MALCOLM X

DENZEL WASHINGTON
Stars In Spike Lee's New Film
**COVER STORY**

**X Marks The Spot**

MALCOLM X was a music devotee throughout his life and numbered among his friendships top musicians and entertainers of his era, so it is appropriate that Malcolm X, director Spike Lee's film about the life of the visionary leader is accompanied by two soundtrack albums and features a scene shot in front of the legendary Apollo Theater which was a favorite of his.

Malcolm X, starring Denzel Washington in the title role, Al Freeman Jr. as the Honorable Elijah Muhammad and Angela Bassett as Betty Shabazz, opens nationwide Wednesday, November 18, a production of Lee's 40 Acres And A Mule Film Works, and Producer Marvin Worth Productions.

Former Malcolm friend and associate Quincy Jones' Qwest Records is releasing on November 17 Music From The Motion Picture Malcolm X, featuring vintage material used in the film and of the era. Arrested Development contributes a new song, the biting "Revolution."

A second release, trumpet, bandleader, composer, arranger Terence Blanchard's Malcolm X The Original Motion Picture Score for Columbia is available November 10. Blanchard orchestrated, conducted, produced and performed the evocative score, which includes an orchestral suite.

Not just coincidentally, Fox Video is releasing a cassette, a CBS News/CBS Video, titled The Real Malcolm X: An Intimate Portrait of the Man which intersperses historic footage of Malcolm X's life, his speeches and his death with remembrances by his widow, and also includes tributes paid by contemporary Black entertainers.

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**DANCE SINGLE**
- Stinkin’ Thinkin’
- Happy Mondays (ELEKTRA)

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

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**CASH BOX**

The Music Trade Magazine

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Suite 503, New York, NY 10012.
BIG DEAL: Warner/Chappell Music has signed superstar Elton John and his longtime writing partner Bernie Taupin to the biggest publishing deal in history. The company has signed the pair to an exclusive worldwide publishing agreement that includes the John/Taupin catalog from 1974 to the present, as well as material from Elton’s next six albums.

The two sons have collaborated on such smash hits as “Philadelphia Freedom,” “Someone Saved My Life Tonight,” “Sad Songs” and “Don’t Let The Sun Go Down On Me.” The reported price is $33 million, the largest publishing advance ever.

BRUCE BIRD DIES: The music industry was shocked and saddened last weekend by the sudden death of Camel Management founder Bruce Bird, a 25-year industry veteran. Bird suffered a cerebral hemorrhage at his home in Calabasas, CA and died a day later at the hospital. He never regained consciousness. He was 44 years old.


Funeral services took place Nov. 5 in North Hollywood. Bird leaves his wife of 15 years, Nancy, three daughters, a son, two brothers, a sister, and his mother, Anne.

MORE DEF: Def American Recordings owner Rick Rubin has formed two new labels, White Lbls (that’s right, no typo) and Ill Labels. Signed to White Lbls are Messiah from London and Belgium’s Antler/Subway artist roster. The first two artists associated with Ill Labels are Art Of Origin and Pretty Tone Capone, both rap acts.

While the White Lbls releases, like other Def American releases, will continue to be distributed through WEA, the first 12” releases on Ill Labels will be distributed via Tommy Boy Records, a Warner Bros.-affiliated label. All marketing, promotion and publicity efforts will continue to be performed by Def American’s staff.

D.C. IN ’93: For the 21st consecutive year, Dick Clark will lead America into the new year on Thursday, Dec. 31, when his New Year’s Rockin’ Eve ’93 airs on ABC-TV from 11:30 pm to 1 am (one hour earlier, Central Time).

While Clark reports live on the festivities and countdown from Times Square in New York, Mark Curry and Toni Spelling will preside over West Coast segments from Universal Studios Hollywood. Artists performing will be Bell Biv Devoe, Jon Secada, Slaughter and TLC. A special segment will emanate via satellite from Universal Studios Florida, where The Village People will perform.

POP GOES THE MURAL: Organizers and stars of the 1967 Monterey International Pop Festival recently gathered at the Los Angeles Free Clinic to celebrate the unveiling of a new mural created by artist/photographer Jill Gibson from photos she took at the festival. The clinic has been among the recipients of the MIPF Foundation’s proceeds from the festival and related projects.

The reception was also highlighted by the MIPF’s donation of another $25,000 and a sneak preview of the four-CD/four-cassette Monterey International Pop Festival box set just released on Rhino Records. Among the guests of honor were Monterey Pop co-organizers Lou Adler and John & Michelle Phillips of the Mamas & The Papas, plus Booker T. Jones of Booker T. & The MG’s, who performed with his own group as well as backing Otis Redding at the festival. Pictured below (l-r) are: Jones; Michelle Phillips; Adler; Gibson; and John Phillips.

ON THE MOVE

Bob Merlis has been named senior vice president/director of media relations for Warner Bros. Records. In his new capacity, Merlis will continue to direct all aspects of Warner Bros./Reprise publicity operations. Additionally, he takes on an enhanced role in the realms of corporate relations and policies, and the company’s overall media profile. He has been vice president/director of publicity since 1982.

Epic Records has announced two appointments in its Black music promotion department. Dwayne Cunningham has been appointed vice president of the department. Most recently, he served as national director, Black music promotion. That slot has been filled by Randy Franklin, who has been a regional promotion manager for the label in the Florida area since 1988. David Simone has been made vice president of business affairs for Capitol Records. Previously, he was a consultant to the Atlanta-based law firm Katz, Smith and Cohen.

Jeff Hackett has been named Southwest regional promotion manager for Mercury Records in Nashville. He comes to Mercury from Geffen Records, where he was the Dallas-based regional promotion manager for four years. Ruben Rodriguez has returned to his post as head of the urban music department for Elektra Entertainment to enable him to concentrate more fully on his duties as president of Pendulum Records.

Joe Morrow becomes the acting vice president of urban promotion for Elektra. Cathy Ibry, a producer and director of music videos for her own company, Devine Communications, is the new president of Guest Shot Records, an Atlanta-based, Black independent label.

Rowena Stewart has been selected as the executive director of the Motown Historical Museum. She currently holds a similar post at the Afro-American Historical and Cultural Museum of Philadelphia and will assume her new position on Nov. 18.

Maureen O’Connor has joined Rogers & Cowan Public Relations as senior vice president, entertainment. Prior to this appointment, she held a similar post at Roskin-Friedman Associates.

Lee Solters Company has made two additions to the public relations firm. Darryl Clark has been appointed vice president of music. He was most recently national director of publicity at Virgin Records. Angela Lang was named account executive in the music, personalities and special projects fields. She was previously national director of media & artist relations at Caliber Records.

Spin Magazine has announced two staff appointments. Loren Haynes has been named to the post of senior contributing photographer after being a contributing photographer for the magazine for the past six months. Fred McIntyre has been promoted to the position of record industry account manager. He has been classified advertising manager of the publication for two years.
MUSIC REVIEWS

SINGLES

1. WHITNEY HOUSTON: "I Will Always Love You" (Arista ASC-31490)
   Alright, she took some time off to make a movie, get married, and get pregnant, but there wasn't a soul alive that thought she would be gone for long. Her unstoppable voice and unquestionable talent of Whitney Houston will no doubt carry many back to the radio with this cover of a Dolly Parton hit, which happens to be the new single from the soundtrack of the film, The Bodyguard, in which Whitney co-stars with Kevin Costner. David Foster produces.

2. OZZY OSBOURE: "Time After Time" (Epic ZSK 4742)
   The latest single from Ozzy's year-old No More Tears album is a slightly more, more melodic rock ballad which features a varial blend of sounds from a jangling, 60s-ish, 12-string sound to a powerful, hard rock edge. The strong, harmonic vocals, are the ticket on this track, which would break the AOR barrier with some push. This tune is written by Osbourne along with guitarist, Zakk Wykle, and is produced and engineered by Dwayne Baron & John Puntell.

3. 2 LOST SONS: "Rainbow Me" (Savage SADJ-50025)
   This England-based group is led by brothers Phil and Pete Downing. Their current single is a live alternative track from their self-titled summer release. The duo are no strangers to college radio here in the States, having garnered chart action with first single, "I Can't Wait." The Sons' style represents a collective collection of some of the UK's more popular acts like L2, Duran Duran, Simple Minds. The Downing brothers write and Pat Collier produces.

4. THE FARM: "Rising Sun" (Sire/Reprise PRCD-5594)
   Following up their successful "Croopy Train" single from their Sire/Reprise EP, is yet another techno-pop cut from the Liverpool-based group's new sophomore LP. Love No Color. Touted as "dubbed krautrock electronic punk," "Rising Sun" is basically a club-oriented track that fits their own description just fine. Frommater Peter Fromm and guitarist Steve Crimes write, while Graham McPherson produces with Mark Sanders and Kevin Pettie.

5. GAVIN FRIDAY: "King Of Trash" (Island PRCD 6739-2)
   Here's a fun, jumpin' cut from the Ireland-born Friday's recently released second album, Adam 'N' Eve. There's a heapin' helpin' of B-52s-tyle camp and synthesized mayhem in this cut (pop track, which could make the shift from clubs and debuts to alternative to CCR with the right exposure and strong video. Gavin Friday composes with Maurice Seezer and power. The single is produced by Dave Caso and with Flood & Hal Willner.

6. RATTLEBONE: "Society Dog" (Hollywood HR-61405-2)
   This is the first released single from Rattlebone's upcoming self-titled EP. It's a mixture of combined sounds consisting of some retro-styled 70s style psychodelia and heavy metal grooves that makes this track sound sorta like Jethro Tull meets Alice Cooper. There are aggressive guitar runs in with a Hammond B-3 backing, and a dark, but edgy vocal from bassist/lead singer and songwriter Roger Dearing. Produced by Dave (Jane's Addiction, Social Distortion) Jorden and Rattlebone.

ALBUMS

1. EXPOSE: Expose (Arista 18977-2)
   Here's another Seattle-based, former Sub Pop act to jump to a major in hopes of greatness. Okay, so you get the idea. Mudhoney is more punk and seem to pride themselves on the concept of being loud and obnoxious with titles like "Stuck You Dry." "Thirteenth Floor Elevator," and "Let Me Take You for a Walk." Four of the 17 tracks aren't much more than a titleless few seconds of various noise small flutters. Let the bad times roll. Producer is Con- rad Uno.

2. JOE ELY: Love And Danger (MCA MCAD-10584)
   With so much country music now having taken over the territory left abandoned by what used to be the "pop" music, it's time we looked at it for what it is... rock and roll. Sure, there may be some other references to things like bars and cars and broken hearts, but Ely's first studio album in four years is a typical example of American rock 'n roll in a rock 'n roll style. Seven of the 10 tracks are Ely originals, with two from Robert Earl Keen and one from former Blaster Dave Alvin. Produced by Tony Brown and Joe Ely.

3. FLOORED GENIUS: The Best Of Julian Cope And The Teardrop Explodes (Elektra Elektra 1000-1)
   Having released a dozen albums in just over the same number of years, the work of Liverpool's Julian Cope has been documented by 10 solo albums and two with the Teardrop Explodes. This compilation of his eclectic, English pop work is a tour through those years and select recordings, spanning 20 tracks from nine different albums on a single CD, complete with extensive liner notes for future collectors. Cope's 18th solo lp, Josh 17 is due out next month.

4. THE PRODIGY: Experience (Elektra 91365-2)
   Just how fast can you dance? Well, if you're dying to find out, ask the deejay at your local club if he has this record and tell him to play any cut (the 12 tracks are almost indistinguishable from each other). For those of you who don't know, this act is basically nothing but super-speeded-up English techno-house, consisting of strange, spooky samples and computerized rhythms compiled and produced by Ian (Frontman) and Chris deeejay turned synthesized outerpace keyboard weirdo. We can see if you can keep up.

5. KYUSS: Blues For The Red Sun (Dali 63140-2)
   Heavy. Heavier than you can imagine. These guys from Palm Springs set up their own in the middle of the desert and jam all night. The guitarist plays through not only a guitar and a bass rig too. It was rumored that the thundering vibrations from their all-night parties set off those earthquakes a few months ago. Maybe. There's some music here, maybe. The album comes out of the Black Sabbath, Soundgarden and Motorhead bag, but heavier. Trust me. Produced by Chris Goss and Kyuss.

For over 30 years Baez has been writing, singing and contributing valid, powerful music. Her new 33rd album contains 10 tracks (and one reprise) of her highly recognizable, sensitive voice and unadorned voice, updated only by a few production techniques and the issues that she (this time) continues to confront. On her Virgin Records debut, Joan includes songs written by contemporaries: Martha Carter, "Stones In The Road," John Hiatt ("Through Your Hands"), John Hiatt, "Stone," and Janis Ian ("Amsterdam") as well as several she has co-written, co-produced tracks for Willy Wilson and Kenny Greenberg.

POP SINGLES LOOKING AHEAD

CASH BOX • NOVEMBER 14, 1992

1. GANGSTA(BMACA) I WILL ALWAYS LOVE YOU
   Whitney Houston
2. I WILL ALWAYS LOVE YOU(Arista)
   Whitney Houston
3. DON'T WALK AWAY(Giant)
   Jule
4. GET UP MOVE BOY MOVE(Parlophone)
   AB Logic
5. TEARDROP EXPLODES/ARTIFACTS
   The Teardrop Explodes
6. REVOLUTION EARTH(Reprise)
   The B-52's
7. LOOKING FOR LOVE(RCA)
   Skopin
8. WAR OF MAN(Reprise)
   Neil Young
9. NOT SLEEPING AROUND(Capricorn)
   Nels' Atomic Dustbin
10. DRUNK DRIVER(Reprise)
    Nils Logfren
11. JOSEPHINE(Continuum)
    Ronnie Wood
12. ALL RIGHT NOW(MCA)
    Patti LaBelle
13. BABY I'M FOR REAL(Virgin)
    After 7
14. TOO BUSY BEING IN LOVE(Reprise)
    Doug Stone
15. LET THE HOUSEBAND DROP(Sys)
    York, Kevin

PICK OF THE WEEK:

JOAN BAEZ: Play Me Backwards (Virgin V2-664580)
For over 30 years Baez has been writing, singing and contributing valid, powerful music. Her new 33rd album contains 10 tracks (and one reprise) of her highly recognizable, sensitive voice and unadorned voice, updated only by a few production techniques and the issues that she (this time) continues to confront. On her Virgin Records debut, Joan includes songs written by contemporaries: Martha Carter, "Stones In The Road," John Hiatt ("Through Your Hands"), John Hiatt, "Stone," and Janis Ian ("Amsterdam") as well as several she has co-written, co-produced tracks for Willy Wilson and Kenny Greenberg.
TALL AND TAN AND YOUNG AND LOVELY: Gilberto Gil, Milton Nascimento, and a two-hour documentary about the history of Brazilian pop music. Now that will take the sting out of the encroaching winter.

In a lovely run of coincidences, New York is having a little Brazilian music feast this month: Milton is at the Ritz on Nov. 18, Gil is at Town Hall on Nov. 13 and then going into the cozy Ballroom from Nov. 17-29, and the Museum of Television and Radio is airing The Rhythm of the Samba: America Listens to Brazilian Music every Friday through the end of the year.

The Rhythm of the Samba, for what it's worth, is written and hosted by me. Don't let that stop you: the Museum has done a crackerjack job of tracking down cool film and video clips of Milton, Gil, Joao Gilberto, Caetano Veloso, Antonio Carlos Jobim, Clara Nunes, Paulinho da Viola, Gal Costa, Stan Getz and Astrud Gilberto, Elis Regina, Maria Bethania, Jorge Ben, and the rest. It isn't complete—a comprehensive two-hour history of Brazilian popular music is no more feasible than a comprehensive two-hour history of American popular music—but it will provide you with a broad sketch of a rich and diverse musical universe. And it will also give you the opportunity to see Paul Simon singing in Portuguese and Joao Gilberto hawking beer. Unfortunately, you'll have to suffer my New York-accented pronunciations of Portuguese names to get through it, but you can always plug up your ears and hum a bossa nova quietly to yourself.

ZING WENT THE STRINGS: My friend Andy is obsessed with guitars. Not just playing them, but looking at them, drooling over them. For his birthday, I bought him a big fat book of pictures of guitars—kind of like a wood and nylon version of the Madonna book—and he couldn't have been happier, peering lovingly at Thisacasters and Thatacasters.

If another big fat book that just landed on my desk is any indication, Andy is not alone. Ferrington Guitars, co-published by Callaway Editions, Inc. and HarperCollins, is a beautifully-designed coffee table book of photos of the work of guitarist Danny Ferrington. Period.

Ferrington, who will turn 40 years old this month, is apparently a kind of Stravinsky to the rock and roll set, and in the book are the crisply-photographed guitars of such Ferrington clients as Elvis Costello, Ry Cooder, Richard Thompson, Pete Townshend, Don Was, Neil Finn, Kurt Cobain and Hoyt Axton. But that's not all, the book comes with a CD. Yes, Costello, Cooder, Thompson, David Hidalgo, Stephen Bishop and a bunch of others can be cued up playing their Ferringtons to accompany people like Andy inspecting their respective photo spreads.

The package—book and CD—costs 50 bucks. Only you know if there's somebody on your Christmas list who wants it (you might want to buy one for Andy, since I'm going to keep mine for myself).

The latest Tangerine Dream touring lineup: saxist/keyboardsist, Linda Spa; drummer/percussionist, Klaus Krueger; keyboard/guitarist, Jerome Froese; founding member/keyboardsist/guitarist, Edgar Froese; and guitarist Zlatko Perica.

TWENTY-FIVE YEARS and still going strong, the concept behind the techno-synth group Tangerine Dream has seen over three dozen bandmember changes and recently has broken a generational boundary which could foreseeably keep the "Dream" alive for another 25 more.

Starting out in 1967 as a rock group in Berlin, Germany, founding member and classically trained musician, Edgar Froese began experimenting with, what were then, newly invented synthesizers by Robert Moog (a crude comparison to what is available today). After making the decision to abandon traditional rock instruments and focusing on building a band consisting primarily of these new electronic keyboards and synthesizers, the inception of what would lead to an international legacy of over 50 albums began.

Although practically all of what was the original lineup have left the group for various recording-related or solo careers, Froese has maintained his initial concept through many different players, and has remained consistent as the singular force behind the Tangerine Dream sound, which includes 15 different film soundtracks (including Risky Business, Legend and Firestarter)...

until 1990.

Edgar's son Jerome had traveled the globe with his father as a child, and has since joined the band as a full member. Contributing one original composition on the 1989 Lily On The Beach album, his input expanded to composing and performing five of the tracks on the next lp, Melrose, and worked in total cooperation with his father on the group's 1991 Grammy-nominated Canyon Dreams lp, and their latest and most successful domestic release, Rockoon.

Tangerine Dream completed their first North American tour in four years last week in Los Angeles, and after all I'd heard about the group over the years, I decided to catch a live performance at the Wiltern Theater on October 30. The intricate sound and light show is a unique theatrical experience, and although it seems futile, now that the tour has concluded, to recommend seeing this act live, they will undoubtedly be back again, and if you're not hip, I would suggest checking it out next time they come around.

TIPPER GORE & THE PMRC: Well, we got what we wanted as far as getting rid of that old Bush at the White House was concerned, but what sort of impact will the founding member of the Parents Music Resource Center have on the music business as our nation's Second Lady? Fortunately, not much. Apparently, due to the voluntary labeling of explicit recordings, the heat has since died down considerably (a few rappers are still mildly concerned) and the PMRC has dwindled to a nearly non-existent, two-employee organization in Virginia (Tipper's still a member). Hopefully, with her new spotlight, she will spend most of her time dealing with her chosen issues: mental health care for young people and the homeless. Thank God.
**Beware The Big One**

*By John Carmen*

**I'VE BEEN WRITING** this column for almost 10 months now, and one of the recurring themes in almost every interview has been: Is life on a major so much better than an indie? Considering the roster placement new signings endure, the failure rates of the majors, and the fragmentation of the marketplace, perhaps home is where the little guy ought to live.

Take the advice of *Taang* owner **Curtis Casella.** "When the Lemonheads were on our label, they were selling more records than when Atlantic was pushing and distributing them. It's a case of getting the product into interested hands, and when an act signs with a major, you automatically lose a bit of your underground mystique."

Not to mention autonomy. "The kind of person who works at a major tends to be a lot harder to deal with," says *Pixies* leader **Black Francis.** "When we got picked up by Elektra in the States, it seemed like a good thing, better distribution and all. But what happens is that even though they say that there is no interference, there's always more than when you started. I prefer the indies, even if the advances are lower." Black Francis also repudiates the big myth. "You don't really sell that many more records, and besides, all of the money on an international mid-level scale like ours is in publishing, which is more or less out of their hands."

And there is always the letdown that accompanies the signing. "I struggled for 12 years without a deal, got one, and lost it two years later, because Atlantic didn't approve of our direction," says *Neighborhoods* leader **David Minehan.** "After all that time, to be doing showcases again is ridiculous. I prefer the independence of doing your own thing, letting the people who really care about you do the deciding."

Still, there's no doubt that the majors provide a lot more oomph and push, especially to acts that are borderline mainstream, and don't fit a niche like hip-hop, industrial, grindcore or world beat. "Can you picture Michael Bolton on an indie?" asks **Michael Sheppard.** "But can you see Max Roach on *Interscope* either? It seems like the 'bigger is better' thing has infected the art-making side of the music business, and it will take a slew of commercial failures to keep the majors out of the marginal turfs."

Which will be more and more of the business, if our brethren in television are the barometer. As the major networks lose audience shares to cable and VCR's, could the indie record companies seriously challenge the majors? "Probably not, because they're a lot less static," says **Bomb* band manager **Charlie Brown.** "When I was the head of *XXX* records here in L.A., I saw the pattern over and over; the majors co-opting the indie acts and the Indies better A&R and publicity people too. It's as if the Indies are just the minor league farm franchises for the big guys, ready to be raided for talent. Which sucks, but as long as the multi-nationals have the cash, the seduction will continue."

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**'Erotic Music' Law Enjoined in Washington State**

*By M.R. Martinez*

**THE "EROTIC MUSIC LAW"** passed earlier this year in Washington state was enjoined recently when a King County Superior Court judge issued supported arguments raised by the Washington Music Industry Coalition (WMIC). Judge Mary Brucker said the "would grant the prayer of the plaintiffs and injunct this action, blocking enforcement of HB 2554, which was signed into law March 20 by Washington Gov. Booth Gardner amid objections by the Civil Liberties Union, the National Assn. of Recording Merchandisers (NARM) and grassroots groups within the music business (Cash Box, April 4, 1992). The WMIC filed their lawsuit seeking an injunction in early May.

"We are pleased with Judge Brucker's decision," said Richard T. White, executive director of the WMIC. "But we are cautious in our belief that this will end activities by pro-censorship forces in Washington state. Nevertheless, we feel this case is significant in that, for the first time anywhere, the music community took a pro-active stance against the forces of censorship and was successful."

More precisely, it was the first time a music industry coalition was able to enjoin the application of a measure after it had been signed into law. The Recording Industry Assn. of America (RIAA) worked closely with a nationwide coalition of grassroots organizations during the late '80s and into the '90s to prevent several states from passing laws similar to HB 2554.

The law made it a crime for retailers to sell pre-recorded music containing erotic or explicit lyrics to minors. Record store owners were subject to criminal charges that included jail time of up to one year and fines of up to $5,000, for a third offense. The burden of proof under the law was on a prosecutor who, after a parent, or another complainant, filed a complaint against material on a recording which was purchased by a minor. The District Attorney's office would then ask for court ruling on whether or not the material was objectionable under law. The litmus test for whether or not a recording was pornographic, according to music industry observers, is the Miller Standard, federal law that has been in effect since 1920. The three prevailing standards under the Miller test are whether the material violates prevailing standards of art, the prurient interests of the community and offers no social, political or educationally redeemable merit. According to Mickey Granberg, legislative analyst for NARM, "I don't know of many recordings that offer no redeemable value."

HB 2554 actually extended state law that already prohibited the sale of pornographic books and other printed material to minors. The WMIC, ACLU and NARM were able to defeat another measure broached in Washington state that would have permitted the local police to adjudicate sound recordings pornographic and to bring charges to the prosecutor. No retailers were arrested under HB 2554 prior to Judge Brucker's injunction.
TALENT REVIEW

Annie Warbucks

By Robert Adels

PANTAGES THEATRE, HOLLYWOOD, CA—There’s more than one “Tomorrow” in the musical sequel Annie Warbucks. The setting for the latest Charles Strouse-Martin Charnin score is once again the Great Depression, but this time they deliver songs that are both richer than Daddy Warbucks and their original Annie tunes.

Thomas Meehan’s well-plotted book clearly positions “Love” as the show’s big number; giving it the second act’s opening slot, the grand finale and an extra reprise for good measure. Ella English, a gospel-powered voice in the mold of Jennifer Holiday and Linda Hopkins, delivers this big sentimental ballad as if her life depended on it. It’s the kind of pull-out-all-the-stops production number that could easily outshine the rest of the musical’s songs. Happily, it doesn’t have to because the score has more than one glistening gem up its crafty sleeve.

As in the original Annie, a bunch of plucky orphans consistently transforms uptempo comic numbers into sassy showstoppers. Two such Annie Warbucks tunes are destined to become Broadway classics of the first order.

The humor of “The Other Woman” resonates with anyone whose family has ever welcomed, or rejected, a new mom. And the next time you find yourself dressing up for a big night, be prepared to hear “All Dolled Up” running through your mind like a horde of uncontrollable brats. Both sport memorable melodies, articulate lyrics and the kind of Peter Gennaro choreography that indicates even he has been watching MTV.

Everybody loves a villain and Annie Warbucks has two of the most fiendish since Snidely Whiplash. In place of the orphanage owner you love to hate we get a City Commissioner we adore despising—and her devilish daughter who makes Catwoman look like a kitten. Played by the Nancy Walker-ish Alene Robertson and the sexy Cass Morgan, they deliver “Above The Law” and “When We Get Ours!” so convincingly that you’d swear they were twirling cosmic mustaches in deviant gle.

The Pantages-filling presence of Harve Presnell returns as Daddy Warbucks, deftly showing us that even money can’t buy single parenthood bliss. His ultimate love interest is perfectly played by Marguerite MacIntyre with just the right mix of romantic reluctance and on-the-job confidence.

While new “Annie” Lauren Gaffney has a big voice, some may miss the campier warmth of Annies past. But here’s a follow-up that’s going to make Broadway change its tune. 1989’s “Annie 2” may have failed to light up The Great White Way with a second fun-filled tale of The Great Depression, but this 100% re-write is clever enough to poke political fun at our current economic woes while making light of its own era. Annie 3’s the charm.

Kid-tested, adult-proven and Broadway-bound: the classic American musical has arrived again—and her name is Annie Warbucks.

THE UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—David Sanborn is one of the most widely recognizable instrumentalists around, with some 12 solo albums, his own late-night television show (Night Music) and countless worshippers reaching for the punch of his bold alto saxophone sound in his wake. With all of his acclaim and success, it would be easy for Sanborn to remain ensconced in his comfortable R&B/Jazz groove. However, the man whose session resume ranges from The Manhattan Transfer’s haunting “So You Say” to David Bowie’s “Young Americans” is continually expanding his own vision, injecting new stylistic elements into his solid base.

Sanborn’s latest Elektra release, Upfront, follows this philosophy with a raw, energetic R&B-based sound hardening back to his earlier efforts augmented by some genuine surprises. An outstanding five-piece band helped the veteran saxman bring these sounds to life during an exhilarating set.

Sanborn’s signature punchy phrases drove tunes like the raucous “Slam,” and the heavy-textured “Chicago Song,” which was given a bustling city feel by Paul Peterson’s sporadic slap bass and Don Alias’ percussion accents. However, much of the show’s magic came in the form of unusual new selections like “Snakes,” with its hissing hi-hat and conga undertone, and Rickey Peterson’s percolating Hammond organ. Led by the weaving, exotic motion of Sanborn’s lead, the song evolved from a haunting, atmospheric exploration into a full-blown funk workout.

Sanborn and the band painted such fully realized musical pictures throughout the evening. Even ballads like “Straight To The Heart” grew into strong, heartfelt squeals of longing before settling back into their gentle grooves. Where “Alcazar” smoldered with carefully layered Latin textures and dynamics, allowing Sanborn’s rich, gentle phrases to build to a wailing fever pitch, “Benny” delivered a laconic, smoky jazz hall atmosphere. The rise and fall of the saxman’s expressive lines gave the spontaneous feel of conversation or a well-told story.

Sanborn projected a quiet and understated, but friendly personality to the audience, which was on its feet and dancing by the encore set. Most of his dialogue with the crowd was reserved for praise of songwriters like Marcus Miller, and his own saxophone heroes. He also afforded the band members plenty of opportunity to shine, in moments like Dean Brown’s evocative guitar solo on “Benny” and an amazing drum/percussion duel from Alias and Sonny Emory during “Alcazar.”

Throughout the show’s musical twists and turns, the band projected a contagious energy which left the enraptured crowd wondering just what Sanborn will do next.

TALENT REVIEW

David Sanborn

By Hilarie Grey
TALENT REVIEW

Man Overboard

By Ray Ballard

THE REDBIRD TAVERN, POWAY, CA—San Diego’s premier surf music band, Man Overboard (Iron Mountain Records), cruised in for a special, sold-out, Halloween concert. The audience was quite appreciative as the first wave of music hit the shore. Jason Schooler (drums) has a real knack for laying down some of the tastiest surf beats around. His double-snare fill beats put you right on a surf board in the pipeline. Dale Van Lewen (guitar, vocals) is a great frontman who knows how to talk to an audience. His sincere presence and quality performance make for an enjoyable show. Mark Barry (bass guitar, backing vocals) offers the perfect link between rhythm and melody with solid, no-compromise tsunami bass lines and powerful backing vocals.

Man Overboard played a variety of original and classic ’60s surf tunes. Original tracks included “Slot Car Racing” and “Get Religion.” Classic cuts from the past like “Surfin’ Girl,” “Baja,” “Apache” and “The Lonely Bull” added flavor to the already tasty waves. Another highlight came when the group went overdub on the song “The Good, The Bad, And The Ugly” from the Clint Eastwood movie.

With the ’60s being a time of rediscovering past trends and music, Man Overboard could be in a position to capitalize next spring, when they release their debut album. The Ventures would be proud. SURF’S UP, DUDE!!

TALENT REVIEW

Jimmy Angel

By “Scoop” DeVille

PALOMINO, NORTH HOLLYWOOD, CA—Every five or six months, Jimmy Angel leaves his adopted homeland of Japan, where he is single-handedly keeping the ’50s alive and well with his unique brand of rock ‘n roll, and returns to these shores to help revive that era for America. When he’s in L.A., he usually chooses the country-flavored Palomino to perform and work his wonders.

Hitting the audience between the eyes with his traditional doo-wop, Eddie Cochran’s “Summertime Blues,” Angel also rocked the crowd with Roy Head’s “Treat Her Right.” He performed two of his own songs (featured on his Polydor/Japan lp, From Rock & Roll Heaven) as well, “American Giril” and his nostalgic tribute to the stars of that decade, “Elvis and Marilyn.” the latter tune causing the dance floor to fill up with couples dancing cheek-to-cheek.

Jimmy Angel may live in Japan, but his music is as American as apple pie.
All hands on deck.

CRUISE CONTROL: "Happy Birthday" (along with its variant, "Happy Anniversary") may as well be the theme song for cruise ships. Every night at dinner, the tuxedoed maitre'd and a phalanx of waiters and busboys go from table to table celebrating somebody's something with a badly sung song and a fiery cake.

On October 21, somewhere off the coast of St. Maarten, "Happy Birthday" was sung on the MV Zenith for the hundredth time that week. There were some crucial differences: Leading the singing was the ship's captain, the cake was the size of a lifeboat, doing the singing were, among others, Jackie McLean, Clifford Jordan, Paquito D'Rivera, Antonio Hart, Red Rodney, Doc Cheatham, Roy Hargrove, Snooky Young, Claudia Roditi, Steve Turre, Robin Eubanks, Curtis Fuller, Milt Jackson, Bobby Hutcherson, Jon Hendricks, Patato Valdez, Benny Burnett, Ben Riley, Charli Persip, Billy Hart, Gregory Hutcherson, Mickey Roker, Ray Brown, Milt Hinton, Peter Washington, John Lee, Al McKibbon, Hank Jones, Mike Longo, Randy Weston, Monty Alexander and Tommy Flanagan, and the recipient of the song was the captain of a thousand miles away.

"To Diz with Love: the Dizzy Gillespie Diamond Jubilee Cruise" was planned a year ago as the culmination of a year-long celebration of the 75th birthday of John Birks Gillespie of Cheraw, South Carolina. Dizzy Gillespie—co-creator of bebop, progenitor of Latin jazz, one of the finest trumpeters in jazz history, and one of the most beloved American musicians of the century—was going to be on board, playing his horn, leading his band, basking in the genuine admiration of several generations of jazz players. But earlier this year—after a grueling month-long birthday celebration at the Blue Note featuring most of the above musicians—Gillespie fell ill, requiring abdominal surgery. He's okay—he recently made some non-playing appearances in California—but his doctors kept him from the Caribbean at the last minute.

Still, the party went on. As the Zenith—a spanning new addition to the Celebrity Cruise line—bobbed through the Caribbean, every night three performance spaces were filled with the sounds of Gillespie. To the credit of every body on board (and to the credit of Gillespie's manager Charlie Fishman, who masterminded the trip), Gillespie's music was front and center each night: "Tanga," "Birks Works," "Ow," "Woody 'n You," "A Night in Tunisia," "Blue 'n Boogie," "Tour de Force," "Manteca," "Con Alma," "Groovin' High," etc.

Red Rodney led an ad hoc big band, dubbed the Jazzmasters, through Slide Hampton's arrangements of Gillespie classics, Paquito D'Rivera steered the current United Nation Orchestra through those bubbling Afro-Cuban charts, and a host of small groups turned on the bebop gas. Scattered highlights included a two-vibes stumped by Bobby Hutcherson and Milt Jackson, an all-percussionists-on-deck set of Randy Weston's Africanized jazz pieces, Roy Hargrove and Antonio Hart's neo-Gillespie/Charlie Parker whirl through "Hot House," and various encounters between Hargrove, Hart and their elders (Hargrove and Doc Cheatham, who are 65 years apart in age, became a popular duo, and Hart didn't whither when going bell-to-bell with the outstanding Jackie McLean).

Most of the musicians had wives or girlfriends and/or children on board, which kept everybody relaxed (and away from the casino and nine shipboard bars). Musicians play well when they're relaxed and happy—when they don't have to worry about catching a plane or getting paid before the night ends—and everybody seemed pretty relaxed and happy, laying out by the pool as the Caribbean floated by, telling lies over piles of food from the endless buffets. For the last two days of the cruise, Hurricane Frances floated by, inspiring lots of wisecracks about "rock and roll" from rather greenish players of all ages. But, except for the genuine disappointment about Gillespie's absence, I've rarely seen (and heard) a happier group of jazz musicians playing to a happier audience (several hundred paying jazz fans from around the world).

"To Diz with Love" was a triumphant celebration of a triumphant career in American music. As Dizzy himself said on a tape played on his birthday, "Owwwwww! !!!!!!!!"

PASSING ON: There is no jazz festival quite like the North Sea Jazz Festival, which squeezes more music into one weekend in Holland's the Hague every summer than some festivals pack into a week. The North Sea Jazz Festival was the creation of Dutch jazz promoter Paul Acket, a smart man with a big heart and a genuine love for jazz, who died last month.
George Duke is back as a performer with his Warner Bros. Records album Snapshot. He recently celebrated his exclusive signing with the company. Pictured at the meeting are (l-r): Ricky Shultz, vp/general manager of jazz & progressive music; Lenny Waronker, president; Duke; Mo Ostin, chairman of the Warner Bros. label group; and Benny Medina, senior vp, A&R/general manager of the Black music division.

By M.R. Martinet

THE YA, MAHNI GROOVE: RAS Records is coming with some roots rockin' reggae, including releases by Cocoa Tea, Yellowman and Gregory Isaacs. Even though reggae is mostly a formulaic groove, the artists bring an individual flair to the proceedings. Practicing Rastaman Cocoa Tea toasts, and croons love songs and conscious party tunes with a kind of homogenized mysticism on his album Kingston Hot. Gregory Isaacs has been dubbed, so to speak, the "Smoky Robinson of Reggae," a moniker he has earned with soothing rasta ballads. On his latest from RAS—Pardon Me—he doesn't sacrifice the groove for love. Reggae On The Move is the title of the inimitable Yellowman's new disc. As always, Yellowman serves healthy doses of cheeky humor. It's hard to pick a favorite from this bunch, because each artist's record is aimed at affecting a different part of the psyche.

SAMPLES: Lynn Tollever, Jr., who used to call the programming shots at WMMS in Cleveland, has opened doors to a new management company called Bad Boy Management. Based in Cleveland, the company will offer co-management with Travell Productions working with the group Men-At Large and will serve as a liaison with several Travell groups, including Gerald Travell, The Rude Boys, and others. The Manhattan Penthouse was the site of a party celebrating the release of Nona Gaye's debut album, Love For The Future, recently released on Third Stone/Atlantic Records. Out to pay homage to Gaye, who is the daughter of the late great Marvin Gaye were a horde of media types and several music artists and sports figures.

Reviews

COCOANELL VAUGHN: Cocount (Charisma V2 86493). Producers: Various.

They get younger and more skilled every year. Cocount Vaughn comes from that burgeoning tradition sparked by Tracie Spencer, Shaniece Wilson and, their male counterpart, Tevin Campbell. Soul in the tradition makes this music go. She works without the net of overproduction and shows she can bump it in the New Jack Swing tradition on "Just Being With You," and serves up a yearning and emotive cover of the James Brown classic "It's a Man's, Man's, Man's world." It's a return to roots.
By M.R. Martinez

**BATTLE AT THE GATES:** There's no way to avoid the polemic politics of the right-wing versus rap music. Especially if you're John Battle of the rap group Success N Effect and you're on a talk show hosted by ex-LAPD chief Darryl Gates. During a recent session on Los Angeles radio station KFI-AM, Battle went to war with Gates over the song "The Ultimate Drive-By" culled from Success N Effect's Drive-By Of Uh Revolutionist album, recently released by Umoja/Island Records. The song advocates the elimination by violence of Gates and outgoing president George Bush. The cover of the single depicts the Success N Effect crew with smoking guns sticking out of a car pointing out at a dead man wearing the regalia of a Ku Klux Klansman. Battle explained that he wrote the song and included Gates and Bush, among others, as targets in the song so that the community would know "exactly where they need to target their anger and rage. We've got a few people that are in a position of power who are devils like yourself." Battle told Gates, "If a kid walks up to you tomorrow, I'd have no remorse if he was to bust you in the head with a nine (millimeter)." Gates denied that much of the Black community supported Battle's stridency and called Battle and his buddies,"without any redeeming values. The ex-police chief said, "If someone comes after me with a gun, they're going to get themselves killed, and guess who I'm coming after? A guy by the name of Johnny 'X' Battle."

**ICE COLD PREDATOR:** Another new rap record that is likely to get Gates' writers in a bunch is Predator, by Priority recording artist Ice Cube. The first single from this record, "Wicked," was debuted along with other selections from the album during a pirate radio broadcast in Los Angeles. The pre-election broadcast of the album (set for a Nov. 17 release) featured Ice Cube urging listeners to support their local African-American and Hispanic politicians "They're the only ones watching yo' ass." Cube won't be doing much more to promote release of the album. He'll be spending the rest of the year on a honeymoon with his childhood sweetheart.

Jive recording act Fu-Schnickens recently appeared on NBC-TV's The Tonight Show starring Jay Leno. The trio performed their current single "True Fu-Schnickens." Pictured after the show are (l-r, top): Mark Kargol, Jive senior director of West Coast promotions; Ann Carli, Jive senior vp of artists development; Chip-Fu; Leno; Tonight Show musical director Branford Marsalis; Jeff Fenholt, Jive vp of marketing; and Barry Weiss, Jive senior vp/general manager; (bottom) Poc-Fu and Moc-Fu.
**FILM/VIDEO**

**TOP 30 VIDEO RENTALS**

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<th>Rank</th>
<th>Title</th>
<th>Studio/Label</th>
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<td>BASIC INSTINCT (LIVE Home Video)</td>
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<td>2</td>
<td>BATMAN RETURNS (Warner Home Video)</td>
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<td>3</td>
<td>MY COUSIN VINNY (Fox Video)</td>
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<td>4</td>
<td>BEAUTY AND THE BEAST (Disney)</td>
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<td>5</td>
<td>BEETHOVEN (MCA/Universal)</td>
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<td>FAR AND AWAY (MCA/Universal)</td>
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<td>7</td>
<td>FRIED GREEN TOMATOES (MCA/Universal)</td>
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<td>8</td>
<td>STRAIGHT TALK (Hollywood Home Video)</td>
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<td>9</td>
<td>THE BABE (MCA/Universal)</td>
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<td>WHITE MEN CAN'T JUMP (Fox Video)</td>
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<td>11</td>
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<td>12</td>
<td>FINAL ANALYSIS (Warner Home Video)</td>
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<td>13</td>
<td>WAYNE'S WORLD (Paramount)</td>
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<td>14</td>
<td>LAWNMOWER MAN (Columbia/TriStar)</td>
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<td>15</td>
<td>MEDICINE MAN (Hollywood)</td>
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<td>16</td>
<td>WHITE SANDS (Warner)</td>
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<td>17</td>
<td>K2: THE ULTIMATE HIGH (Paramount)</td>
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<td>18</td>
<td>PRINCE OF TIDES (Columbia/TriStar)</td>
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<td>19</td>
<td>ONE FALSE MOVE (Columbia/TriStar)</td>
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<td>CRISS CROSS (MG-M-UA)</td>
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<td>GLADIATOR (Columbia TriStar)</td>
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<td>FERN GULLY (Fox Video)</td>
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<td>26</td>
<td>THE HAND THAT ROCKS THE CRADLE (Hollywood)</td>
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<td>SHADOWS AND FOG (Don)</td>
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<td>28</td>
<td>DEEP COVER (New Line Video)</td>
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<td>29</td>
<td>NEWSIES (Disney)</td>
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**TOP 10 MUSIC VIDEOS**

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<tr>
<td>1</td>
<td>ERIC CLAPTON: UNPLUGGED (Warner Home Video $19.98)</td>
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<td>2</td>
<td>PRINCE AND THE NP: DIAMONDS AND PEARLS (Home Video $19.98)</td>
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<td>3</td>
<td>KISS: X-TREME CLOSE UP (PolyGram $19.95)</td>
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<td>U2, ACHTUNG BABY: THE VIDEOS, THE CAMEOS... (PolyGram $19.95)</td>
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<td>5</td>
<td>BILLY RAY CYRUS (PolyGram $12.95)</td>
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<td>6</td>
<td>ELTON JOHN: LIVE (A'Vision $24.98)</td>
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<td>7</td>
<td>THIS IS GARTH BROOKS (Liberty Home Video $24.98)</td>
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<td>8</td>
<td>RED HOT CHILI PEPPERS: WHAT HITS? (EMI Home Video $19.98)</td>
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<td>9</td>
<td>QUEEN'S GREATEST HITS (Elektra Video $19.98)</td>
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<tr>
<td>10</td>
<td>VINCE GILL: I STILL BELIEVE IN YOU (MCA Home Video $9.98)</td>
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**VIDEO REVIEWS**

By John Goff

**Prince: Unauthorized Similar Entertainment, Inc. Currently Available at $14.95**

What emerges from this 50-minute Unauthorized (no Prince music) is a verbal portrait of its subject as a control-freak rascal with an ego bigger than his current bank account ultimately cut off from any meaningful give and take with anyone other than himself. Former early (first group) members, first producer and family talk about the young man inventing himself with little or no thought to others and the work of others that went into giving him his own way. None ever seem sure their help and support has been appreciated. That it's paid off for him & success-wise is a given. That it's going to warm him on cold Mississippi nights in the future when the fiddle muscle moves on to someone else is a recurring and valid question. Of course, that much money can buy a lot of mirrors and the impression we're left with those. Final image is Prince's cousin (original drummer, twice drummed out) simply trilling off, "He needs to come home...needs to..." and finally a hopeless shrug. Well...Shrug.

**VID BIZ**

By Milt Petty

COMDEX, THE BIGGEST COMPUTER/CONSUMER ELECTRONICS TRADE SHOW IN NORTH AMERICA, takes place in Las Vegas November 16-20, and is expected to draw 125,000 attendees. This is where all of the exciting new technologies and products are exhibited, developments that will change the face of home entertainment and video industries:

High-definition Compu-TV with 500-channel capability, electronic books that allow us to see illustrated on video what we are reading, further implementation of CD-ROM and perhaps most importantly, what the industry is calling digitalization, the conversion of information to computer digital bits, manipulable just data into a computer.

Every entertainment business will be affected, from local phone companies, cable TV operators and direct-satellite broadcasters to publishers, recording industry companies and movie studios.

Amidst this massive event—in a Hollywood-meets-Silicon Valley display—are 15,000 people are expected to witness one of the convention's annual promotional happenings (a computer graphics company) Chill Cook-off, where Los Angeles-based Walt Tucker Group (former Walt Disney and Preston Tucker), headed by president Scott Page, will showcase their Grand Scientific Musical Theater, a catchy name for a multimedia concept that is Page's idea of the future of entertainment. Indeed, says the audience, will participate in the spontaneous creation and generation of performances happening on multiple stages and sets around the floor of the Thomas and Mack Arena. The display will incorporate what Page says are dazzling audio visual effects created by real time 3-D computer graphics, 3-D audio, interactive computer environments, computerized video synchronization, artificial intelligence and virtual reality. Wow!

The display will feature top talents, too, guys who are regarded as pioneers in the application of these evolving technologies. For starters, Leading Edge companies Hilt Sound, Silicon Graphics, Pacific Data Images, Simgraphics and VPL Research have committed their resources.

The Grand Scientific Theater will be hosted by KLOS-FM Los Angeles' popular team of Mark and Brian. Also taking part are a group of musicians dubbed The Best, including Jeff Baxter, Jon Anderson, Jon Entwistle, Graham Nash, Todd Rundgren, Jim Keltner, The Tower of Power Horns, Lee Sklar, Edgar Winter, Howard Kaylan and Mark Volman and just so these proceedings aren't too serious, Spinal Tap.

Music video pioneer Todd Rundgren appears with the Best Band at Comdex' Grand Scientific Musical Theater.

Roger Rabbit voice Charlie Fleischer will be part of the mix, as well as famed artist Peter Max. The former saxophone player for Pink Floyd and others and a songwriter, who over the years became increasingly interested in this rapidly evolving field. His company began as a post-production house for music videos (Bon Jovi, Garth Brooks) and still has a thriving recording studio and post-production business, but he has transformed Walt Tucker into the development of interactive music strategies.

The Microdraft event and the Grand Scientific Musical Theater event raises funds and creates awareness for the National Center For Missing and Exploited Children.

Red Hot Chili Peppers are red-hot with What Hits? on Top 10 Music Video Chart.
Tyrell Is a Film/TV Scoring Entrepreneur

By Milt Petty

THE MEDIA STARS who get their names in big print on the recordings get all the acclaim, but the Steve Tyrells of the world make the music business go ’round.

The entrepreneurial, forty-something Tyrell is a behind-the-scenes, jack-of-all-trades talent with a resume of credits stretching from here to the floor, and who now appears to be rounding into peak form and efficiency, putting all the expertise he picked up along the way to good use.

A 30-year veteran of the business whose projects have earned Grammys, Emmys, Academy Awards and Ace Awards, Tyrell is currently basking in the red-hot glow of his latest success, the chart-topping Capitol Records single sung by protege Jamie Walters, “How Do You Talk To An Angel,” which Tyrell wrote with his wife Stephanie and produced for the Fox Television Series, The Heights.

In one of those proverbial kind of incestuous showbiz stories, it seems Tyrell was chatting amably about The Heights pilot while attending a cocktail party earlier this year. Unbeknownst to Tyrell, the other conversationalist turned out to be Capitol proxy Joe Smith’s son-in-law, himself the president of Fox Broadcasting, Jamie Kellner. A couple of conversations about possible hit product later, and Tyrell had a deal to produce the Walters single and the album on which it is included. He is now close to inking a deal with Smith and Capitol to produce a Walters album, though he and Walters are weighing other offers.

The Heights got off to a slow start in the ratings, but the single has given it renewed life, clearly illustrating the potential of TV/film tie-ins in boosting record sales, a multimedia symbiosis Tyrell sees as virtually untapped. Tyrell, in fact, is taking Walters on the road for Fox, supervising Walters’ promotional dates at which, by all accounts, he performs live through a group of die-hard fans.

Cash Box recently caught up with a busy Tyrell at his Sunset Blvd. studios, where he was working on the score for that series and a half dozen other projects. While wannabes paraded by on the Strip, Tyrell was inside doing it.

Saxophonist Brandon Field was laying down the underscore for The Heights as supervised by Tyrell associate composer Al Gorgoni, and with the help of Tyrell assistant Joe Averback. Company manager Mark Hayes was taking care of additional business.

In an adjoining room former Elton John collaborator, the Englishman Paul Buckmaster, was creating a 120-piece orchestral score that will be performed by the Glendale Symphony Orchestra during a Christmas benefit show at the Dorothy Chandler Pavilion. Tyrell is performing at the request of the legendary Lalo Schifrin.

Aside from producing and writing for the movies and TV, Tyrell may have launched a contemporary performing career based on his appearance last year in the Steve Martin film, Father Of The Bride. That was Tyrell singing a rendition of “The Way You Look Tonight” in that big moneymaker’s wedding scene. Tyrell was such a hit that he has already been asked to perform in next year’s Bride sequel.

Now an actor and a singer, as well as a producer, promoter, publisher and writer, Houston, Texas-born and bred Tyrell still has an appealing hint of a drawl despite years spent in New York and L.A. A youthful Tyrell was attending a record convention in the mid-sixties when he met the owner of Scepter Records, Florence Greenberg. He got a gig as an A&R guy and moved to the Apple, where he produced the likes of The Shirelles, Maxine Brown and Chuck Jackson while hustling their records, too.

Tyrell brought his pal BJ Thomas to the label and four number one Thomas singles later he had fashioned strong ties to an Oscar winner, “Raindrops Keep Falling On My Head.”

Working with the trio of Burt Bacharach, Hal David and Dionne Warwick, he played a key role in the development of 38 consecutive Warwick hits.

Rebounding from a mid-career lull and a return to Houston, Tyrell and wife Stephanie formed Tyrell Music Group, moved to L.A. and began to produce and otherwise work on numerous film scores that have recently included, to mention just a few, Spielberg’s An American Tail, Harry And The Hendersons, Mystic Pizza, Straight Talk, Bride and The Five Heartbeats.

A partnership with famed songwriter Barry Mann led to his production with Peter Asher of the Linda Ronstadt-James Ingram hit “Somewhere Out There” from Tail, the Ronstadt-Aaron Neville tune, “Don’t Know Much,” and numerous other Top 40 hits. Over the years, Ray Charles, Diana Ross, Elvis and many others have recorded his songs.

Building on the success of his feature film scores, Tyrell’s prominent television work has included scores for Frank’s Place, Elvis: The Early Years, Baby Boom, WRKIP In Cincinnati and Glory Glory, which garnered him the ACE.

The father of three children ages 14, nine and three, Tyrell has also scored with “Kidz” projects, including the production of a cast album for Spielberg’s Tiny Tunes Adventures, the theme for Disney’s Peter Pan and the Pirates and this month’s album release on MCA being released in conjunction with NBC Saturday morning series California Dreams.

Likable, talented and in control, Tyrell appears to be on his way from unsung hero to multi-media music maven.

Music business veteran Steve Tyrell
**Gospel Music**

**PETRA: From A Soulful Perspective**

*By Tim A. Smith*

**PETRA HAS LONG BEEN RECOGNIZED** as Christian music’s #1 rock band. Cementing their position is the fact that they are the best-selling Christian rock band in the history of gospel music, with catalog sales totaling over three million units. Petra is also the only rock band to have ever won the Gospel Music Association’s “Group Of The Year” award.

This story is not geared to further elaborate on their stature in the Christian rock kingdom, but to delve into and explore the “soulful” side of this band.

One may ask, “What are you getting at by labeling Petra soulful?”

One listen to their latest release, *Unseen Power*, will answer that question.

Included among the number of Petra rock standards is a rockified cover of the Rev. Timothy Wright penned, black gospel hit, “Who’s On The Lord’s Side” and the Smokey Robinson-influenced ballad, “Hand On My Heart.”

Fresh off the plane from Europe, Cash Box happened to run into these guys in Detroit at the kick-off of the U.S. end of their tour. During a pre-concert press conference, we asked them about their soulful side and the inclusion of the aforementioned songs on their album.

**Cash Box:** You included a cover of a hit in the black gospel arena, “Who’s On The Lord’s Side” on your *Unseen Power* album. Who’s idea was it to record this song?

**Petra:** (Bob Hartman) We had met Rev. Timothy Wright, who wrote the song, at a SESAC luncheon. We heard him perform the song at the luncheon with only a piano. We got excited about the message the song conveyed and felt it would be a great Petra song, with a Petra kind of message. After the luncheon, we talked to Rev. Wright about the song. We eventually received a tape of the song from him, with Rev. Wright expressing a sense of excitement about us doing the song. We felt that the song was adaptable to a rock arrangement, so we went into the studio and recorded it.

**Cash Box:** Did you guys hang out with Smokey Robinson to get the soulfully smooth grooves of “Hand On My Heart?”

**Petra:** (B.H.) Actually, we had talked to Smokey about performing on the song. But because he was so bogged down in production on his own album, he couldn’t do it. So our producers, John & Dino Elefante, approached John (Slichti) about the song.

**John Slichti:** I told them that I wasn’t into Smokey Robinson. But John (Elefante) said, “Here are two Best Of Smokey tapes. Listen to and study them.” For four weeks straight I listened to these tapes. The more I listened, the more I’d pick up things, a lick here, a riff there. It got to the point as to where me and Smokey were like this (crossing two fingers together as a sign of closeness). After I laid the vocal tracks to the song, the guys were going around asking, “Who is that singing?” I owe it all to Smokey and the tapes. I just went in and did it to the best of my abilities. I hope that I was able to pull it off.

Many artists from the pop and rock genre, whether it be secular or gospel, have a glowing admiration and respect for black music. Petra is no exception.

“We have the utmost respect for black gospel music,” says Bob Hartman. “Black gospel music, whether we admit it or not, has made a tremendous impact in Contemporary Christian music, mainstream pop, rock, and rap, as well as its artists. We owe a lot to black gospel and black music, period. It has helped to re-shape what we do musically.”

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By Steve Giuffrida & Tim A. Smith

**CGI ADDS TO ITS FAMILY**—Chicago-based CGI Records family of artists continues to grow at a rapid pace. The label recently added to its roster the Christianaires and the Angelic Voices Choir. According to label promotions director Telisa Stinson, the label isn’t finished yet. Stay on The Beat for further developments.

**IN THE STUDIO**—David Meece is in the studio with producer Brian Tankersley, recording his upcoming album on Star Song. Dove Award winner Michael English is in the studio with veteran producer Brown Bannister working on his second release. English is also touring with the Young Messiah Tour and will be co-headlining a tour with 4Him in January. And if that wasn’t enough, he is performing solo dates and Gaither Vocal Band dates as well. Take 6, the Winans and the Brooklyn Tabernacle Choir also are in studio working on upcoming projects, all of which are scheduled to be released in the first quarter of 1993.

**LARNELLE TOURS KOREA**—Benson recording artist Larnelle Harris recently toured South Korea in a cooperative ministry outreach with the WorldWide Leadership Council. During his stay in South Korea, Larnelle visited several locations including the world’s largest church, Yoido Full Gospel Church and Central Baptist Church, pastored by Dr. Billy Kim, president of Far Eastern Gospel Broadcasting. Larnelle was also scheduled to visit the Taejon Korean Military Base and the De-militarized Zone at the 38th Parallel on the North and South Korean border. Larnelle’s worldwide ministry is growing quickly. Last year he hosted and performed in the first gospel concert ever held inside the Kremlin in Moscow and has scheduled a South African tour in the spring of 1993 and a trip to the Orient next fall. Meanwhile look for Larnelle in the States as part of the Young Messiah Tour.

**GREAT ADVENTURE TOUR IS BLAZING A TRAIL**—Steven Curtis Chapman’s Great Adventure Tour, which also features the talents of Susan Ashton and Out Of The Grey, has sold out 16 concerts since kicking off on September 14. In Memphis, Chapman outsold recent concerts by such mainstream artists as Wynonna, Richard Marx and The Beach Boys, among others. His September 27 show at Nashville’s Starwood Amphitheatre also outsold several recent mainstream artists’ performances. The single from this heated tour entitled The Great Adventure, is being serviced to non-reporting country radio stations and will be promoted by Liberty Records.

**ARTISTS COLLABORATE TO BRING TV SPECIAL**—Artists from all genres of music recently taped special messages for the second annual Family Night, a two-hour television musical tribute devoted to the family and the holiday spirit, airing nationally primetime in over 110 cities November 16 through December 13. The syndicated telecast, which was taped November 1 before a black-tie audience from UCLA’s Royce Hall in Los Angeles, will include either messages or performances by After Seven, Daryl Coley, Voices, The Pointer Sisters, comedian Sinbad, En Vogue, Dionne Warwick and Melba Moore, just to name a few. The show will be hosted by Nancy Wilson and is presented by Central City Productions in association with the National Council of Negro Women.

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GOSPEL MUSIC

Songs of Praise

DON FRANCISCO: Come Away (Star Song)

At first listen, especially for those unfamiliar with
Francisco's other 13 albums, Come Away may seem lost in
the early '80s CCM tradition from which Francisco
originates as an artist. Upon further investigation, one
will find that Come Away is actually timeless in content
especially in songs such as "And The Spirit Sings," "Come Away," and "Freedom To Move," an interesting commentary on popular Christian music.

MICHAEAL W. SMITH: Change Your Mind (Reunion)

Smith comes off the tail of his award-winning, gold
album, Go West Young Man, with a new, innovative adventure in music entitled, Change Your World. Smith doesn't take the usual route this time, instead he travels into
some new musical territories. Included are touches of hip-hop and dance ("Picture Perfect" and "Wanna Tell The World"), along with some material from award-winning songwriter Diane Warren and David Foster. Michael W, make more space on your award mantle, you'll be needing it.

GERALD HINTON & THE REDEMERS: From Way Back

Since singing with Johnny Holloway and the Gospel Jubilee, Gerald Hinton formed The Redeemers with
From Way Back their first independent release. A small collection with only six cuts (and one instrumental and reprised), From Way Back is a sound collection of standard gospel sounds and themes. They pick up the most originality and steam on the cuts entitled "Surrender" and "What You Need."

NEW RELEASES...

1. FREE DELIVERY (Star Song 8260) – STEVE GEYER

2. INNOCENT EYES (Benson 84418-2869-4) – Tanya Goodman Sykes

3. COMFORT AND JOY (A CHRISTMAS CELEBRATION) (Word 7019354505) – Babbie Mason

4. HOT CHRISTMAS (Myrrh 7016963616) – Eric Champion

5. HIGH GEAR (Star Song 8249) – Whitecross

TOP BLACK GOSPEL ALBUMS

CASH BOX • NOVEMBER 14, 1992

1. MY MIND IS MADE UP (Word 48784)

2. LIVE IN DETROIT (Malaco 6009)

3. ALIVE & SATISFIED (Benson 2841)

4. FOCUS ON GLORY (Benson 8539)

5. WHEN THE MUSIC STOPS (Sparrow 1324)

6. THANK YOU JESUS (Savoy/Malaco 14811)

7. COME AS YOU ARE (Light/Sparrow 72055)

8. LIVING AND ANOINTED (Malaco 6012)

9. GOD GETS THE GLORY (Malaco 6008)

10. HE’S WORKING IT OUT FOR YOU (Word/Epic 48785)

11. SAINTS IN PRAISE (Sparrow 1240)

12. THE COUNTRY BOY GOES HOME (Malaco 6010)

13. LIVE IN SALT LAKE CITY (Savoy 7109)

14. WASH ME (Tyscot 1401)

15. DIFFERENT LIFESTYLES (Capitol 92078)

16. CHILDREN OF THE KING (Malaco 4454)

17. USE ME (Malaco/Savoy 1404)

18. FAMILY & FRIENDS VOLUME 3 (Selch/Sparrow 1407)

19. HE LIVES (Savoy 14807)

20. LIVE (Malaco 4450)

21. HOPE OF THE WORLD (Malaco 76015)

22. U KNOW (Savoy SC14812)

23. I’M GLAD ABOUT IT (Malaco/Savoy 1404)

24. NOW I CAN SEE (Malaco 6011)

25. STAND STILL UNTIL HIS WILL IS CLEAR (AR 10180)

26. CALL HIM UP (Word 48294)

27. THIS IS GOSPEL (Light/Sparrow 73077)

28. STANDING IN THE SAFETY ZONE (Warner Bros. 26945)

29. LOOK A LITTLE CLOSER (Word 9112)

30. WE WALK BY FAITH (Tyscot 6826)

31. THE LEGEND LIVES ON (Malaco 4449)

32. THROUGH THE STORM (Tyscot 79013)

33. LOVE (Light 75090)

34. WITH ALL MY HEART (Sparrow 6826)

35. KEYS TO LIFE (Tyscot 79013)

36. A TRIBUTE TO JAMES CLEMONS (CGI/AM 85304)

37. NEVER LET GO OF HIS HAND (New Haven 20014)

38. SING IN THE SPIRIT (Light 75093)

39. YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809)

40. COMIN’ HOME (Grace/Spectra 3001)

     Rev. Milton Brunson & The Thompson Community Singers     1 32
     Rev. James Moore     2 23
     Thomas Whitfield     3 32
     Hezekiah Walker     4 5
     Daryl Coley     6 16
     The New York Restoration Choir     5 21
     Los Angeles Mass Choir     7 23
     The Jackson Southernaires     9 16
     Mississippi Mass Choir     8 42
     Shirley Caesar     10 42
     West Angeles C.O.G.I.C.     11 64
     Willie Neal Johnson     12 23
     G.M.W.A./Salt Lake City     14 6
     John P. Kee/New Life Community Choir     13 74
     BeBe & CeCe Winans     15 68
     Mississippi Children's Choir     19 5
     James Bignon And Deliverance     18 9
     Ron Winans/Family & Friends     17 38
     Shun Pace Rhodes     15 65
     Dorothy Norwood No. Ca. G.M.W.A. Mass Choir     20 66
     New Jersey Mass Choir     21 24
     Anointed Pase Sisters     23 9
     Ron Winans/Family & Friends     22 36
     Florida Mass Choir     24 13
     Rev. E. Davis/Wilmington Mass Choir     26 6
     Chicago Mass Choir     25 26
     War On Sin     28 5
     Fairfield Court     27 5
     Helen Baylor     29 37
     Yolanda Adams     32 58
     Beau Williams     33 6
     Sandra Crouch     35 4
     Ben Tankard     34 5
     Various Artists     36 52
     Rev. Lawrence Thomson     37 11
     North Carolina Mass Choir     38 9
     Camell Murrell & The Newark Community Choir     39 19
     Twinkie Clark-Terrell     40 19
ARTIST SPOTLIGHT

The Artistry of Doris Akers
By Gregory S. Cooper

The first song, Doris Akers ever wrote was, “Keep The Fire Burning In Me.” She was 10 years old. In the late 1940s her first song was published by Martin & Morris Music entitled “A Double Portion of God’s Love.” Now many years later, God is still faithful in answering her prayers. Akers’ unquenchable fire, fanned by holy inspiration, has produced such songs as “Sweet Jesus,” “I Was There When The Spirit Came Down,” and “I Cannot Fail The Lord,” to name a few. Akers’ “Trouble” introduced her to Broadway and was again a hit in the production of Me And Bessie. Other Akers classics, “Sweet, Sweet Spirit,” and “Lead Me, Guide Me” were featured in Elvis Presley’s last movie. Another favorite, “Lord Don’t Move The Mountain,” co-written by her close friend, Mahalia Jackson, still earns a handsome residual.

Born May 1, 1923, Akers grew up to become one of Christian music’s most celebrated songwriters. “I’ve written songs for countless artists because they were recorded by other artists. I never thought of myself as a singer,” said Akers. “Songs have been recorded all over the world and enjoyed by countless thousands.”

From the early days, to the present, Akers has had the privilege to have her music published by some of the best companies in the music business including Martin & Morris Music, Hill & Range (now Warner Unichappell) and Manna Music, Inc., who has published Akers’ songs in sheet music, hymn books, and songbook compilations around the world. Akers also still receives sheet music, mechanical, and performance royalties, as well as songwriter royalties.

Never one to think that she was much of a singer, Akers has also done just a few recordings of her own with record labels, Zondervan, Manna (a company she has been with more than 30 years), and RCA Victor—all still collector’s items today. Akers, who has been awarded citations, awards, and certificates, still considers her appearances to be services. On one such appearance, Akers was asked by Sallie Martin to perform in her absence at the very prestigious National Baptist Convention with the Sallie Martin Singers in 1940.

World renowned artist Dr. J. Robert Bradley remarked to me, “I still use Doris Akers’ song, ‘I Sure Do Love The Lord,’ in my concerts. People still receive the message of that song as though it were just written with new inspiration.”

In February, 1993, the National Museum of American History will serve as hosts with the Smithsonian Institution to the National Conference on African-American Gospel Music Scholarship, a tribute by scholars to Pearl Williams-Jones. Doris Akers will also be there to serve as an oral historian and be featured in a brief lecture and performance.

Russ Watson of Indianapolis, Indiana, submitted the winning entry in the contest to name Homeland’s new male quartet. Mr. Watson’s suggestion of “Jericho” was announced during the final evening of the National Quartet Convention therefore entitling him to the grand prize 20” color television set. Pictured are (l-r): Homeland president Bill Traylor, Dwayne Burke, Homeland’s Terry Etley, Jon McBroom, and Scott Whitner (kneeling).

TOP 30 BLACK GOSPEL SINGLES

GLAD gives Youth Specialties their full support... by supporting the president of the organization, Tic Long. GLAD sang for their annual convention, held this year at the Stouffer Hotel in Nashville. GLAD has become a regular at Youth Specialties’ conventions, performing for the organization for the past 14 years. Pictured are (l-r): Chris Davis of GLAD; Tic Long of Youth Specialties; and Ed Nalle, John Gates, Jim Bullard and Jeff Hamlin of GLAD.
TNN's Holiday Line-Up...

REBA MCENTIRE'S CHRISTMAS CARD—Featuring Trisha Yearwood, Vince Gill, The United States Army Band, and contemporary Christian artist Carman, will be telecast on TNN: The Nashville Network Thursday, December 24, at 9:00 P.M. Eastern, and repeats at 1:00 A.M., and the following day at 9:00 P.M. and 1:00 A.M.; all times Eastern.

CROOK & CHASE—TNN’s weekday magazine series will examine the major events and personalities that shaped country music during 1992 on This Year In Country Music. The one-hour special will be telecast on Saturday, December 26, at 7:00 P.M. Eastern on The Nashville Network.

NEW YEAR'S EVE AT SEA WORLD LIVE—A 90-minute program, hosted by Suzy Bogguss and Lee Greenwood, will be telecast on Thursday, December 31, at 11:30 P.M. Eastern on TNN.

BOWLING AND KARAOKE—This year’s T.J. Martell events in Nashville collectively raised over $115,000 for cancer, leukemia, and AIDS research for the newly established Frances Williams Preston Laboratory and the Vanderbilt University Medical Center. The event included the Charlie Daniels Volunteer Jam, a golf tournament, tennis tournament, bowling party and silent auction, as well as Steven Curtis Chapman’s debut Nashville concert. Pictured are (l-r): HeadHunter Mark Orr; talk show host and participant, Maury Povich; Anthony Kenney; Greg Martin; CEO of BMI and 1992 Humanitarian Award Recipient, Frances W. Preston; and HeadHunters Richard and Fred Young. (Photo Credit: Beth Gwinn)

COUNTRY NEWS BOX

WYNONNA TO CO-HOST—Wynonna Judd will join Bobby Brown and Gloria Estefan on January 25 to co-host the 20th annual American Music Awards. Nominations will be announced at a press conference, December 15 at the Beverly Hills Hotel in California. Meanwhile Wynonna’s debut solo album has reached double platinum status, making it the fastest-selling album by any female country artist.

GONE GOLD AND PAST PLATINUM—In addition to Wynonna Judd’s multi-platinum achievement last month, some other country artists chalked up gold certifications. Travis Tritt earned his third gold album for his latest lp, t-r-o-u-b-l-e. Long Necks and Short Stories by Mark Chesnutt also garnered a gold seal, his second, and the Honeymoon In Vegas Original Motion Picture Soundtrack has also sold over 500,000 units. The latest single from that album is Dwight Yoakam’s rendition of the Elvis song, “Suspicous Minds.”

BRING OUT THE BUBBLY—A music industry marriage of The William Morris Agency, a Nashville mainstay for the last 20 years, and Triad Artists, Inc. has been announced. The two will join forces under the William Morris name in Nashville as part of a nationwide Morris acquisition of Triad which enlarges WMA offices in New York and Los Angeles as well. The Nashville division will be co-headed by Morris vp Paul Moore and Triad’s Rick Shipp, and both will report to new WMA executive vp, Richard Rosenberg, recent president and founding partner of Triad Artists.

STATLERS BEGIN 2ND SEASON—While Saturday night poses major difficulties for other networks, The Statler Brothers Show kept TNN about-face in its weekend slot. The show will begin its sophomore season on Saturday, November 21. Regulars such as Janie Fricke and Rex Allen, Jr. will be returning as well.

Country Music News Box

WARNER BROS. PICTURES brought a taste of Hollywood to Nashville this week when they hosted the celebrity-packed world premiere of Pure Country, the new movie starring MCA-recording artist George Strait. Pictured at the gala are (l-r): Bruce Hinton, president, MCA Nashville; Lesley Ann Warren; George Strait; Isabel Glasser; and Tony Brown, executive vice president and head of A&R, MCA Nashville.

CLIMBING COUNTRY—Buddy Killen’s Stock-Yard in Nashville is now the official homebase for C.C. McCartney’s Climbing Country show. Radio personality McCartney will be hosting a weekly two-hour syndicated broadcast featuring interviews with two recording artists per show. Climbing Country interviews will follow WSM radio’s Big Break Talent Contest, and the public is invited to attend without charge.

A GROUP NAMED PIRATES—With the release of their third album, A Street Man Named Desire, the Pirates of the Mississippi will be putting on a benefit concert for the Nashville Homeless Coalition. The concert, to be held November 14 in Nashville, follows other such benefits in New York and San Francisco. All proceeds go to Walk For The Homeless, a program of the coalition that provides rent and utility deposits for homeless individuals and families. Nashville’s WSIX radio and Laredo Boots are co-sponsors.

RICKY LYNN GREGG JOINS fellow recording artists the Kentucky HeadHunters, Pirates of the Mississippi and Sawyer Brown, as a signee to Entertainment Artists, Inc. Gregg signed a recording deal with Liberty Records earlier this year and his first album is due in April 1993. The announcement was made by Entertainment Artists president Dan Wojcik.
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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td>SEMINOLE WIND</td>
<td>John Anderson</td>
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<td>THE GREATEST MAN I NEVER KNEW</td>
<td>Reba McEntire</td>
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<td>SHAKING THE SUGAR TREE (Arista 24540)</td>
<td>Pam Tillis</td>
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<td>WE SHALL BE FREE</td>
<td>Garth Brooks</td>
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<td>LETTING GO</td>
<td>Suzy Bogguss</td>
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<td>WATCH ME</td>
<td>Lorrie Morgan</td>
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<td>IF THERE HADN'T BEEN YOU</td>
<td>Billy Dean</td>
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<td>SPLIT END THE WEEKS</td>
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<td>I'M IN A HURRY (And I DON'T KNOW WHY)</td>
<td>Alabama</td>
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<td>WHO NEEDS IT</td>
<td>Whitney</td>
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<td>EVEN THE MAN IN THE MOON IS CRYIN'</td>
<td>Mark Collie</td>
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<td>I CROSS MY HEART</td>
<td>George Strait</td>
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<td>TWO SPARKS IN A HURRICANE</td>
<td>Tanya Tucker</td>
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<td>JUST CALL ME LONESOME</td>
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<td>LONESOME STANDARD TIME</td>
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<td>LOST AND FOUND</td>
<td>Brooks &amp; Dunn</td>
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<td>DON'T LET OUR LOVE START SLIPPIN' AWAY</td>
<td>Alan Jackson</td>
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<td>CRASH COURSE IN THE BLUES</td>
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<td>SURE LOVE</td>
<td>Hal Ketchum</td>
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<td>JESUS AND MAMA (Atlantic 46969)</td>
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<td>Sammy Kershaw</td>
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<td>SOMEBODY PAINTS THE WALL</td>
<td>Tracy Lawrence</td>
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<td>WHERE'M I GONNA LIVE (Mercury 7799)</td>
<td>Billy Ray Cyrus</td>
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<td>LOVE WITHOUT MERCY</td>
<td>Lee Roy Parnell</td>
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<td>LIFE'S A DANCE (Atlantic)</td>
<td>John Michael Montgomery</td>
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<td>WHAT WERE YOU THINKIN' (Warner Bros)</td>
<td>Little Texas</td>
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<td>WILD MAN (Columbia 74748)</td>
<td>Rick Van Shelton</td>
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<td>I WAS BORN WITH A BROKEN HEART (RCA 62038)</td>
<td>Aaron Tippin</td>
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<td>NEXT THING SMOKIN' (Ep. 741410)</td>
<td>Joe Diffie</td>
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<td>SUSPICIOUS MINDS (From Honeymoon In Vegas Original Motion Picture Soundtrack) (Ep. 741418)</td>
<td>Dwight Yoakam</td>
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<td>32</td>
<td>A STREET MAN NAMED DESIRE</td>
<td>Caro Emerald</td>
<td>111</td>
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<td>33</td>
<td>WELCOME TO THE CLUB</td>
<td>Tim McGraw</td>
<td>42</td>
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<td>34</td>
<td>WALKAWAY JOE (MCA 54989)</td>
<td>Trisha Yearwood</td>
<td>20</td>
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<td>35</td>
<td>I DON'T NEED YOUR ROCKIN' CHAIR</td>
<td>George Jones</td>
<td>44</td>
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<td>36</td>
<td>CADILLAC RANCH (Liberty 79029)</td>
<td>Chris LeDoux</td>
<td>54</td>
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<td>37</td>
<td>BABY DON'T YOU KNOW (Columbia 74491)</td>
<td>Stacy Dean Campbell</td>
<td>43</td>
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<td>38</td>
<td>HE WOULD BE SIXTEEN (Arista)</td>
<td>Michelle Wright</td>
<td>55</td>
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<td>39</td>
<td>I CAN COME HOME TO YOU</td>
<td>Bellamy Brothers</td>
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<td>40</td>
<td>STANDING ON THE PROMISES (MCA 54514)</td>
<td>Lionel Cartwright</td>
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<td>THAT'S GOOD (Curt 24643)</td>
<td>Tim Mensy</td>
<td>49</td>
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<td>42</td>
<td>STILL OUT THERE SWINGING</td>
<td>Paul Overstreet</td>
<td>69</td>
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<tr>
<td>43</td>
<td>TOO BUSY BEING IN LOVE</td>
<td>Doug Stone</td>
<td>70</td>
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<td>44</td>
<td>CAFe ON THE CORNER (Curt 1020)(CD)</td>
<td>Sawyer Brown</td>
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<td>45</td>
<td>GOING OUT OF MY MIND (MCA 54147)(CD)</td>
<td>McBride &amp; The Ride</td>
<td>22</td>
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<td>SOMEBODY'S IN LOVE (RCA 6560)(CD)</td>
<td>Lisa Stewart</td>
<td>37</td>
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<td>47</td>
<td>I KNOW WHERE THERE'S ONE</td>
<td>Dixiana</td>
<td>53</td>
<td>3</td>
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<tr>
<td>48</td>
<td>IT'S BEEN ONE OF THOSE DAYS</td>
<td>P.J. Hawk</td>
<td>57</td>
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<td>49</td>
<td>BIG HEART (Ep. 74739)(CD)</td>
<td>Gibson Miller Band</td>
<td>58</td>
<td>DEBUT</td>
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<td>50</td>
<td>LITTLE TEARS (Columbia 74121)(CD)</td>
<td>Joy White</td>
<td>61</td>
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<td>RAUNCHY (American Image)(CD)</td>
<td>Eddie Bond</td>
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<td>52</td>
<td>WHY DON'T WE GET IT OVER WITH</td>
<td>Jamie Harper</td>
<td>59</td>
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<td>53</td>
<td>IF I WERE PRESIDENT (Playback 1369)(CD)</td>
<td>Mark Fonty</td>
<td>60</td>
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<tr>
<td>54</td>
<td>I LIKE THE WAY YOU THINK (Celtic)(CD)</td>
<td>Joey Clay</td>
<td>61</td>
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<td>55</td>
<td>THE MEMORIES (THAT STILL HAUNT MY MIND)</td>
<td>Starglam(12)</td>
<td>61</td>
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<tr>
<td>56</td>
<td>HELP, I'M WHITE AND I CAN'T GET DOWN</td>
<td>Gene Pitney</td>
<td>62</td>
<td>10</td>
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<td>57</td>
<td>DON'T GIVE UP (Step One SOR 444)(CD)</td>
<td>Gene Pitney</td>
<td>62</td>
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<td>58</td>
<td>NEVER COME BACK TO ME</td>
<td>Randy Travis</td>
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<td>59</td>
<td>WHY YOU DON'T CRY (Playback)(CD)</td>
<td>Susan Smith</td>
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<td>60</td>
<td>WALK UP LITTLE SUSIE (MCA 108)(CD)</td>
<td>The Shadows</td>
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<td>THE OTHER PARADISE (Killer 103)(CD)</td>
<td>Debbie Williams</td>
<td>55</td>
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<td>62</td>
<td>I WANT A CUP OF COFFEE (Killer 7)(CD)</td>
<td>Chuck Cale</td>
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<td>63</td>
<td>THE LAST TRUE ROMANCE</td>
<td>Jim Purdy</td>
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<td>64</td>
<td>NEVER GONNA HOLD YOU DOWN</td>
<td>Josiah</td>
<td>78</td>
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<td>65</td>
<td>I'M MAKING MY DREAMS (OUT OF YOUR HANDS)</td>
<td>Music City U.S.A. 131(VL)</td>
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<td>66</td>
<td>HEY MISTER I NEED THIS JOB</td>
<td>Shenna Hoe</td>
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<td>67</td>
<td>THE WAYWARD WIND</td>
<td>Shelley Anne</td>
<td>58</td>
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<td>I'VE GOT EVERYTHING I EVER WANTED (Warner)</td>
<td>Mandy Kay</td>
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<tr>
<td>69</td>
<td>YOU PUT THE SOUL IN THE SONG</td>
<td>Chris LeDoux</td>
<td>65</td>
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<td>NOWHERE BOUND (Arista 24411)</td>
<td>Diamond Rio</td>
<td>67</td>
<td>18</td>
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<td>71</td>
<td>WHATCHA GONNA DO WITH A COWBOY</td>
<td>Trisha Yearwood</td>
<td>51</td>
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<tr>
<td>72</td>
<td>YOUR HEART TURNED LEFT (AND I WAS ON THE RIGHT) (Playback)(CD)</td>
<td>Chris LeDoux &amp; Garth Brooks</td>
<td>79</td>
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<tr>
<td>73</td>
<td>IN THIS LIFE (Ep. 74422)(CD)</td>
<td>Collin Raye</td>
<td>56</td>
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<td>74</td>
<td>WILD TURKEY AND SEVEN-UP</td>
<td>C. C. Reid</td>
<td>65</td>
<td>5</td>
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<td>75</td>
<td>ELEVEN ROSES ( MGM 013)(CD)</td>
<td>Kevin Charles</td>
<td>46</td>
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<td>76</td>
<td>I'D DO ANYTHING FOR YOU BABY</td>
<td>C. D. Davis</td>
<td>88</td>
<td>3</td>
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<tr>
<td>77</td>
<td>HERE I GO AGAIN GIRL (Lib 117)(VL)</td>
<td>Robert Lee</td>
<td>89</td>
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</table>
A VERY SPECIAL THANKS to Cash Box radio stations for taking Chris LeDoux to the #1 spot in their charts for his single, "Whatcha Gonna Do With A Cowboy" and thanks, of course, to Garth Brooks for the duet.

THANKS to President and Publisher of Cash Box, George Albert, for his very special friendship, interest, and support of Chris over quite a few years. It got a little lonely out there during his 18 years as an Independet. It was nice to have a real pro in his corner.

The kindness and courtesy of Cash Box staff could not have been better. Stories printed by Cash Box were always a surprise and greatly appreciated.

It all starts with a song...then the radio play...the belief in the artist...album sales...concerts...major label interest.

THANK YOU FOR ALL YOUR HELP.

American Cowboy Songs, Inc.
3015 Leeville Road • Mount Juliet, TN 37122

CASH BOX  NOVEMBER 14, 1992

TOP 75 COUNTRY ALBUMS

TO WATCH: Tanya Tucker #66

1. THE CHASE (Liberty 97614)          Garth Brooks 1 7
2. BRAND NEW MAN (Arista 07822)(P)  Brooks & Dunn 2 62
3. I STILL BELIEVE IN YOU (MCA 10636)  Vince Gill 3 7
4. GRAPEFRUIT (RCA 60044)(P)        Delbert McClinton 4 10
5. WYNNONNA (Curb/MCA 10529)(P2)  Wynonna Judd 5 31
6. ROBIN' THE WIND (Liberty 96032)(P)  Garth Brooks 6 57
7. DAVEY'S CAKES (RCA 60039)(P)    Clint Black 7 16
8. PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 105516)  George Strait 9 5
9. SOMETHING IN RED (RCA 32021)(P)  Lorrie Morgan 8 80
10. AMERICAN TRADITION (RCA 60044)(P)  Alabama 10 11
11. NO FENCES (Liberty 93086)(P)      Garth Brooks 11 111
12. IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P)  Travis Tritt 12 73
13. HEARTS IN ARMOR (MCA 10541)      Travis Yearwood 13 68
14. DON'T ROCK THE JUKEBOX (Arista 96811)(P2)  Alan Jackson 13 75
15. GARTH BROOKS (Liberty 93087)(P)  Garth Brooks 15 165
16. FOR MY HONEY (MCA 10228)(P)      Reba McEntire 16 54
17. TRISHA YEARWOOD (MCA 10297)(P)   Trisha Yearwood 17 68
18. READ BETWEEN THE LINES (RCA 61299)  Shania Twain 18 34
19. NOW AND THEN (Liberty 18685)     Michelle Wright 19 22
20. GREATEST HITS PLUS (Columbia 52753)  Ricky Van Shelton 20 11
21. SEMINOLE WIND (MCA 10298)         John Anderson 21 39
22. LIFE IS MESSESS (Columbia 47685)  Rodney Crowell 22 23
23. Aces (Liberty 95067)              T.G. Sheppard 23 54
24. GREATEST HITS VOL. I (Warner Bros. 26589)(P)  Randy Travis 24 5
25. ALL I CAN BE (Liberty 47468)(G)   Collin Raye 25 60
26. COME ON COUNTRY (Columbia 46881)  Mary-Chapin Carpenter 26 1
27. POCKET FULL OF GOLD (MCA 10140)(P)  Vince Gill 26 24
28. LONG TIME COMIN' (RCA 60001)     Shonade 27 22
29. HOLDING MY OWN (MCA 10352)      George Strait 29 29
30. PAST THE POINT OF RESCUE (Curb 77450)(G)  Hal Ketchum 30 62
31. MOODS AND MILESTONES (Curb 77156)  Wayne Newton 31 18
32. LONGNECKS AND SHORT STORIES (MCA 26365)(G)  Mark Chesnutt 32 27
33. FROM THE HEART (Epic 32436)       Doug Stone 34 31
34. BUT WITHOUT YOU (Liberty 97472)  Pam Tillis 34 11
35. I THOUGHT IT WAS YOU (Epic 43457)  Doug Stone 35 62
36. SOMETHING OLD (MCA 13145)(P)     Billy Ray Cyrus 36 11
37. LITTLE B-L-E (Warner Bros. 26589)  Randy Travis 37 7
38. WHATCHA GONNA DO WITH A COWBOY (Liberty 98418)  Chris LeDoux 37 13
39. RING A RING A RING A ROSES (MCA 10326)  Sonny James 39 7
40. HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 46880)(G)  Various Artists 40 17
41. THE DIRT ROAD (Curb/Capitol 94260)  Sawyer Brown 41 83
42. MAVERICK (Cap/Capricorn 26006)  Hank Williams Jr. 42 36
43. IN THEc X CHASING LOVE (Epic 45988)  Collin Raye 44 10
44. WHAT DO I DO WITH ME (Liberty 95562)(P)  Tanya Tucker 44 67
45. UNTIL THE ROSES (Curb/Capricorn 45588)  Ricky Skaggs 45 31
46. TEN STRAIT HITS (MCA 65464)(G)    George Strait 46 38
47. GREATEST HITS II (Curb/Capricorn 60181)(G)  The Judds 47 58
48. STICKS AND STONES (Atlantic 46306)(G)  Tracy Lawrence 48 47
49. HOMEWARD BOUND (Arista 18649-2)  Pam Tillis 51 4
50. DON'T GO NEAR THE WATER (MCA 51061)(G)  Jimmy Wayne 50 47
51. TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A. (MCA 48968)  Jimmy Wayne 51 11
52. HITS VOL. II (Warner Bros. 5675)  Tanya Tucker 52 5
53. FIRST TIME FOR EVERYTHING (Warner Bros. 26589)  Little Texas 53 33
54. RUMOR HAS IT (MCA 10208)(P)       Reba McEntire 54 109
55. PUT YOURSELF IN MY SHOES (Curb 25732)  Clint Black 55 101
56. UP AGAINST MY HEART (MCA 10336)  Patty Loveless 56 58
57. PEASANT MAN (Cap/Capricorn 5255) ketish 57 27
58. GREATEST HITS II (Curb/Capricorn 61040)(G)  Alabama 58 53
59. DIAMOND RIO (Arista 96820)(G)      Diamond Rio 59 73
60. THE BEST OF RESTLESS HEART (MCA 10104)(G)  Restless Heart 60 52
61. SURE LOVE (Curb 77581)             Hal Ketchum 63 5
62. HERE IN THE REAL WORLD (Arista 96230)(P)  Travis Tritt 65 135
63. COUNTRY CLUB (Warner Bros. 36904)(P)  Travis Tritt 66 122
64. A LOT ABOUT LIVIN' AND A LITTLE 'BOUT LOVE (Arista 98201)  Travis Tritt 66 3
65. THIS ONE'S GONNA HURT YOU (MCA 10500)  Marty Stuart 65 19
66. CAN'T RUN FROM YOURSELF (Liberty 90857)  Dave Clark 66 19
67. TIME PASSES BY (Mercury 849976)    Kathy Mattea 66 38
68. WATCH ME (MCA 10304)               Lorrie Morgan 70 3
69. TOO OLD TO CRY (MCA 10302)(G)     Randy Travis 70 104
70. DEL RIO, TX 1959 (Arista 18713)    Travis Tritt 71 3
71. REGULAR JOE (Epic 47477)           Joe Diffie 71 38
72. WHEN I CALL YOUR NAME (MCA 46259)  Randy Travis 72 15
73. HIGH LONESOME (Warner Bros. 26616)(G)  Randy Travis 73 60
74. KILLIN' TIME (MCA 10607)(P)         Clint Black 74 179
75. CHILL OF AN EARLY FALL (MCA 10204)(P)  George Strait 75 82
COUNTRY MUSIC

PLAYBACK RECORDS

HAS 8%
OF THE "TOP 100"
COUNTRY SINGLES

"IF I WERE PRESIDENT"
MARK PONCY ••• 59

"WHEN I NEED LOVE"
SUSAN SMITH ••• 64

"HOT LITTLE NUMBER"
BECKY EGAN ••• 66

"I LIKE A MAN TO DRIVE"
ROBIN RIGHT ••• 82

"SEA OF HEARTBREAK"
Jack Blanchard & Misty Morgan ••• 83

"BEFORE YOU TURN TO A MEMORY"
ANGELA CHRISTIE ••• 84

"TOO MANY HEARTS"
LEIGH ANN LEWIS ••• 86

"YOUR HEART TURNED LEFT"
MELBA MONTGOMERY ••• 88

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COUNTRY REVIEW

SINGLES

OUT OF THE BOX

- JOHN ANDERSON "Let Go Of The Stone" (BNA)
  Producers: James Stroud/John Anderson
  Writers: Max D. Barnes/Mas Troy Barnes
  Album: Seminole Wind

It seems ironic that "Seminole Wind" hits #1 on this week's Cash Box Top 100 Country Singles just as "Let Go Of The Stone" is up for review. Irony aside, John Anderson is a contender. BNA Entertainment and the Seminole Wind album has launched him back into mainstream visibility. This latest single is certainly not a letdown. Good follow-up to a #1.

FEATURE PICKS

- DAWNETT "Before The River Runs Dry" (Step One)
  Producer: Ray Pennington
  Writers: W. Mallette/N. Stallings

This is hands down one of the best country songs reviewed all year. The vocal quality in Dawnette's voice culminates in an unusual blend of seductiveness, independence, and vulnerability that country radio should lust after. Give this one a definite add—it's a toe-tapper.

- GUY CLARK " Baton Rouge" (Asylum)
  Producers: Guy Clark/Miles Wilkenson
  Writers: Guy Clark/J.C. Crowley
  Album: Boats To Build

This guy should hang out with Jerry Jeff Walker and David Lynn Jones. It's a bit left of mainstream country, but instantly sparks listener interest with its storytelling thematic and tasteful twang.

ALBUMS

- JOE ELY Love And Danger (MCA)

His first studio album in four years, Love And Danger from Joe Ely was well worth the wait. It brings together six-year Ely bandmembers David Grissom on guitar, Davis McLarty on drums, and Jimmy Pettit on bass. After the sessions, Grissom left to join John Mellencamp's band. His replacement is 24-year-old guitarist Ian Moore. Former Double Trouble (Stevie Ray Vaughn) bandmember Reese Wynans rounds out the lineup. In Love And Danger, Ely displays powerful songwriting talents, and he obviously has a knack for picking appropriate tunes from the pens of other writers. Ely covers two Robert Earl Keen songs, "The Road Goes On Forever," which is more of a condensed novel than a song, and "Whenever Kindness Fails," a dry-humored account of dealing with belligerence. Conceptually, the underlying thematics of the album appropriately deal with love that is intermittent with different types of danger. Hats off to such a poetic approach to emotions.

—Brad Hogue

BOAT BUILDERS—Asylum Records recently hosted an after dinner gathering to celebrate the October release of Boats To Build, the new album from Guy Clark on Asylum/American Explorer. Pictured are (l-r): Guy Clark, John Prine, and executive vice president/general manager, Asylum Records, Kyle Lehning. (Photo Credit: Tim Campbell)
**ARTIST SPOTLIGHT**

**Flying Out Of Normaltown**

By Brad Hogue

ATHENS, GEORGIA is anything but a "normal" American town. In fact, it is one of the most musically rich college towns of the Southeast, called home by world-famous alternative rockers R.E.M., legendary keyboardist Chuck Leavell, and Mercury recording artists The Normaltown Flyers, named after the Normaltown neighborhood in Athens.

For the last decade, The Normaltown Flyers have been musical favorites in Athens, playing their own blend of kickin' country, '60s pop and classic rock. Aptly self-titled as "pickup truck rock 'n' roll," the Flyers' music has attracted an audience ranging from tobacco-chewing farmhands and good ol' boys to punk-rock hippies and college prep-pies. Such an interesting demographic has provided the Flyers with a strong fan base stirred by word-of-mouth praise from enthusiastic followers.

One famous fan, guitarist Peter Buck of R.E.M., who occasionally sits in on Flyers recording sessions says, "It's about time the rest of the country catches up with The Normaltown Flyers...Brian Burke is one of the best undiscovered songwriters around, and the Flyers are the best damn country, rock, and blues group I have ever heard."

Thanks to Mercury's Harold Shedd, only part of Buck's quote is currently accurate. Burke is no longer an undiscovered songwriter. After reading an article on the Kentucky HeadHunters in a Georgia newspaper, Burke sent Harold Shedd a tape of the Flyers, basically on nothing more than a whim. After listening to the tape, Shedd followed his own whim and flew to Athens to see the band perform, then offered them a recording contract.

"We had been in the studio recording tracks," said Burke. "I wrote Harold Shedd a letter and sent him a tape and luckily he got into it. That was the first set of songs we ever sent to a record company. Surprisingly enough, it actually happened just like that."

As co-producer of the band's two albums, Shedd is highly-credited for his faith in the Flyers. "Harold allows us a lot of freedom, which is rare," Burke admits. "It's really a compliment knowing he supports our creativity."

For a band that started as a three-piece acoustic outfit in 1978, The Normaltown Flyers have traveled quite a distance, playing all over the Southeast and establishing a grass-roots following before gaining major label attention.

"We're still having some problems with the larger radio markets," said Burke. "But we're not frustrated because we are getting support from the smaller markets, and it seems to be picking up momentum."

As the momentum builds, The Normaltown Flyers will soon be taking it to the streets in a barnstorm as they recently signed with Entertainment Artists, who are currently putting together tour dates for the band.

---

Atlantic Records newcomer, John Michael Montgomery (seated), recently signed a publishing agreement with 16 Stars Music, a division of HoriPro. Pictured with the signee are (l-r): HoriPro professional manager Ronnie Grant; HoriPro creative director Norm DeVasare; HoriPro president Bob Beckham; BMI director Joyce Rice; and Montgomery's co-managers John Dorris and Estill Sowards. (Photo Credit: Richard Crichton)
INDIE CHART FRONT—It’s been one of those weeks for indie’s PJ Hawk. Actually it’s been two of those weeks for this newcomer who’s song, appropriately titled, “It’s Been One Of Those Days,” has ranked as the highest independent single two weeks running. His debut single traveled three slots this week to hold a bullet at #4. The critics have been supportive of Hawk, and Kottage Records has a lot of mileage left on this guy. Producer Neal James has collected songs for an album, and its release is expected in the near future.

Picking up the most speed on the Top 100 this week is Eddie Bond’s single “Raucous.” This cut off American Image Records takes a seven-slot sprint to #57, now in its fifth week on the chart. A sea of two- and three-point moves close out the indie list, while a few four-point gainers, including Chuck Tyler’s “I Wish I Could Hold You Again” at #57, Liz Lindsey’s “I Wanna Take Care Of You,” and Josiah’s “Never Gonna Hold You Down” continue in a steady stride.

INDIE ALBUM PICK

■ DEL REEVES (Playback)

Producer: Jack Gale

Album: The Silver Anniversary Album

Del Reeves’ Silver Anniversary Album is, according to producer Jack Gale, a reunion of sorts for artist and producer. Reeves was the first country artist signed to Playback in 1984. With this 1992 album release, Reeves is reviving his musical career. New songs, like “Rockin’ Rooster Inn” and “There Ain’t Nothin’ In It For Me,” have got a unique hook that explain why this is Playback’s fastest selling album. As for a celebration of Reeves’ silver anniversary, selected cuts include “Second Time Around,” “I Wish I Had Loved Her That Way,” and “Louisiana Man.”

THANKS RADIO
For Playing the New Release by

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"TALK TO MY PHONE"

Cut #1 from C.D. Album
"Southern Wind"

National Promotions by:

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C.A. Robinson & Co.  
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LOS ANGELES—The new equipment that was previewed a few weeks before at the AMOA convention in Nashville, plus the old standbys, were on display at C.A. Robinson & Co.'s post-AMOA shows in California. The San Francisco show on October 14 attracted over 800, while the L.A. counterpart two days later drew over 1,000 attendees. Leah, Ira and Sandy Bettelman were delighted by the turnout which vice president/sales manager, Hank Tronick, confirmed was the biggest ever. The manufacturers, operators and other tradesters enjoyed learning how to use the equipment as well as partaking in the delicious food and beverage.
WMS Ind. To Purchase Bally’s Aladdin’s Castle Arcade Chain

CHICAGO—WMS Industries, Inc. announced that it has entered into an agreement to purchase substantially all of the assets of Bally’s Aladdin’s Castle, Inc., which operates approximately 275 amusement game arcades and family entertainment centers throughout the United States. The purchase price is reported to be in excess of $25 million, which includes the assumption of certain liabilities. The completion of the transaction is subject to a number of conditions.

WMS Industries, Inc. (parent company of Williams, Bally/Midway) is engaged in the design, manufacture and sale of coin-operated amusement games and the ownership, operation and development of hotels and casinos.

News Briefs...

CHICAGO—NSM-America announced that five of its distributors—namely, Cleveland Coin, World Wide Dist., Kentucky Coin, Mondial Dist. and Brady Distg. of Florida—have opted to eliminate competitive jukebox product from their lines, preferring instead to represent only NSM HyperBeam jukeboxes. As noted by sales and marketing veepee John Margold, this move serves to underscore the reliability and growing popularity of the NSM line and to further solidify the factory’s position in the marketplace. Over the past 18 months, NSM has added eight new distributors to what it considers “one of the strongest distributor networks in the industry”...Arachnid recently launched its BullShooter 8 Tour in Winter Haven, Florida (9/18-20), under co-sponsorship of Lawson Music Co., with over 100 entries from throughout the state. First, second and third place winners in this regional match were the first to qualify for the $60,000 BullShooter Finals scheduled for Memorial Day weekend (1993) in Chicago. Regionals will continue to be staged throughout the country until May of next year...ENM Company of Chicago has introduced a new series of electronic counters featuring a 6-digit, 7-segment LCD display with powerless, non-volatile data backup using CMOS EEPROM technology. These models are geared for application where small space and high speed counting are required, with memory that does not rely on batteries. For further info, contact ENM Company, 5617 Northwest Highway, Chicago, IL 60646.

Pinball Expo #8
—Is Coming Up
Nov. 12-15

CHICAGO—What began as a gathering for pinball collectors and enthusiasts has developed into a major event that has been attracting increasing interest on the part of the coin-op industry, in terms of exhibiting as well as attending. The eighth annual Pinball Expo will be staged at the Ramada Inn—Rosemont (suburban Chicago) during the period of November 12-15, 1992.

Pinball Expo promoter Robert Berk is exerting every effort to maintain the ongoing success of this show and has, thus, put together a program of events geared to please all attendees. The agenda includes a tour of the Premier Technology facilities in Bensenville, Illinois; the popular “Flip Out” tournament that offers a new pinball machine as the grand prize; a series of informative seminars and workshops; and the auctioning of a myriad of pingames to be staged by U.S. Amusement Auction Company.

The spacious exhibit hall at the Ramada Inn will feature hundreds of machines, displayed by a full line-up of exhibitors, along with games, parts and related products for sale.

Further information may be obtained by contacting Robert Berk at Pinball Expo headquarters, 2671 Youngstown Road S.E., Warren, OH 44484.
Data East's Star Wars Pin

CHICAGO—Is there anyone among us who will not recognize this title and is not familiar with the theme? Data East USA, Inc. announced the availability, beginning early December, of their new Star Wars pinball machine, which represents the adaptation of the universal story of the Star Wars trilogy to pinball play.

As noted by Gary Stern, general manager of Data East Pinball, "Star Wars is Data East's best ever...with earnings to prove it!"

Let's talk about some of the features such as a jumping R2D2 that comes alive as the playfield action builds. Players join the Rebel Alliance for death-defying action in their quest to destroy the Empire's ultimate weapon, the evil Death Star. The scenario continues, with all of the familiar characters and moves intact in a pinball environment as players try to make the universe safe again by collecting tri-ball and double jackpots as they, along with Luke Skywalker, save the day!

Star Wars comes equipped with a coin door that is ready for dollar bills. Validators are available through factory distributors. To complete the package, there is the actual music from Star Wars, The Empire Strikes Back and The Return Of The Jedi; plus all steel ramps and solid-state flippers.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc., 1880 Little Orchard St., San Jose, CA 95125-1045.

PLE Intros 300 Disc CD Player

CHICAGO—Pioneer Laser Entertainment has introduced a 300-disc auto-changer system, known as the CAC-V3000, which can be programmed to play up to nine days of music without interruption and features computer interfaces that allow control of the system by virtually any type of personal computer.

Among the advanced features of the system are two separate playing heads, which provide the CAC-V3000 with "zero wait" time between songs—while one song is playing, the next selection is being cueed—ready to fade in. The twin playing heads also operate independently, avoiding downtime in case of technical problems.

Once the system is loaded, its unique 300-disc capacity serves as a virtual software library, providing continuous play and eliminating the need to change discs at the end of every song. It also frees operators from the responsibility of handling CD's and the possibility of damaging or losing stock.

"The CAC-V3000's versatility offers us the opportunity to enter several new marketing areas," stated Mark Makabe, senior vice president of sales and marketing for PLE. "We're excited by the challenge, because we feel the system's advanced performance capabilities make it a real winner."

While suited for both commercial and consumer applications, the system is built to more rigorous professional standards for heavy use. Dick Clark's American Bandstand restaurant and nightclub located in Kansas, features the CAC-V3000 as part of an innovative system using dual touch screen 20" monitors along with a Pioneer 72-laser disc changer. Besides restaurants and clubs, other potential users include post-production studios, corporate media centers and high-end consumers.

AMOA Jukebox Top 30

FOR MONTH ENDING SEPTEMBER 1992

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ACHY BREAK HEART</td>
<td>BILLY RAY CYRUS</td>
<td>MERCURY 866532-7</td>
</tr>
<tr>
<td>2</td>
<td>FRIEND IN LOW PLACES</td>
<td>GARTH BROOKS</td>
<td>CAPITOL 44741</td>
</tr>
<tr>
<td>3</td>
<td>SHAMELESS</td>
<td>GARTH BROOKS</td>
<td>CAPITOL 44808</td>
</tr>
<tr>
<td>4</td>
<td>WHAT SHE'S DOING NOW</td>
<td>GARTH BROOKS</td>
<td>LIBERTY 57333</td>
</tr>
<tr>
<td>5</td>
<td>BOHEMIAN RHAPSODY</td>
<td>QUEEN</td>
<td>HOLLYWOOD 714194</td>
</tr>
<tr>
<td>6</td>
<td>I'LL BE THERE</td>
<td>MARIACHI CAREY</td>
<td>COLUMBIA 36-7238</td>
</tr>
<tr>
<td>7</td>
<td>JUMP</td>
<td>KRIS KROSS</td>
<td>COLUMBIA 38-74197</td>
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<tr>
<td>8</td>
<td>BABY GOT BACK</td>
<td>SIR MIX-A-LOT</td>
<td>GET AMERICA 1-6657</td>
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<tr>
<td>9</td>
<td>RODEO</td>
<td>GARTH BROOKS</td>
<td>CAPITOL 44741</td>
</tr>
<tr>
<td>10</td>
<td>NOVEMBER RAIN</td>
<td>GUNS N' ROSES</td>
<td>GERTY 57982</td>
</tr>
</tbody>
</table>

11                | UNDER THE BRIDGE                                | RED HOT CHILI PEPPERS | WARNER 1-971985          |
12                | THE THUNDER ROLLS                               | GARTH BROOKS    | COLUMBIA 44707            |
13                | PAPA LOVED NANA                                 | GARTH BROOKS    | LIBERTY 57334             |
14                | STRAIGHT TEQUILA NIGHT                          | JOHN ANDERSON   | RCA 6274                   |
15                | EVERYTHING ABOUT YOU                            | UGLY KID JOE   | MERCURY 86663-7           |
16                | LET'S GET ROCKED                                 | DEF LEPPARD     | MERCURY 86668-7           |
17                | ROOT SCOTTIN BODGIE                             | BROOKS & DUNN   | ARISTA 17448-7            |
18                | I FEEL LUCKY                                    | MARY CHAPIN CARPENTER | COLUMBIA 36-7435          |
19                | TWO OF A KIND                                   | GARTH BROOKS    | CAPITOL 44741             |
20                | NEON MOON                                      | BROOKS & DUNN   | ARISTA 12398               |
21                | I CAN'T DANCE                                   | GENESIS         | ATLANTIC 7815325          |
22                | LIFE IS A HIGHWAY                               | TOM COCHRANE    | CAPITOL 57986             |
23                | MY NEXT BROKEN HEART                           | BROOKS & DUNN   | ARISTA 12397               |
24                | OLD TIME ROCK & ROLL                            | BROOKS & DUNN   | ARISTA 12397               |
25                | IF YOUR HEART AIN'T BUSTED TONIGHT            | TANYA TUCKER    | LIBERTY 57588              |
26                | DAMN, I WISH I WAS YOUR LOVER                   | SOPHIE B. HAWKINS | COLUMBIA 36-74164         |
27                | MIDNIGHT IN MONTGOMERY                           | ALAN JACKSON    | ARISTA 74167               |
28                | PLEASE DON'T GO                                 | BOYZ N MEN      | WB/HF 23900               |
29                | HOTEL CALIFORNIA                                | EAGLES          | COLUMBIA 46001             |
30                | THE RIVER                                      | GARTH BROOKS    | LIBERTY 57385             |

NATIONAL SAMPLING BY RECORD SOURCE INTERNATIONAL (RSI) BASED ON BOTH 45 RPM AND CD POPULARITY.
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

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

FAN CLUBS

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

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