" from his debut album The Vision's Clair. Moore's second project released earlier this month and is entitled My House. Presenters of the award from Moore's record label Warner Alliance are (l-r): Barry Landis, director of marketing; Moore; Neil Joseph, vice president/general manager; and Chris Hauser, director of national promotions.

**New Releases...**

1. **NOT ASHAMED** (Star Song SSD 8251)—Newboys
2. **OUR WEAPONS ARE NOT CARNAL** (Fixit SSD 8237)—Craig Crawford Players
3. **CHILDREN IN THE SPIRIT** (I AM 08300-74030-2)—Chicago's Children Singing Original Holiday Songs
4. **NOISY LITTLE SUNBEAMS** (Benson 84418-2985-2)—Noisy Little Sunbeams
5. **LET MOUNT ZION REJOICE** (I AM 08300-74032-2)—New Faith Baptist Church Adult Choir

**TOP BLACK GOSPEL ALBUMS**

**CASH BOX • OCTOBER 31, 1992**

1. **MY MIND IS MADE UP** (Word 48784)  
Rev. Milton Brunson & The Thompson Community Singers 1 30
2. **LIVE IN DETROIT** (Malaco 6009)  
Rev. James Moore 2 21
3. **ALIVE & SATISFIED** (Benson 26641)  
Thomas Whitfield 3 30
4. **THANK YOU JESUS** (Savoy/Malaco 14811)  
The New York Restoration Choir 4 19
5. **FOCUS ON GLORY** (Benson 8535)  
Hezekiah Walker 5 3
6. **COME AS YOU ARE** (Light/Sparrow 73055)  
Los Angeles Mass Choir 6 21
7. **WHEN THE MUSIC STOPS** (Sparrow 1324)  
Daryl Coley 9 14
8. **GOD GETS THE GLORY** (Malaco 6008)  
Mississippi Mass Choir 7 40
9. **HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785)  
Shirley Caesar 8 40
10. **LIVE AND ANOINTED** (Malaco 6012)  
The Jackson Southeners 11 14
11. **SAINTS IN PRAISE** (Sparrow 1240)  
West Angeles C.O.G.I.C. 10 5
12. **THE COUNTRY BOY GOES HOME** (Malaco 6010)  
W. Neal Johnson 12 21
13. **WASH ME** (Tyscott 1451)  
New Life Community Choir/ John P. Kee 13 72
14. **DIFFERENT LIFESTYLES** (Capitol 92678)  
BeBe & CeCe Winans 14 66
15. **LIVE IN SALT LAKE CITY** (Savoy 7101)  
G.M.W.A. Salt Lake City 17 4
16. **HE LIVES** (Savoy 14807)  
Shun Face 16 63
17. **FAMILY AND FRIENDS VOLUME 3** (Selah/Sparrow 1507)  
Ron Winans/Family & Friends 15 36
18. **LIVE** (Malaco 4450)  
Dorothy Norwood No. Ca. G.M.W.A. Mass Choir 18 64
19. **USE ME** (AIR 10118)  
James Bignon And Deliverance 21 7
20. **CHILDREN OF THE KING** (Malaco 4454)  
Mississippi Children's Choir 23 3
21. **HOPE OF THE WORLD** (Tribute 79011)  
New Jersey Mass Choir 19 22
22. **I'M GLAD ABOUT IT** (Malaco/Savoy 14804)  
Rev. T. Wright/Chicago Mass Choir 20 34
23. **NOW I CAN SEE** (Malaco 6011)  
Florida Mass Choir 22 11
24. **U KNOW** (Savoy/SC14812)  
Anointed Face Sisters 25 7
25. **CALL HIM UP** (Word 48594)  
Chicago Mass Choir 24 26
26. **STANDING IN THE SAFETY ZONE** (Warner Bros. 26945)  
Fairfield Four 26 3
27. **STAND STILL UNTIL HIS WILL IS CLEAR** (AIR 10190)  
Rev. E. Davis/Wilmington Mass Choir 28 4
28. **LOOK A LITTLE CLOSER** (Word 9112)  
Helen Baylor 27 35
29. **THIS IS GOSPEL** (Light/Sparrow 73077)  
War On Sin 30 3
30. **THE LEGEND LIVES ON** (Malaco 4449)  
Winnie Banks 29 17
31. **THROUGH THE STORM** (Tribute/Spectra 790111)  
Yolanda Adams 31 56
32. **WE WALK BY FAITH** (Tyscott 6806)  
John P. Kee & New Life Community Choir 35 2
33. **LOVE** (Light 75090)  
Beau Williams 33 4
34. **KEYS TO LIFE** (Tribute 790113)  
Ben Tankard 34 3
35. **A TRIBUTE TO JAMES CLEVELAND** (CGI&MAM 85304)  
Various Artists 32 50
36. **WITH ALL MY HEART** (Sparrow 6626)  
Sandra Crouch 39 2
37. **NEVER LET GO OF HIS HAND** (New Haven 200142)  
Rev. Lawrence Thomison 36 9
38. **SING IN THE SPIRIT** (Light 75080)  
North Carolina Mass Choir 37 7
39. **YOU CAN MAKE IT IF YOU TRY** (Savoy/Malaco 14809)  
Camell Murrell & The Newark Community Choir 38 17
40. **COMIN' HOME** (Grace/Spectra 3001)  
Twinkle Clark-Terrell 40 17
GOSPEL MUSIC

By Cory Cheshire, Steve Giuffrida & Tim A. Smith

CORRECTION!!—In the October 10 issue we announced the formation of a new video program entitled Music Video Encouragement. While Robert Streeter of Robert E. Streeter III Associates is the founder of the show, we incorrectly credited him as the show’s creative consultant. His wife Malverna Streeter serves as MVE’s creative consultant and has most recently been appointed executive director of the Black National Religious Broadcasters Association, a subsidiary of the NRBA. We apologize for the oversight.

GOSPEL MUSIC TAKES THE COURT—The A.C. Green Foundation, headed by L.A. Lakers star forward, A.C. Green, has released an album targeted towards inner city youth, the same target group his organization works with. The album features a line-up consisting of Olympic “Dream Team” members, as well as David Robinson, center for the San Antonio Spurs; Barry Sanders, star running back for the Detroit Lions; and BAI Record’s rappers, Idol King.

CUMBERLAND SAILS INTO NEW CONTRACT—The Benson Music Group recently signed an exclusive distribution contract with Nashville-based Cumberland Records. Formed four years ago by Ron Wall, Mark Howard and Allisa Jones, Cumberland Records is known for its instrumental renditions of “old-time mountain music,” which includes the sounds of the mandolin, banjo, guitar, fiddle, autoharp, hammered dulcimer and string bass. The first releases distributed by Benson will be five Christmas projects entitled, Cumberland Christmas, Old Time Country Christmas Volumes I & II, Smoky Mountain Sleight Ride, and A Midnight Clear and two hymn collections entitled, Old Time Gospel Hymns, Volumes I & II.

HEERE’S YOLANDA....AGAIN—Tribute recording artist Yolanda Adams will be joining Tonight Show host Jay Leno on the popular late-night program for an encore performance. The special will be airing on November 3 on an NBC affiliate station. Check your local listing for the time slot.

EXECUTIVES ON THE MOVE—Donna Del Sesto was recently appointed by Word, Inc. to the position of national radio promotions manager for Pakadern Records. Del Sesto’s primary responsibilities will include Adult Contemporary/Inspirational and CHR radio, along with continuing to oversee rock radio promotions. Telisa Stinson recently joined the staff of CGI Records as national promotions director. Stinston’s duties include tracking new releases and being the contact person for playlists. Also making a career jump is Jenny Lockwald, who has been promoted to director of national promotions for the Sparrow Communications Group. In this new position, Lockwald will oversee and direct all contemporary Christian radio promotion, video promotion, gospel radio promotion and retail tracking. Retiring after over 25 years of work in the business is co-founder and executive vice president of Integrity Music, Jerry Lindquist. However, Lindquist will continue in his role as board member and will be conducting special projects for the company geared to finding alternative distribution channels for Christian music.

Top 30 Black Gospel Singles

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

2. **THROW OUT THE LIFELINE** (Sparrow 1319)  
   - West Angeles C.O.G.I.C.

3. **IT SHALL BE DONE** (Sparrow 1294)  
   - Daryl Coley

4. **HE’S WORKING IT OUT FOR YOU** (Word/Epic 48785)  
   - Shirley Caesar

5. **IT’S GOOD TO KNOW JESUS** (Malaco 6008)  
   - Mississippi Mass Choir

6. **I STOOD ON THE BANKS** (Malaco 6009)  
   - Rev. James Moore

7. **FOLLOW ME** (Tribute 790113)  
   - New Jersey Mass Choir

8. **THANK YOU JESUS** (Savoy 14811)  
   - The New York Restoration Choir

9. **WHAT HE’S DONE FOR ME** (Sparrow 1447)  
   - Richard Smallwood

10. **MASTERS CAN YOU USE ME** (Savoy 14804)  
    - Rev. Timothy Wright & The Chicago Interdenominational Mass Choir

11. **JESUS IS ALL THE WORLD** (Tribute 1160)  
    - Donnie Harper/New Jersey Mass Choir

12. **JESUS IS REAL** (Tyscot 1401)  
    - New Life Community Choir/John P. Kee

13. **JESUS IS THE LIGHT** (Benson 8539)

14. **A TRIBUTE TO JAMES CLEVELAND VOL. 1 (CG1 8000)**  
    - Various Artists

15. **I KNOW I’VE BEEN CHANGED** (Savoy 14807)  
    - Shun Pace Rhodes

16. **MOVE MOUNTAIN** (Forty 1800)  
    - Rev. R.L. White/Mt. Ephraim Mass Choir

17. **VICTORY IS MINE** (Malaco 4450)

18. **ALL IS WELL** (Savoy 5429)

19. **NIBER SHALL FORGET** (Tyscot 40199)

20. **HEAVY LOAD** (Malaco 6012)

21. **NOW I CAN SEE** (Malaco 6010)

22. **HE’S PREPARING ME** (AIR 10162)  
    - Rev. E. Davis/Wilmington Mass Choir

23. **PUT EVERYTHING IN GO** (AIR 7412)  
    - James Bignon & Deliverance

24. **IT’S IN JESUS** (Tribute 5445)  
    - Donnie Harper & The New Jersey Mass Choir

25. **EVER ME** (Tribute 790113)  
    - Yolanda Adams

26. **GOD IS MOVING** (Sparrow 30213)  
    - Sandra Crouch

27. **HALLELUJAH** (Warner Alliance 6521)

28. **I CAN GO TO THE ROCK** (Light 75079)  
    - Chicago Mass Choir

29. **PRAY FOR ME** (Word 9202)  
    - Mighty Clouds Of Joy

30. **WATCHTOWER** (Benson 28151)  
    - Albertina Walker

Recording artist Cindy Morgan recently appeared at the Baptist Bookstore in Orlando, Florida, to sign autographs and greet fans. Morgan was in the area performing sold-out concerts in Orlando at Walt Disney World’s Magic Kingdom Night Of Joy festival. Cindy is pictured at Baptist Bookstore with Night Of Joy headliner, Petra.

Star Song recently welcomed new writers to the Star Song publishing family. Pictured are (l-r): (back row) Darrell Harris, president; Ty Lacy; Audra Bennett; Elaine Bennett; Jeff Moseley, senior vice president; Jennifer Holland; Randy Holland; (front) Jonathan Watkins, manager of music publishing; and Mark Nicholas, music publishing assistant.
Country’s Seal Of Approval

Country artists are hitting the Wheaties generation of professional athletes. With sponsorships ranging from George Jones’ Country Gold dog food to Brooks & Dunn’s Fanhandle Slim Western Wear, crooners of country are crying more than music; they’re selling products.

TOUR SPONSORSHIPS ARE NOTHING NEW. Both Alan Jackson and Clint Black are having their 1992 tours sponsored by Miller Lite beer company. Tanya Tucker is joining her male counterparts with the recent announcement made recently at an L.A. press conference/concert that Black Velvet Canadian Whiskey will begin an exclusive two-year sponsorship of the "Black Velvet Lady" Tour. The tour begins in October and includes a minimum of 250 dates over the next two years. In conjunction with the sponsor, CPh of Tucker’s tour, Black Velvet is hosting the “Steep Steppin’ Black Velvet Showdown,” the first-ever national country dance competition beginning in January 1993 and continuing through August 1993.

"By being country’s new ‘Black Velvet Lady’,” said Tucker, “I hope to be able to bring country dancing into the spotlight for good and introduce my music in an entirely new way.”

A single from Tucker’s newly released album, Can’t Run From Yourself, will be used as a key dance song for the contestants. During her “Black Velvet Lady” Tour, Tucker will be making award presentations in select regional competitions and the national final.

SMELLS LIKE SAMMY—This isn’t guitar strings or cowboy boots, but is it cologne? Actually it’s Sammy Kershaw in a bottle. No genie, just natural essence (a.k.a. sweat). Sammy Kershaw’s Starclone is a new woman’s fragrance which is being marketed through retail record stores, dance clubs, and concert halls. According to the fragrance founder, George Gordon, Kershaw wears special pads sewn into the waist, upper chest, and back of his shirt while performing. Afterwards, the pads are packed in dry ice and shipped to the Health and Sciences Center at the University of Colorado Medical school. Kershaw’s body essences are distilled to create “pheroence,” a liquid around which a cologne is created using herbs, flowers, exotic oils.

COUNTRY MUSIC Magazine has been written by Jeanne Weber Intenational Corporation has merged with California’s Pride America Corporation in order to market and distribute five lines of products through network marketing and the entertainment industry. The products, ranging from nutrition and health to pet supplies and household items, will be introduced in a series of nationwide concerts by country and gospel music artists. Pride America, with corporate offices on Music Row in Nashville, says they plan to spend $1 million in talent bookings for concerts. Pride America’s board of directors has elected Bill Newell president and chief operations officer. Former Minnesota Viking, Scott Anderson has signed on as one of Pride America’s first distributors. Newell has also announced that the Charlie Chase of TNN’s Crook & Chase will act as the corporation’s celebrity spokesman. Lee Greenwood will kick off the 1993 tour dates with a private concert in Nashville for charter distributors and members of their organizations.

SRO Winners

The third annual SRO Awards, sponsored by the Country Music Association, ended the year’s Country Music Week, with accolades for the most outstanding achievement in the touring industry. Brenda Lee, along with riders in the Sky, Emmylou Harris, and George Jones, presented awards to Billy Ray Cyrus—New Touring Artist of the Year, Garth Brooks—Touring Artist of the Year, Jack McFadden—Manager of the Year, Joe Harris—Booking Agent of the Year, Buddy Lee Attractions—Agency of the Year, Terry Elam—Road Manager of the Year (Vincent Gill), Joe Gehl—Talent Buyer/Promoter of the Year, and Evelyn Shriver—Publicist of the Year (Willie Nelson, Clint Black). The Chairman’s Award, presented at the discretion of the SRO committee, was bestowed posthumously upon Dave Douds, formerly of the William Morris Agency for his dedication to the promotion of Country Music.

Two Views Of “Nashville”

By Brad Hogue

MANY TYPES OF MUSIC can be found on any given night in Music City: country, folk, jazz, rock, progressive, metal—the list goes on. There are first-rate venues, top-notch recordings, dozens of sympathetic clubs, sympathetic radio stations, writer’s nights, showcases, state-of-the-art studios, and enough music industry personnel to populate a small town. Local record outlets even feature special sections which present mostly unsigned local talent. Still, anyone in the business will tell you that no place is quite as unique as Nashville.

While I attempted to contact the song’s writer, Amy Ray, for further comment and explanation, she was on extended vacation and therefore unavailable. A current press kit provided a pre-written explanation which read: “This is a song from 1984 which never exactly fit with an album before. I wrote it when I was in college at Vanderbilt University, not exactly a hotbed of liberalism. In fact, there were some very racist and sexist things happening on that campus, and I found that the reflected those same qualities to an extent... As a songwriter trying to be heard, I found it extremely competitive and oppressive. As a Southerner, I feel free to criticize from within the family. I could say some of the same things about Atlanta that I’m saying here about Nashville.”

So why didn’t she? Perhaps Atlanta’s blood is thicker than Nashville’s. Why release a song which demeans and categorizes an entire basis of liberalism opposed to this? While racism and sexism do exist in Nashville, they also exist everywhere else in the world, and coping out on idealism just doesn’t cut it here. There’s nothing wrong with a little satire. Satire’s good. When Jonathan Swift satirically proposed that eating starving children would solve population problems, he cited a problem. What type of response was Amy Ray trying to solicit with her embracing little ballad about Nashville? Publicity maybe? Though I’m sure it has some artfully idealistic purpose which is beyond my capacity to understand (this is my last chance for a cause, remember?), it seems rather introspective and self-servicing—forced onto an undeserving public which includes multitudes who routinely purchase musical product even when they’re without the means to take extended vacations.
SINGLES

OUT OF THE BOX
■ CONFEDERATE RAILROAD
"Queen Of Memphis" (Atlantic)
Producer: Barry Beckett
Writers: Dave Gibson, Kathy Louvin
Album: Confederate Railroad

The latest in the Confederate Railroad tradition of blue-collar romance, the six-man band has the fantasy life of a Memphis "get-away" weekend. Don't get it wrong, the Southern rock boys keep it rowdy.

FEATURE PICKS
■ LISA STEWART "Somebody's In Love" (BNA)
Producer: Richard Landis
Writers: Steve Bogard/Michael Clark
Album: Lisa Stewart

BNA currently has two female artists on their roster, Lorrie Morgan, who can definitely hold her own, and Mississippi native Lisa Stewart, who could easily follow in Lorrie's footsteps with songs like this. Stewart's vocal prowess projects a strength which justifies the bidding war that the major labels had over her. Stewart's in the ballgame and ready for a hit.

■ KAREN BROOKS & RANDY SHARP "That's Another Story" (Mercury)
Producers: David Malloy/Randy Sharp
Writers: Karen Brooks/Randy Sharp/David Malloy
Album: That's Another Story

The follow-up to their notable debut single, "Baby I'm The One," "That's Another Story" continues with a songwriting approach that points out some of the intricate details of adult relationships. Instead of pushing black and white images down our throats, Brooks & Sharp leave enough ambiguity for individual application.

ALBUMS
■ SUZY BOGGUS Voices In The Wind (Liberty 98858)

Although Aces was the third album for Liberty artist, Suzy Boggus, it was the first album which made fans and critics sit up and take notice. With Voices In The Wind, Suzy has promised and delivered even more confidence on her fourth project. Boggus continues to show a lot of acumen for picking material for her vines, with cuts from John Hiatt, Cheryl Wheeler ("Aces"), and Richard Leigh. While the slower, introspective ballads receive overly favorable treatment from Boggus' "crystalline" vocals, the upbeat ditties, such as "Eat At Joe's," a sly, jazz cut to "Other Side Of The Hill," that you could play spoons off of with background compliments of the Nitty Gritty Dirt Band, Boggus' confidence is ripe and daring. Boggus co-produced the album with Jimmy Bowen, as well as co-writing two songs, including "In The Day," with husband Doug Crider.

—Cory Chesire

NEW ALBUM RELEASES
(October 22, 1992) Close To The Edge—Diamond Rio—(Arista)
(October 22, 1992) The RCA Years—Box Set—Chet Atkins—(RCA)
(October 27, 1992) Walls Can Fall—George Jones—(MCA)

CMT Top Ten Video Countdown

1. Wynonna .................. No One Else On Earth (MCA)
2. Sawyer Brown .................. (MCA)
3. John Anderson .................. Seminole Wind (BNA)
4. Travis Tritt .. Lord Have Mercy On The Working Man (Warner Bros.)
5. Trisha Yearwood .................. (MCA)
6. Suzy Boggus .................. (MCA)
7. Rodney Crowell .................. (Columbia)
9. Lorrie Morgan .................. (MCA)
10. Billy Dean .......................... If That Hadn't Been You (Liberty)

CMT video countdown, week ending October 14, 1992
COUNTRY MUSIC

On The Road To Torreon
Bear Family To Release James Talley Set
By Brad Hogue

Who Is James Talley?
James Talley is an incredibly interpretive country/folk songwriter who may have forgotten. Nonetheless, critics from all over have praised Talley’s work for its sensitivity, authenticity, and conviction, and have compared him to Bob Dylan, Woody Guthrie, John Prine and Kris Kristofferson.

Spending his formative years in Albuquerque, New Mexico, Talley moved to Nashville after graduating from the University of New Mexico with a fine arts degree and initially broke into the music business as a carpenter. This resulted from a meeting with a Nashville businessman who was building a recording studio. In exchange for his construction talents, Talley received studio time and recorded his critically acclaimed debut album, *Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love.*

(Continued on page 27)

By Brad Hogue

HIGH DEBUTS
1. RICKY VAN SHELTON—“Wild Man”—(Columbia)—#49
2. BELLAMY BROTHERS—“Can I Come On Home To You”—(Bellamy Brothers Records)—#52
3. DIXIEANNA—“I Know Where There’s One”—(Epic)—#54
4. DWIGHT YOAKAM—“Suspicious Minds”—(Epic)—#56

MOST ACTIVE
1. TANYA TUCKER—“Two Sparrows In A Hurricane”—(Liberty)—#24
2. GEORGE STRAIT—“I Cross My Heart”—(MCA)—#26
3. VINCE GILL—“Don’t Let Our Love Start Slippin’ Away”—(MCA)—#33
4. ALAN JACKSON—“She’s Got The Rhythm (And I Got The Blues)” —(Arista)—35

POWERFUL ON THE PLAYLIST—“The Black Velvet Lady”
Tanya Tucker flies up the chart this week with the sentimental ballad “Two Sparrows In A Hurricane,” sailing up nine spots, just slightly past other movers to rest at #24.

George Strait & Vince Gill each follow closely with eight-notch moves this week. Strait’s “I Cross My Heart” climbs to #26 and Gill’s “Don’t Let Our Love Start Slippin’ Away” props easily at #33.

Another active single is Alan Jackson’s latest, “She's Got The Rhythm (And I Got The Blues)” which moved seven spots up to #35 after only two weeks on the charts.

INSIDE RADIO—Ron Huntsman Entertainment Marketing recently finished taping the fifth edition of Huntsman’s original multi-station super-remote, *Live From Nashville.* Linking a powerful coast-to-coast network of radio stations, the event took place at the Union Station Hotel on September 29, 30, and October 1, 1992, and featured interviews with artists such as Suzy Bogguss, Mary-Chapin Carpenter, Billy Ray Cyrus, Diamond Rio, Alan Jackson, Reba McEntire, Marty Stuart, and Trisha Yearwood, among others. A worldwide broadcast of the event will follow soon on The Voice Of America radio network. Stations interested in participating in next year’s event should contact RHEM at (615)-443-7300.

KFDI Radio in Wichita, Kansas will hold its 2nd annual KFDI County Fair on November 6, 7, and 8 at the Kansas Coliseum Pavilion. The fair is a shopping and entertainment extravaganza showcasing over 300 exhibitors selling a variety of merchandise and services from fine arts and crafts to foods. Tickets will be $4 at the door, but free tickets are available through hourly giveaways on KFDI Country.

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. WE CAN HOLD OUR OWN—Ronna Reeves (Mercury)
2. SHE LIKES TO DANCE—Michael White (Reprise)
3. STANDING ON THE PROMISES—Lionel Cartwright (MCA)
4. THAT’S GOOD—Tim Mensy (Giant)
5. SOMEBODY’S IN LOVE—Lisa Stewart (BNA)
When no labels expressed interest, he pressed and promoted the album himself. As a result of his efforts, Capitol purchased the master and re-released it in 1975. Talley followed with three more critically lauded LPs on the Capitol label, generating publicity from some of the most respected music reviewers in the world. Through the popularity of his early records in Europe, Talley met West German music entrepreneur Richard Weize, who convinced him to finish recording a project he had been working on for the past few years. Upon completion, Weize released the album in Europe on his Bear Family label through a licensing agreement with Talley's own Torreon Productions. The result was American Originals, the album that led to Talley's current release on the Bear Family label, The Road To Torreon.

A pleasure to review, The Road To Torreon is a boxed set which includes an 11-cut CD of Talley originals accompanied by an excellently reproduced book of original photography by noted photographer Cavalieri Ketchum. It is an incredibly strong musical and visual statement strengthened by the bonds of simplistic purity and poetic appeal. While the material was predominantly written in the late 1960s and early 1970s, it is a sign of the current times, focusing on the life, angst, and hardships of the Hispanic mountain families of New Mexico as they became class-conscious through exposure to the television media during the Vietnam Era.

The 11 songs are all fashioned in country/folk style, mirroring the images of the photography. A closer look shows that while The Road To Torreon delves into some harsh truths which are confrontational to the traditional images of the American dream, it cannot be easily categorized as lamentation. Instead it reveals a more positive side, softening the harshness with measurable sincerity, sentimentality, and empathy. The most memorable moments are found in the songs which focus on individual persons. You'll come to know characters such as Maria in "Maria (The Road To Torreon)," which is the lead cut. Introductions to "Ramon Esbano," "H. John Tarragon," "Demona," and "La Rosa Montano," are also made. The set closes appropriately with "I Had A Love Way Out West," though we're left to decide whether it's the love of a woman, a girl, a child, a people, a heritage, a way of life, or a vision. It's likely a bit of each.

"It is a simple story," said Talley. "It is about life and the human condition, as seen by a photographer and a writer of verse and melody. Neither Cavalieri Ketchum nor I make any claims toward academia, scholarship, or objectivity. These are our thoughts, our feelings, and our visions of the people and times this work is about."

The set will be released in Germany on the Bear Family Records label, and in the United States with distribution provided by Rounder Records and other distributors. The set is currently available through Tower Records in Nashville.

INDIE FEATURE PICKS

**JOHN GORKA** "I Don't Feel Like A Train" (High Street)
Producers: Dawn Atkinson/Steve Miller
Writer: John Gorka
Album: Temporary Road

This self-penned, highly self-reflective single, moves effortlessly through the mental trappings of folk artist John Gorka. Its simplistic metaphorical qualities elevate it above some of country's more hackneyed lyrics. Thus, you have folk.

**ROYCE RYAN** "Too Good Not To Be True" (Bookshop)
Producer: Gilles Godard
Writers: Royce Ryan/Lee Bach/Gilles Godard

Royce seems to be laying low on this single, when a full-throttle delivery would have been interesting to hear. Fortunately, Royce's vocals are strong enough to take the lead in "Too Good," while the instruments take a back seat. Keep it up, Royce!
A Princess In The Country—Her Royal Highness, The Princess Margaret, Countess of Snowdon, was the guest of honor at a reception hosted by BMI Nashville to mark her first visit to Music City. The evening was highlighted by performances by Chet Atkins, Jimmy Buffett, Billy Dean, Nanci Griffith, Emmylou Harris and Angela Kaset. The princess, a great follower of country music, was gifted with an autographed Gibson guitar as a remembrance of the occasion. Pictured (l-r) are: BMI director Joyce Rice; Kaset; Griffith; Atkins; Harris; BMI president & CEO Frances Preston; Buffett; and Dean. (Photo Credit: Don Putnam)

Securing The Country: Norman Van Dale was recently inducted into the Buford Pusser Walking Tall Law Enforcement Hall Of Fame for 41 years of outstanding service as an inside security guard for the original Ryman Auditorium, and the Great Ole Opry. Pictured above (l-r) is board member Eddie Bond presenting Van Dale with an award. In a similar induction, Bond also presented Bobby Rose with an award for his 15 years of outstanding service as a ranger for Opryland Park (1971-1986). Pictured below are Bond and Rose.
AROUND THE ROUTE

RESUMING OUR COVERAGE OF AMOA EXPO '92, which began in last week's edition of Cash Box (10/24/92 issue). While it's too soon for an official attendance count, it's safe to assume the figure will be an impressive one. Based on reports from exhibitors, the operator community was well represented on the convention floor. Expo produced a lot of business for the firms who participated and that, after all, is the bottom line! The overall mood of showgoers was positive and, while there was some apprehension about the convention site in the weeks before Expo opened, once things got rolling the Opryland Hotel received full approval! As for Nashville itself—c'mon, this town and its inhabitants have enjoyed a longstanding romance with the jukebox, the operator and the coin-op industry as a whole! As evidence, wasn't it great to see mega-star Garth Brooks make a surprise appearance at the AMOA Awards banquet to personally accept his "Jukebox Country CD of the Year" award (for Ropin' the Wind)! Bob Seger also showed up to accept his "Jukebox Legends" award. Triple award winner Billy Ray Cyrus might have appeared, except for previous commitments; however, he did come in a few days before the show opened to shoot a video acceptance piece. The banquet show, by the way, was a complete sellout! The dates of next year's show are October 21-23, 1993 and the site is the Anaheim Convention Center in Anaheim, California. Let us now tune in on a few more post-convention comments.

THE NSM-AMERICA EXHIBIT showcased the outstanding, new Performer Classic CD juke, in all its glory and the response was exceptional! Prexy Rus Strahan, along with company execs George Haydocky and John Margold couldn't have been more pleased with the results of this year's Expo, which proved to be NSM's best ever! As Haydocky pointed out, "Operators spent time at our booth...they asked questions...they expressed sincere interest in our product; and they talked with us." What's more, there was the added incentive of representatives from the factory's distribs network, alternately spending time in the booth to personally talk with and provide whatever assistance they could to op customers.

AMOA EXPO '92 PROVED to be a successful show for American Laser Games. Firm introduced the Mad Dog McCre in the 25" format. "The show itself was great," commented Stan Janocki, "and I was especially enthused to observeoperator attendance and the interest ops displayed as they viewed the equipment." Stan added that the ALG people were very pleased to see the activity at the Betson booth where Mad Dog McCre, The Lost Gold was featured!

ELSEWHERE IN THIS COLUMN you'll see a photo of the NSM Performer Classic which prexy Rus Strahan proudly demonstrated for CB's Mark Wagner!

LET'S STEP AWAY from the exhibit floor for a bit and report on the Half Century Club luncheon, which was held during Expo. As you know, this group is comprised of traders who have served 30 years or more in the industry. The ranks are growing, according to prexy Steve Kordik. Still active coin-ops, along with retirees always manage to come in for the annual Half Century Club functions that are held during both the ACME and AMOA conventions. Between now and the next get-together at the Sands in Las Vegas, the Club hopes to get a sponsor to provide some financial assistance for this event. If you're interested, contact Steve Kordik at 312-267-2240.

HOW ABOUT THE HEAVY TRAFFIC at the Williams-Midway-Bally exhibit?! Midway's Mortal Kombat, a big seller before the show—even bigger afterwards, with oh so many re-orders!

Among the new pieces introd at Expo were Williams' Fish Tales pin; Bally's Dr. Who, which is based on the world-renowned, highly popular science fiction TV series (look for mid-November delivery); the Hot Shot novelty game from Williams (licensed from Milton Bradley) which presents five variations of basketball and can dispense basketball cards, or tickets, or can be installed as a straight amusement piece (also for mid-November delivery); and Williams' new Strike Master shuffle alley. As noted by marketing chief Roger Sharpe, this year's show was "fabulous..." upbeat"...extremely successful for Williams-Midway-Bally! Factory also went home with the "Best Pin of the Year" award (The Addams Family) and "Best New Technology" award (auto flipper)

ELSEWHERE IN THIS COLUMN you'll see a photo of the new Data East Dragon Gun 2-player, which was featured in the factory's Expo Exhibit. Company exec Paul Jacobs is demonstrating it for CB's Mark Wagner. Mark is in charge of operations at the Cash Box office in Nashville and, as a first time Expo attendee, was thoroughly impressed with the convention as well as the trade people he met and the many terrific machines he saw!

THE SHOWGOERS WE QUERIED were unanimous in their praise for AMOA Expo '92—the consensus being "a lot of good product was shown"—including some pretty expensive pieces!

ROWE'S JOEL FRIEDMAN GAVE US A CALL just prior to his (and Jerry Gordon's) departure for Europe, where they will be covering some shows, visiting distribs, etc., etc. He reminded us that this year's AMOA "Most Played Jukebox" award, which was presented to Rowe, marked the third consecutive time the factory was so honored! "We had a larger booth this year," he said, "and even at that, visitor traffic overflowed! International representation was more evident this year," he added. People from South America, Asia, Europe, even the Caribbean, stopped by the Rowe Exhibit. Before we move on, we'd like to extend felicitations to Jerry Gordon who received a special AMOA award! Nice goin', Jer!

POST-EXPO DISTRIB SHOWINGS have been (and will continue to be) in progress throughout the country. The Chicago area saw two such events. American Vending Sales in Elk Grove Village did their thing, most successfully, on October 9. Likewise, Atlas Distg. played host on October 15 to a full turnout!

NSM Performer Classic. Rus Strahan, Mark Wagner.

Data East Dragon Gun. Paul Jacobs, Mark Wagner.
AMOA Expo '92: Is Bigger Better?

By Doc English

COUNTRY MET COIN MACHINE As AMOA Expo '92 went to Nashville, "BIG" was the buzz-word. The facilities were big, an end-to-end junkie was like running a mini-marathon and the machines exhibited were big. Big names dominated the show. Whether bigger is better is open to dispute. Just ask the street operators. But bigness seems to correspond to the latest trend in lush, plush and large family amusement centers. Big games for big rooms.

The biggest of the big belonged to Sega. Virtua Racing, a high-powered driving game using some of the characteristics of the ballyhooed virtual reality technology, was considered the star of the show. It comes in two versions, justo and two-player Sega also exhibited Stadium Cross, a two-player motorcycle game. Not to be outdone by Sega, Namco exhibited Sutaka 2, a two-player motorcycle road race, and Final Lap 3, son and heir to Final Lap 2. Atari entered the motorcycle derby with two versions of Moto Frenzy. The line forms at the right for apply to bank loans to pay for these machines.

"BIG" was not confined to driving games. Atari unleashed Space Lords, a dual-cabinet space fighter like a super deluxe Star Wars. Pilot and co-pilot navigate through the universe blasting enemy star fighters while avoiding blasts themselves. Betson showed Mad Dog McCree (part 2). No one can question its success or its progeny. Again, big game and very nice Shoot-Away, for the wide-screen. Taito gives us a four-player, machine gun attack on terrorists—Gun Busters. Jaleco added the arm wrestling game Arm Champs II to the pot. The king-size arcades have to be smiling. Over the proverbial long haul, these games will handsomely pay back their investment. Of course, these rooms are not the best-and-all of the coin business.

Do not despair. There were excellent games, bigger than a broadbox, but smaller than a box! Konami's Lethal Enforcers is a superior two-player gun game with impressive digitized graphics. Test collections are superb! You are a detective in a high stakes shootout, going from bank heists to high speed car chases to terrorist hijackings with guns blasting! William's Mortal Kombat; its reputation has preceded it; a strong offspring of the Champ Streetfighter tradition. And then there's SNK NEO GEO. World heroes and the art of fighting are system games strong enough to stand on their own. And they do not shrink from the higher priced spread. If you are not in the system, my guess is you don't like to make money! Namco Final Lap 3 as an upright; a driving machine destined for the street, convenience store, bowling alley. Why aren't there more upright driving games released?

OK, KT's. Remember when kids dominated the shows? Other than NEO GEO, the offerings were slim, their success uncertain. A must—the blockbuster Konami X-Men, now a hit. Pretenders and sleepers: Irem's The Skins Game and Hook, after the movie. FABTEK's Heated Barrel, capitalizing on the triumph of the western themes of Blood Brothers and Sunset Riders. Turbo, an update of Capcom for Champ Edition. Street Fighter and the action/adventure Warrior Of Fate. Other kits may rise to the top, but there was sadly a scarcity; perhaps, the final nobody is bigger is better manufacturing strategy.

PINBALLS—still going strong. Data East will release Star Wars in December. Williams/Bally has a lineup of Fish Tales, Black Rose and Dr. Who. Premier gives us the time-tested pool theme: Cue Bill Wizard. Alvin G. is promoting its two-sided Football and Soccer pin.

REDEMPTIONS—difficult to judge in advance. Premier has a pinball redemption machine designed specifically for kids, shortened legs and more compact box-like playfield. The game is Super Mario's Mushroom World and the early reports are exceptional. Premier may have found a pot of gold with this one. Two roll-downs were applauded: Coastal Bankroll and Laser Iron Spin To Win. Both employ progressive bonuses and the game play is like Wheel of Fortune. Smashing moles has always been a favorite pastime of kids. For the collectors, Machine Panic. With redemption, don't forget the old favorites. Something new at every show is not a necessity because of the longevity and vast selection of redemption games. It takes longer to absorb them into the market than video which is chewed up and spilt out at a faster rate.

THE ODD—a catch-all category for the new and unusual. Foosball takes a step into the future. Dynamo exhibited Striker, a fancy foosball with all the bells and whistles. Not ready yet, but worth the wait will be Capcom's Polaroid Photo Booth. A quarter grabber (remember when they used to be a penny grabber?) giant gumball machine by Great American. Planet Earth, a self-contained redemption unit, with the game and the redemption is your prize (all housed in a machine that looks like a glass front vendor).

Last, but not least, the staples, the bread and butter of the street operation—music, pool and darts. They don't change much, but the market for all is still very strong so change is not necessary. Contrary to the other end of the pendulum where video lives, there is always an insatiable thirst for the new.
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Fax: (213) 464-3235
or Mark Wagner (Nash.) (615) 329-2898