COVER STORY

Alabama: Something To Smile About

THE FOUR GUYS FROM FT. PAYNE. Alabama have plenty to smile about, because in a business where staying on top for a couple of years is good, these guys owned the '80s and are barreling into the '90s with even more steam. Their latest album, American Pride, offers more than just a retitling of a "sure thing" sound, because these guys are about more than selling records.

Alabama natives Randy Owen, Teddy Gentry, and Jeff Cook began their music career in the early '70s as Young Country. Two name changes, the addition of drummer Mark Herndon, and a spot on the annual New Faces Show at the 1980 Country Radio Seminar, launched Alabama into a career that would 10 years later earn them the title of "Artist of the Decade" by the Academy of Country Music.

Since earning their first #1 song, "Tennessee River," on RCA Records in 1980, Alabama has sold more than $50 million albums worldwide. They began a long stint of award wins in 1981 taking home the CMA Award for Vocal Group of the Year, an honor they would receive again in '82 and '83, and would still be nominated for 10 years later at the 1992 awards presentation. Overall, Alabama has been named "Entertainer of the Year" by the Country Music Association and the Academy of Country Music eight times.

With plenty of excuse to rest on past success, Alabama shows that they are not ready to secede their status as country's top-selling and overall best music group. Perhaps the strongest testimony to that fact is this year's release of the album, American Pride. Forever guided by the mors of small-town America, these southern boys have always known how to play and sing in the big leagues, as evidenced by their current single, "I'm In A Hurry (And Don't Know Why)." Closing in on the #1 spot (this week at #6), "I'm In A Hurry," besides being one of Alabama's best, accurately expresses the need to which Alabama has been tied to for the extent of their career. And the song goes: "There ain't no room for someone in second place." Don't worry Alabama; you'll never know about that.
NEWS FROM JAPAN

NIPPON COLUMBIA has established a new music-entertainment production company, "Forté Music Entertainment Co." with co-investments by three music-oriented companies: K. Bumprest (subsidiary of Bandai Records for amusement field hardware manufacturing), Tsuburaya Production and Yokohama Capital Co. (an enterprise consultant company belonging to Yokohama Bank Group). Hidetoshi Kimura, Nippcon Columbia executive, has been named president. The capital of the company is 100 million yen (50.8 million). According to a source, the company will develop businesses for music entertainment with a theme of "AI" (affection) for the youth market and will produce music and video software mainly for family entertainment together with publishing and sales. Nippcon Columbia revenues report for the first half of 1992 fiscal year (April to September) shows a 7% drop from last year's same period to $382 million. According to a source the downward sales trend has been brought about by an economic recession prevailing here. Breaking it down: the record department shows a 7% drop for the term to $189 million, 4% down, while video softwares were $45.8 million, 19% down.

ACCORDING TO A SURVEY conducted by RIAJ (Record Industries Association of Japan), total shipments of audio and video softwares in Japan for Sept. 1992 were $647 million, up 11% over the comparable month of '91. This represents a volume of 34.18 million units, also up 11% over the same time period. Audio disks showed high increase in both money and volume: $312 million, 19% up and 27.74 million units, 17% up. Pre-recorded audio tape indicated a steep drop of 23% to $22.4 million. Video softwares showed an increase of 1% over the comparable month of '91 to $105 million. CD's share for total audio disk was 99%, $311 million, up 17%.

SONY MUSIC ENTERTAINMENT CO., has enjoyed a banner year at the 1992 fiscal half (April 1 to September 30, 1992) with total revenues of $506 million, 50% up over the comparable months of the prior fiscal year. Net income after tax was $59 million, about 20% up over the same period. "Successive big smashes released by the record department of the company were the main reasons for the splendid results in this term," said a company executive. A year later, the company has disclosed that total revenues for full 1992 fiscal year (April 1, 1992 to March 31, 1993) will be $804 million, about 3% up over the prior fiscal year. Net income after tax will be $97 million, 7% up. A dividend per share will be $0.17 this fiscal year.

LOCAL 45s TOP 10

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<td>1</td>
<td>HARETARA IRE (Epic Sony)...Dreams Come True</td>
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<td>KESSENWA KINYOU/TAIYOGA MITEIRU (Epic Sony)...Dreams Come True</td>
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<td>MADE IN HEAVEN (BMG Victor)...Tosh</td>
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<td>DA. KA. RA. (Toshiba EMIL)...Maki Daikoku</td>
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<td>NO NO DARL'N (Pony Canyon)...Chage &amp; Ask</td>
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<td>JIRETIAI (Rock It)...T-Bolan</td>
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<td>YA-YA-YAY (For Life)...Zoo</td>
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<td>MESSAGE (Toy's Factory)...Jun Sky Walkers</td>
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<td>REAL NA YUMENO JYOKUREN (Polystar)...Wink</td>
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LOCAL CDs TOP 10

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<td>QUIET LIFE (BMG)...Mariya Takeuchi</td>
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<td>YONI MANYOUNO HANAGA SAKUNARI (Victor)...Southern All Stars</td>
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<td>HIT FACTORY (Epic Sony)...Tetsuya Komuro</td>
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<td>EROTICA (Warner Music Japan)...Madonna</td>
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<td>DROGON QUEST V TNEU NO HANAYOME (Apollon)...Game Music</td>
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<td>HOLD ME (Polystar)...Zard</td>
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<td>EAST ASIA (Pony Canyon)...Miyuki Nakajima</td>
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<td>8</td>
<td>NATSU NO OWARINI ACOUSTIC VERSION (Rock It)...T-Bolan</td>
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<td>KYOUFU NO RESTAURANT (K)/o/on Sony)...Sekimatsu II</td>
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<td>10</td>
<td>IZZY STRADLIN AND THE JU JU HOUNDS (MCA Victor)...Izy Stradlin And The Ju Ju Hounds</td>
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On the Move

• Ira Jaffe has been named president of Famous Music. He will be headquartered in Los Angeles and succeeds Bob Fead, who resigned to pursue other interests. A 23-year veteran of the music publishing field, Jaffe most recently was president of NEM Entertainment. 

• RCA Records has announced two major appointments. Ron Fair has been appointed senior vice president, A&R West Coast/staff producer. He previously held a similar title at EMI Records in New York. He will be relocating to L.A. for his new post. Also, Nick Bull has been named manager, national alternative promotion. Before joining RCA, he was a research editor with HIITS magazine. 

• Bryan Switzer has been promoted to the position of vice president of promotion Atlantic Nashville. Prior to his promotion, he was director of national promotion for the company. Meanwhile, in Atlantic's New York office, there have been two promotion execs upped. Jeff Appleton has been dubbed senior director of national album promotion from director of national album promotion. That slot has been filled by Lea Anala, who previously was associate director of that department. Capitol Records has appointed Rob Gordon to the post of director, artist development. He joined the label in 1989 as West Coast regional marketing director. Lisa Aleva has been named manager, A&R administration, West Coast for Sony Music Entertainment. She comes to Sony from I.R.S. Records, where she served as director of A&R artist relations for the past four years. 

• CHAOS Recordings has announced a couple of staff appointments. John Coppola has joined the national Top 40 promotion crossover staff after two years as associate director, crossover promotion, Columbia. Lou Robinson comes to the video and rock radio promotion staff of CHAOS from The Box, where he served as director of promotion and artist relations. 

• Relativity Records has promoted Mark Klein to national director of video promotion. He had been manager of the department and has been with the label for over two years. Chris Reade has been hired as senior account executive at Set To Run Public Relations. She had her own company, XTRA Large Media besides working as a consultant for Island Records. 

• Ticketmaster has named John Ruscin to the new position of executive vice president. He joins the company's L.A. office from Twentieth Century Fox Films where he served as senior vice president of acquisitions and production. 

• Burt Stein, formerly a manager of DeMann Entertainment, has formed his own full-service artist management operation, The Burt Stein Entertainment Company. The offices will be located in Los Angeles. 

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SINGLES

BOB MARLEY: “Iron Lion Zion” (Tuff Gong PRCD 6749-2)
With all the new songs generated publicity and interest generated around them, we were most interested in the recently released 75-song, four-CD career-spanning box set, Songs Of Freedom, which contains rarities as well as classics. It would only make sense to pick out and the previously unrecognized songs from the vault and offer it up as a remixed single. This cut is both bluesy and radio-friendly, with additional new production by The Wallers.

CELINE DION: “Love Can Move Mountains” (Epic ZSK 74337)
This upbeat, gospel-flavored single is the latest from the singer’s newly platinum, self-titled LP and proves once again this Canadian import is a force to be reckoned with in the ’90s. With the success of her last few ballads (two of which are still current on the singles chart), Celine is now expanding her commerciality with this soulful, yet danceable cut on which she is backed with a rich choir. Produced and arranged by Ric Wake with Rich Tancredi.

FOREIGNER: “With Heaven On Our Side” (Atlantic PRO CD 5662)
One of the new songs available on the recently re-released group’s ninth and newest LP, The Very Best... And Beyond, “With Heaven On Our Side...” resembles once again the skills of guitarist Mick Jones and the band’s original singer and prodigal son, Lou Gramm. This power ballad, in the “I Want To Know What Love Is” tradition, is a welcome and overdue piece of Foreigner magic produced by Duane Baron and John Purdell along with Jones and Gramm.

BAD COMPANY: “This Could Be The One” (Atco PRCD 4858-2)
Here’s the second single to be released from the prevailing lineup of the venerable band’s current album, Here Comes Trouble. The majority of the members of this band is several giant steps ahead of the music and message on this ambitious rock ballad. The acoustically-bounced verses segue into thick harmonic choruses that could drive this cut to a few AOR playlists, but probably not hard enough for a comeback. Producer is Terry Perry.

COREY HART: “Always” (Sire WARNER Bros. PRO CD 15662)
You might remember him most from his 1984 hit “Sunglasses At Night,” or maybe 1985’s “Never Surrender,” but between the years when now and apparently changed the mood and direction of the Corey Hart we once knew. The title of this latest single, Attitude & Virtue, may tell some of the story. This lifting romantic single is reminiscent in style of Chris DeBurgh’s 87 hit “Lady In Red,” but lacks the hooks. Producer is Richard Perry.

THE JEFF HEaley BAND: “Cruel Little Number” (ARISTA ASCD 2467)
This rockin’ little ditty is the first single from the Healey band’s newly released third album, Hell Fire. This slamming track has the same straight-ahead rock groove and blues attitude as many of the band’s earlier material, with lyrics that may at first seem a bit pedestrian, but which grow on you. The band has been influenced by the ZZ Top Top. The talented blind Canadian blues guitarist’s records have managed to rack up considerable acclaim and with his lyrics continue to have the same melodic qualities and with his music producing, having hooked up with ZZ Top engineer/Tom Cochrane producer, Joe Hardy.

ALBUMS

BON JOVI: Keep The Faith (Jambosc/Mercury 314 514 045-2)
The flavor of these boys is glad to be working together again. It’s evident on their new 12-cut album, in the technical proficiency of the band’s impassioned playing and in Jon’s heartfelt vocals. But the new maturation hardly makes up for the overall lack of originality in the songs and production techniques, reaffirming the notion creativity can’t be forced. Successful, probably a bit of a surprise, not really... but their fans should be happy. Bon Rock produces.

TEXAS TORNADOs: Hangin’ On By A Thread (Reprise 9 45058-2)
The flavor of these boys is glad to be working together again. It’s evident on their new 12-cut album, in the technical proficiency of the band’s impassioned playing and in Jon’s heartfelt vocals. But the new maturation hardly makes up for the overall lack of originality in the songs and production techniques, reaffirming the notion creativity can’t be forced. Successful, probably a bit of a surprise, not really... but their fans should be happy. Bon Rock produces.

THE SUGARCUBES: It’s-It (Elektra 8 0142-6)
Oddly, according to its label, this single isn’t quite what you would call a greatest hits album. But it does contain some. It isn’t what you would call a new album. But it does contain some. It isn’t what you would call a new album. But it does contain some. It isn’t what your single would call a collection of title songs remixed in the techno-dance. What? So figure out for yourself what the title of the album means. Changes are, if you love the band’s new music, you could still hate it, but love them both and you’re set.

ALISON BROWN: Twilight Motel (Vanguard VCD 749-6)
Well, somebody had to keep Bette Findlay from nousing Alison Brown’s incorporation of the traditionally blues-based into the realm of contemporary jazz has been the result of her dedication to composition, while continuing her roots work with artists like Michelle Shocked, Alison Kraus and Union Station, with performances at the Grand Ole Opry, Carnegie Hall, various bluegrass festivals and Farm Aid. None of the cuts are brown originals, produced by Mike Marshall.

TONTON TONTO: Mirror For The Blame (Victory 383-5900 006-3)
There is a large dose of angst and passion on this debut album from the New York-based band. Like the band Extremo, Tonto Tonto reaches across the decay of the old genre of sound offering soft, hookless acoustic numbers as well as some hard-rock blasting. The songs are both sensitive, yet somewhat uninspiring. The 12-cut effort is largely the result of singer-songwriter Nick Fowler and guitarist John Wattenberg’s compositions, with production by the very busy Ric Wake.

INFORMATION SOCIETY: Peace And Love, Inc. (Tommy Boy/Reprise 9 45092-2)
Not that they ever left them, but the latest 12-cut effort—by their own admission—brings the techno-pop trio back to their street-oriented dance roots. What does separate them from the rest of the dance-rave-in-the-inclusion of an actual melody to their songs and lyrics that not only say but mean something, as opposed to so much repetitious lip-louse. Look at the list! Six of the first released single and video. Various producers.

PICK OF THE WEEK:

GENESIS: Live The Way We Walk (Atlantic 8 2152-2)
When your latest album goes multi-platinum and your tour is one of the most successful events of the year—what else can you do? Release a live album! And what do you do to squeeze out that little bit more? You introduce the drummer and the two separate volumes, The Shorts, and The Longs. The Shorts (Volume One) contains 11 of the popular radio hits from the last few years and is currently available, while The Longs (Volume Two) features special edition album which will only be available from January 19 through April 30, contains 10 of the group’s longest, more dramatic tracks like “The Lamb Lies Down On Broadway” and other albums, all recorded live from the tour. This is the way We Walk: We Walk to the bank. Both are produced by Nick Davis, Robert Cotby and Genesis.

POP SINGLES LOOKING AHEAD

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1. REVOLUTION (Chrysalis) Arrested Development
2. FOREVER IN LOVE (Arista) Kenny G
3. LORE CAN’T NOV retained (epic) Celine Dion
4. FLESH & BLOOD (Sire) Wilson Phillips
5. WITH HEAVEN ON OUR SIDE (Atlantic) Foreigner
6. WE CAN GET IT ON (Joss) Rob & Fab
7. HEAD RANGER (Chance/RAL) EMG
8. ALONE WITH YOUR FEARS (Atlantic) John Coltrane
9. SOMEWHERE OTHER THAN THE NIGHT (Liberty) Garth Brooks
10. CRUEL LITTLE NUMBER (Arista) Jeff Healy Band
11. THE WIDOWMAKER (Esquire) Widowmaker
12. THE LUMBERJACK (Gatineau) Jarry
13. SENTINEL (Reprise) Mike Oldfield
14. GET OUT OF CONTROL (Columbia) Daniel Ash
15. WICKED (Polydor) Ice Cube
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INDUSTRY BUZZ

EAST COAST

By Lee Jeske

What does Tower Records look like when Keith Richards shows up to sign copies of Main Offender? It looks like this.

AIN'T NO MOUNTAIN: What do female pop vocalists do when their careers are flagging? Standards. Diana Ross, who of course mauled Billie Holiday's songs in Lady Sings the Blues, will be the subject of a Dec. 4 pay-per-view show called Diana Ross Live... The Lady Sings, which, says La Ross, will be "centered around the music I love—jazz and blues." The show will be "shot live from New York City in an intimate setting, evoking a smoky, after-hours club." Give me "You Can't Hurry Love" anytime.

STANDARDS BEARER: With WNEW-AM possibly set to give up the Great American Songs ghost, The New York Times, which owns WQXR-AM and -FM, has announced plans to turn its AM station (which airs the FM station simultaneously) into WQEW-AM, dedicated to standards. Jonathan Schwartz, WNEW's resident Sinatra expert, has already been signed on and if the FCC gives the go-ahead, crooners will croon where, for 48 years, conductors have conducted and violinists have played—at 1560 on the AM dial.

MUSIC FOR DANCES WITH WOLVES TO DANCE WITH: You've got yourself a big world music collection. You've got juju and reggae and mbalax and calypso and flamenco and zoul and tropicalismo and merengue and soukous and mbalax and klezmer and whatnot. Hey, wiseass, how many albums of American music do you have? Oh, sure, you say, you've got all kinds of American music albums, from Chuck Berry to John Coltrane and Aaron Copland. Wrong, doofus, you don't have any native American music albums, Indian music. Time to change that. Koch International of Long Island now distributes the music of SOAR (Sounds of America Records), a New Mexico-based label that has some three dozen titles of traditional and contemporary music of Native Americans. But don't file them under World Music, because it's all the other music that's world music. Koch is at (516) 938-8690.

ROCKS AND GRAVEL: You know rap has entered the mainstream when Bazooka bubble gum has a series of comics called "Bazooka Joe Raps" (can you still save them for free junk?).... If you're an unsigned band that wants to get on cable TV in Manhattan, call (212) 509-9510 for information on Video Showcase, a new show that's not MTV or VH-1.... Set your VCRs: On Dec. 13 PBS will air Popular Culture: Rage, Rights and Responsibility, a one-hour program "examining the balance between artistic expression and social responsibility.".... Two good reasons to be in New York this weekend: The Texas Tornados at Tramps and Loudon Wainwright III at the Bottom Line (both Nov. 20 & 21).... Any week of TV that features a Bruce Springsteen concert and a five-hour Frank Sinatra mini-series is, in my book, a good week of TV. Do you think that ol' Frank ever saw this thing before he went on the air? Did he know that his daughter Tina was about to portray him as the same rat bastard that Kitty Kelley portrayed him as (Tina, of course, is not only her father's daughter, but her mother's daughter as well)? I find it hard to believe, but, hey, it was authorized. Good work, Tina—now try to talk the old man into writing the autobiography he doesn't want to write.

By Randy Clark

WEST COAST

MVPA RESULTS: In a ceremony held Saturday, November 7, the Music Video Producers Association held their second annual awards presentation at the Hitchcock Theatre, located on the lot of Hollywood's Universal Studios only yards away from Studio 12, a soundstage that mysteriously caught fire earlier the same day.

"We were only inches away from having to postpone the evening," said event producer, Larry Handelman. "Fortunately, they knocked the fire down quickly." Over 300 music video industry members came out to honor their own with trophies given in over a dozen categories.

Having received 12 nominations, the big winner was hardly a surprise. En Vogue's "Free Your Mind" video (directed by Mark Romanek) captured four prizes; Best Video - Platinum (first place), Best Cinematography (Mark Roshovsky), Best Choreography (Catson, Smith and Payne), and Best Styling (Kim Bowen).

In other categories, winners were: Best Video - Gold (second) went to Van Halen for "Right Now," (directed by Mark Fensko); with Best Video - Silver (third) going to Nirvana for "Smells Like Teen Spirit," (directed by Samuel Bayer). Best Director honors were captured for the Red Hot Chili Peppers "Give It Away," (Stephanie Sadanaou), which also earned Best Editing (Veronique Labels & Oliver Cahan).

Best Special Effects went for David Byrne's "She's Mad" (Carlos Arguello) and Best Art Direction for k.d. lang's "Constant Craving" (Tom Foden). Best Original Longform was for George Michael's "Red, Hot & Dance," (featuring various artists, directed by Marc Pallenberg) and Best Longform Collection went to Prince's "Diamonds And Pearls Home Video" (directed by Sotera Tshetetter).

Also receiving awards were Lisa Stansfield's "Time To Make You Mine," for Best Directorial Debut (John Lindauer), and the Best International Video Award went for "Opium," by French-Canadian artist Daniel Belanger (directed by Francois Pouliot). First previously released videos were also inducted into the MVPA's Hall Of Fame, and they were: "Beat It" and "Billie Jean," by Michael Jackson; "Boys Of Summer," by Don Henley; "Don't Come Around Here No More," by Tom Petty; and "Every Breath You Take" by The Police.

A special honor was presented by the Eastman Kodak Co. for Special Achievement and was given to director Russel Mulcahy, known for his video work with artists Duran Duran and Elton John.

The loose format of the evening was helped made light by comedian/host Jeff Altman, although many of the presentation's laughs were generated by audience participation. (I didn't say a thing...)

JVC JAZZ: artist, Kevyn Lettau performed to an industry-only crowd at the Roxy in Hollywood last Monday night, in support of her new Contemporary Jazz vocal album, Simple Life. Kevyn is the only vocalist signed to the primarily instrumental label, and she will be appearing in several key markets throughout the month. Go listen.

FREAKS, GEEKS AND WEIRDOS: Listen up! The Jim Rose Circus Sideshow is auditioning any and all individuals with extremely unusual talents on Tuesday November 17, in Hollywood at the Las Palmas Theater from noon till 2 p.m. The winner will perform in the show when they open to audiences later that night. The show runs Nov. 17, 18, and 19. P.S.: They already have people who eat glass, maggots and insects, razor blades, swallow swords, lift weights with various body parts, different forms of self-torture, and someone who actually throws up. Sounds to me like the whole audience might. Bring your barf bag. Next week...
Through The Past Brightly.

By John Carmen

A BONANZA, A GOLDFINE. That’s what record company back catalogue is.

Seventy per cent of all the major’s profits come from back catalogue, and in the future, possibly more. There’s gold in them that Led Zep re-issues and other heavies from the past. At Epic, the weekly best seller is Meat Loaf’s Bat Out Of Hell, which does about 30,000 copies a month 17 years after its release.

But what about the cult favorites, the obscurities, the loss leaders of their eras? Conventional wisdom might dictate to the consumer to hold on to their treasured vinyl, because a lot of their classics will never see CD release.

The salad days of early punk could have been part of this overlooked inventory. Never even break-even at their release, the early punk bands that were the staple of Sire Records stable back in the mid to late ’70s looked like they were candidates for CD exclusion.

Until Howie Klein over at Sire began his “Plundering the Vaults” series a few years ago. “These are the records I grew up with,” says Klein. A long-time indie scenester, Klein founded San Francisco’s first big indie, 415, back in 1978. “It was a small, cult thing back then, only a few people were interested outside of New York and London.”

Klein was a tireless champion of the punks then and now. “I felt that a lot of our old stuff at Sire may not be a huge seller, but that it would be criminal to ignore the classics of our past when we were basically an indie.”

Some of the Sire stable that have seen the CD light of day include the Dead Boys, Richard Hell, the Ramones and Johnny Thunders. Except for the Ramones, none of these records have created the break-even point of about 10,000 units. “That’s what it takes to make a record worthwhile from the bottom line,” says Klein. “The Thunders and Dead Boys albums will eventually crack 10,000.” Future packages include the Ramones End of the Century and Pleasant Dreams LP’s packaged as All the Stuff And More Part 3, the Rezillos and Aztec Camera. “I wish I had the time for every Sire record I ever loved, but I’m still committed to our new acts first,” says Klein. “This is a labor of love.”

And not an easy one, either. When asked about such long-gone premier punks like the Saints and Undertones, Klein replied that, “One of the biggest problems is getting the masters back from these acts, because so much time has elapsed, they’ve reverted back to the bands themselves.” But he says that eventually the entire glory era of Sire’s first heady rush into punk will be reborn in the ’90s.
TALENT REVIEW
Carol Channing/Rita Moreno
By Robert Adels

Channing (top) and Moreno
HAUGH PERFORMING ARTS CENTER/CITRUS COLLEGE, GLENDORA, CA—Whenever two #1 artists share a stage, they’re bound to make news. When they turn out to be award-winning actresses Carol Channing (Hello Dolly, RCA) and Rita Moreno (West Side Story, Columbia), they’re bound to make magic as well.

Billed as Two Ladies Of Broadway, their currently-touring show is more accurately Two Ladies Of Broadway And Hollywood. While Rita Moreno’s stage career includes Tony-winning triumphs like The Ritz, her best-known musical moments have all been on film or video.

Ms. Moreno first hit #1 by singing “I Have Dreamed” and “My Lord And Master” on The King & I soundtrack, and later won a Grammy for her work on TV’s The Electric Company. But she’s best known for her performance of “America” from the West Side Story soundtrack—the album that still holds the record for most weeks at #1 (54).

As a self-proclaimed 60-year-old, Ms. Moreno sings and prances like 20 when she revisits “America” live. But rather than reprising her other hits, her act salutes the American musical via her performances of show tunes she’s admired from afar.

Rita builds excitement by starting with several less-than-obvious choices (such as “He Touched Me” from Drat The Cat), By set’s end, she’s lighting up the stage with more celebrated showstoppers (including “Everything’s Coming Up Roses” and “Cabaret”). Using a cordless headset mike that adds a Janet Jackson edge to her show, Rita Moreno combines vocal and dance power like no one before or since.

Always a greater comedienne than dancer, Carol Channing’s fanciest footwork proves to be a series of funny on-stage costume changes which linked her musical numbers together. What other performer could keep an audience riveted between tunes by talking to them from behind a screen?

Ms. Channing has a history of being ageless. When her 1950 hit Gentlemen Prefer Blondes was revived on Broadway as 1973’s Lorelei, she had no competition for the starring role. So it’s no surprise that her ’92 live act proves she can still bring down a house with the same material. The enduring “Little Girl From Little Rock” and “Diamonds Are A Girl’s Best Friend” are more than Channing trademarks; they’re national monuments to the original “Material Girl.”

But her ultimate role may well be Dolly Levi in the original Hello Dolly! which she’s performed more than 5,000 times. She closes her act with dialogue from that show as well as its roof-raising title song, The in-concert incorporation of Dolly’s lines with Dolly’s music is just part of what makes a Carol Channing performance so satisfying.

Mid-set, Ms. Channing turns to a more comic dialogue from her past—the hilarious “Inside Story” routine from her ’60s hit review Show Girl. Her salute to the music of the ’20s (“You’re The Cream In My Coffee,” “Jazz Baby”) joyously recalls Ms. Channing’s film hit Thoroughly Modern Millie. But more than nostalgia is responsible for the standing ovation that greets her finale.

When lesser artists trot out their past, they seem to be asking “Remember who I used to be?” But when Carol Channing relives her greatest songs, she’s positively confirming “This is who I’ll always be!” Crowds definitely appreciate the attitudinal difference.

TALENT REVIEW
Michelle Shocked
By Hilarie Grey

THE PALACE, HOLLYWOOD, CA—It seems that Bill Clinton wasn’t the only “Arkansas Traveler” on the road this election year. Michelle Shocked’s Arkansas Traveler Revue, featuring blues monsters Taj Mahal and Clarence “Gatemouth” Brown as warm-ups, spread its home spun country joy around the nation as well, making a fitting stop at the president-elect’s Little Rock victory celebration before wrapping things up in Hollywood.

As Shocked explained to the audience in the set, her latest Mercury release, Arkansas Traveler, caps a trilogy of albums exploring her musical roots and influences—Tex as songwriters, blues and swing, and backroads folk (or, as Shocked aptly describes it in the album’s liner notes, “homemade jam”). Executed with glee by Shocked and a trio of excellent band members, all of these styles interwove into a celebration of musical roots and the human spirit which was simultaneously poignant and fun. Shocked’s enthusiasm and sincerity captivated the crowd as she prefaced many songs with anecdotes about her family and friends. Where a humorous tale of learning to drive an old orange VW paved the way for quiet recollection in “Memories Of East Texas,” “Anchorage” was augmented by the story of the songwriter’s struggle to have an old friend attend her wedding.

Shocked credits her father’s “teaching himself to play the mandolin at age 35” for inspiring her love of the traditional mountain melodies and verses foundational to Arkansas Traveler. These influences, along with some of the songwriter’s political views, surfaced in thejangly, mandolin and fiddle-driven strains of “Jump Jim Crow” and “Over The Waterfall,” as well as the easy lilt of “Prodigal Daughter (Cotton Eyed Joe),” a poignant reflection on double standards and abortion which was one of the set’s highlights.

There was a generous helping of foot-stomping craziness in the show as well, as Shocked led the audience in spinning and swaying square dancing, and brought five volunteers upon stage to interrupt one liners about the road to Little Rock during the wild instrumental jam which is the title track to her album.

As a perfect encore to this party honoring musical heritage, Shocked was joined by her heroes Taj Mahal and “Gatemouth” Brown (along with his back ing band) for a rocking cowboy jam on “Secret To A Long Life.” Lamenting the end of the tour, Shocked remarked at how much she would miss everyone on stage, but dedicated this last tune to “the one person I won’t be missing—our lame-duck president, Mr. Bush.” In a spirit that the Arkansas traveling Governor would have enjoyed, Shocked and company harmonized sweetly, “The secret to a long life is knowing when it’s time to go.”
By M.R. Martinez

Billy Vera and Jerry Butler (left and center) were presented a $2,000 check recently from Grodon Bossin, chief operating officer of Vee-Jay Records to help start the Vee-Jay Artist Fund of the Rhythm and Blues Foundation.

ROYALTIES FOR ROYALTY: There would seem to be as strong a movement afoot to revive roots R&B by the artists who've made this music as there is by the hip-hoppers who've sampled it. With a press release headline that claims that "newly-resurrected Vee-Jay Records will make a firm commitment to honor royalties—the second time around," the company announced an ambitious re-release program that will cut 10 releases a year from its more than 400-title-strong catalog. Created was the Vee-Jay Artists Fund, which will work within the Rhythm and Blues Foundation based in the Smithsonian Institution. It is happening with a bit of irony, that now, with the creative class calling to task for not paying royalties on the snippets of soul they include in their new recording mixes, there is an effort to pay the artists responsible for their original recordings.

During a special ceremony celebrating the re-opening of the Vee-Jay vaults, Gene "The Duke of Earl" Chandler greeted the news with "optimism." He said that he feels confident that, "this time around every effort will be made to assure that artists will get their just due and support in a time of need." The first artists to benefit from this renewal effort are Jerry Butler (now a Cook County, Ill. commissioner); The Dells; The Eldorados; The Staple Singers; The Original Five Blind Boys; Black Nativity; Wayne Shorter; Lee Morgan; and Wynton Kelly. Vee-Jay has set up an 800 number for fans who cannot find a particular title at their local record store. One dollar from each sale will go to the artists fund. Roots R&B artists archivist Billy Vera is in charge of production on the re-issues and he is joined on the board of trustees by Jerry Butler.
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By M.R. Martinez

WHAT MAN?: Yes, some of the film is surely going to remind you of the endless Police Academy series. And yes, it might also remind you a bit of the characters Gravedigger Jones and Coffin Ed from the films Cotton Comes to Harlem and Come Back, Charleston Blue. But the forthcoming New Line Cinema film Who's The Man?, with its all-star cast of rap and hip-hop stars will more closely resemble the kind of casting in the perennial comedy It's A Mad, Mad, Mad, Mad World. Yo! MTV Raps hosts Dr. Dre and Ed Lover will star in the action comedy scheduled for release in April, 1993, but will be joined by some formidable talent. Ice-T, Kris Kross, KRS-1, Flavor Flav, Queen Latifah, House of Pain, Heavy D, Run DMC, EPMD, Yo-Yo, Bushwick Bill, Leaders of the New School, and a host of others.

Dre and Lover play the worst barbers in Harlem who are fired after carving up some wacked do's. They make a most unexpected career shift—becoming policemen. The story comes from the imagination of Dre and Lover and was fleshed out by writer Seth Greenland. Co-producers for the project are Charles Stettler, president of Tin Pan Apple, and Maynell Thomas of De-Passe Entertainment, Inc., and producer of the film Class Act. Making his debut as director of the project is Ted Demme, who produces Yo! MTV Raps. Still being negotiated is the film soundtrack, which is to be co-executive produced by Dre, Lover, Stettler and Thomas. Stettler has worked on soundtracks to the pictures Krush Groove and Disorders. Shooting on the picture began Nov. 2 in New York and will continue through the end of the year.

TAKING TIME FOR TIME OUT: Those who need to be educated about AIDS and the HIV virus that leads to the deadly disease are often hard to reach. Time Out: The Truth About HIV, AIDS and You, the non-profit AIDS educational home video hosted by recently retired NBA legend Magic Johnson and late-night host Arsenio Hall, will be given a voice aimed at the hard-to-reach teen population with release of "Temporary Passion," a rap single featuring Hall with Malcolm-Jamal Warner. Tommy Boy Records will release the record to Black and CHR stations that play other records by Tommy Boy’s successful roster of rap artists. Tommy Boy president Monica Lynch, commenting on the label’s involvement in the non-profit venture, said, “We are happy to support a worthwhile AIDS education and fundraising project. It’s important for the entertainment industry to join forces to fight this disease.”

Hall, who executive produced the video which was directed by Warner, likewise, lauded Tommy Boy’s involvement, saying, “All of us who worked on the tape have felt a certain amount of frustration in trying to get it to the kids in the streets, who are not exposed to conventional publicity or promotional outlets. Those kids listen to the radio stations that feature the cutting-edge music of Tommy Boy artists, which makes the label a perfect partner for us in this effort.” Stations in New York, Los Angeles, San Francisco, Dallas, Atlanta, Phoenix and other cities have committed to the single, and there are bevy of promotion-al tie-ins with the single’s release. Prizes for contests and giveaways have been donated by Casio Electronics, Starter Athletic and Cross Colours. Lucky winners will be guests at a live taping of The Arsenio Hall Show, with Continental Airlines and the Nikko Hotel picking up the tab for airfare and lodging. All profits from the video are being donated to the Magic Johnson Foundation for AIDS research, education and care.

TOP 30 RAP ALBUMS

1. Guerillas In The Mist (Atco EastWest 92206) Da Lench Mob 9 4
2. 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929) Arrested Development 1 27
3. What? This Album? (Rial/Chas 52967/Columbia) Redman 16 2
4. Greatest Misses (Def Jam 5014/Chas) Public Enemy 2 6
5. Little Big Man (Rap-A-Lot 57189/Pol) Bushwick Bill 17 4
6. Nigge N’ Wild (Atlantic 54498) Chuck & Socker 19 4
7. Business Never Personal (Rap 5284/Chas) EMF 3 12
8. Hard To Wet, Easy To Dry (Columbia 52751) Mad Cobra 22 2
9. Music To Drivethru (Orpheus 53998/Epic) Compton’s Most Wanted 27 2
10. I Gotta Get Mine Yo’ (Select 6129/Erika) Chubb Rock 11 8
11. Reel To Reel (Elektra 61314) Grand Puba DEBUT
12. Totally Crossed Out (Ruffhouse/Columbia 48710) Kris Kross 4 27
14. Return Of The Product (Def Jam 52964/Chas) MC Serch 6 8
15. East Coast Family Volume One (Biv 10 6550/Motown) East Coast Family 5 12
16. Shorty The Pimp (Jive 41467) Too Short 7 14
17. Where Do Ya’ At? (Perspective 1003/PLG) Lo-Key DEBUT
18. Serious Drama (A&R/NewEast 91827) Das EFX 8 26
19. Close To You (Uptown 10544/MCA) Father M.C. 21 6
20. House Of Pain (Tommy Boy 1056) House Of Pain 13 12
21. Way 2 Fonky (Profile 1430) D.J. Quik 14 14
22. Mecca & The Soul Brother (Elektra 80048-2) Pete Rock & CL Smooth 15 20
23. Free (Columbia 48868) Prince Markie Dee And The Soul Debut
24. Kizz My Black Azz (Priority/PCDS 53082) M.C. Ren 12 19
25. Spice (Jive 41146) Spice 1 18 25
26. F.U. Don’t Take It Personal (Jive 41470) Fu Schnickens 23 28
27. Heavy Ryme Experience (Delicious Vinyl 92178/Atlantic) Brand New Heavies 24 8
28. Xodus (Polydor/PLG 11225) X-Clan 25 21
29. Don’t Sweat The Technique (MCA MCAD-10594) Eric B. & Rakim 28 18

TOP 30 RAP SINGLES

1. Lost In The Storm (Select 64716/Elektra) Chubb Rock 2 7
2. Rump Shaker (MCA 54368) Wreckx-N-Effects 3 6
3. Blow Your Mind (Rat 47555/Chas) Redman 18 8
5. Ever So Clear (Rap-A-Lot 53807/Pri) Bushwick Bill 4 11
6. Not Gonna Be Able To Do It (Big Beat 10076) Double X Posse 16 4
7. Straighten It Out (Elektra 64711) Peter Rock & CL Smooth 13 4
8. 360 Degrees (What Goes Around) (Elektra 64730) Grand Puba 7 13
9. Hook Took Me Under (Oprhys 74448/Epic) Compton’s Most Wanted 14 5
10. Latino Lingo (Ruffhouse 74878/Columbia) Cypress Hill 11 7
11. Here It Comes Back To The Grill (Rat 74448/Chas) MC Serch 12 5
12. Has Shade Of Criminal (Def Jam/Chas 74448) Public Enemy 8 5
13. Pearl Black (A&R/NewEast 98484) Yo Yo 15 7
14. Ex Girl To The Next Girl (Chrysalis 50405/ERG) Gang Starr 6 9
15. Take It Ez (Relativity 1134) Common Sense 24 2
16. I Missed The Bus (Ruffhouse 74498/Columbia) Kris Kross 12 6
17. Flex (Columbia 74373) Mad Cobra 20 3
18. Psycho (Pendulum 66893/Elektra) Lords Of The Underground 15 6
19. True Fuchsinch (Jive 42079) Fu Schnickens 21 5
20. People Everyday (Def Jam/Chas) Arrested Development 10 12
21. Pick It Up (Lake 450) Home Team 22 2
22. In The Trunk (Jive 42073) Too Short 26 2
23. Humpin’ (Virgin 21624) The College Boyz DEBUT
24. Punks Jump Up To Get Beat Down (Elektra 64687) Brand Nubian DEBUT
25. Toss It Up (Pollux 866 861/PLG) Zhiggie 18 10
26. Casualties Of War (MCA 54498) Eric B. & Rakim DEBUT
27. Ain’t Too Much Worried (Wrap 118/Chas) MC Breed 19 9
28. The Final Frontier (Priority 53810) MC Ren 23 8
29. Crossover (Rat 74175/Chas) EPMD 27 16
Stanley Clarke: A Passenger On Film
Scoring Fast Track

By M.R. Martinez

EVEN A PERSON WHO HAS earned accolades for his myriad of creative accomplishments sometimes has a tough time breaking into a new, albeit related, field of endeavor. Such was the case with Stanley Clarke, who as a bassist with seminal jazz fusion band Return to Forever earned a Grammy, several Grammy nominations and the praise of music critics around the globe. He demonstrated his skill as a composer, producer, arranger and bandleader with a variety of collaborative and solo projects. But it took him nearly five years to get hired as a screen composer. But since getting that first scoring session—TV's Pee-Wee's Playhouse, which earned him an Emmy nomination—Clarke has scarcely looked back.

The 40-year-old Philadelphia native's music can currently be heard on the score of the Warner Bros. Pictures film Passenger 57, starring Wesley Snipes. The film was the top grosser during its opening weekend, earning $10.5 million. It is one of four films that will benefit from music supplied by Clarke. Among them are Island World Pictures' Watch It, due later this year and starring Peter Gallagher; the much-anticipated sophomore film by John Singleton, Poetic Justice, starring Janet Jackson; and Epic/Entertainment and Columbia/Tri-Star Home Video's production of Red Hot, starring Balthazar Getty, both due out next year.

The soundtrack to Passenger 57, a mixture of eclectic, atmospheric fusion pieces and jazz and fusion-influenced songs, was recently released through Sony Music on Clarke's newly bowed Slamm Dunk Records label.

The deluge of projects upon which his name is or will be affixed came only after his wife started sending out tapes of his music to music supervisors at studios all over Hollywood. "I wasn't even aware she was doing it," a gregarious Clarke told Cash Box during a recent interview at his Benedict Canyon home. "I saw all these tapes that she kept putting together and asked her what she was doing. When she explained, I couldn't help but feel it was a good idea."

By the time Clarke got his first scoring job from the producers of Pee-Wee's Playhouse—after rejecting an offer to score a pornographic film—the Grammy award-winner had become used to rejection from the music mavens of Hollywood. "It took a long time, nearly six years, but I was fortunate enough to have other music projects and that sustained my determination to do scoring," he says.

Pee-Wee was the first of three television programs that netted Clarke Emmy nominations. He also gained favorable attention for his work on the CBS-TV series Knightwatch and NBC's Highlander. He also earned critical kudos for his work on the ABC-TV series Hawk, starring Avery Brooks, but despite his successes on the small screen, work on the silver screen remained difficult to come by. "There's these unseen barriers, an ignorance about the capabilities of a person scoring TV to do well in films," Clarke explains. "Sure, there are some differences; some of the music cues are shorter, and you have to be aware of the difference in doing a score for a Saturday afternoon show and an evening program. But a B-flat is a B-flat."

Clarke's argument and music were persuasive enough to earn the call to score John Singleton's much-honored debut film for Columbia Pictures, Boyz N The Hood. He subsequently did the scores for Robert Townsend's Fox film, The Five Heartbeats and Robert Shaye's directorial debut of the New Line Cinema film, The Book Of Love. He also scored the syndicated television movie Final Shot: The Hank Gathers Story.

Talking about his work on Passenger 57, Clarke says that with most of the staging being on an airplane, "there was constant airplane sound that I knew I'd have to deal with. It was a challenge to write an underscore that didn't interfere with the dialogue, and wasn't drowned out by the sound effects. And you know with most handguns sounding like cannons—it was definitely a challenge."

About his work on Poetic Justice, he said that there was no pressure to compose a score that sounded like the albums that have made Janet Jackson a pop icon. "It really didn't matter in that context," he explains. "She was an actress in this film; she did a very good job, and my job was to compose music that was right for the film." Clarke said that Singleton's direction on this film is not as linear as his debut effort. He said, like the title, "there was a poetic, multi-layered effect. And my music was another layer on the film."

Although Clarke is currently working on a new album to release on his Slamm Dunk label next year (it will include guest appearances by people like Jean Luc-Ponty, Hubert Laws, Poncho Sanchez, George Duke and Dennis Chambers), it is evident while sitting in his home studio—complete with cutting equipment, video screens, a mixing board and a plethora of keyboards—that the talented and amiable Clarke is successfully plying the competitive waters of Hollywood.
**Major Studios Roll Out Big Films**

**THE LIFE OF AFRICAN-AMERICAN POLITICAL LEADER** Malcolm X was identified with the cutting edge music of his era, the early 1960s until his assassination in 1965. The biography, which features his emerging socio-political point-of-view, is supported by two soundtrack albums and features a scene shot in front of the legendary Apollo Theater, launching Paul and Jesse Jackson for many great musical performers.

The legend of Malcolm Little, variously known as Detroit Red, Malcolm X and El-Hajj Malik El-Shabazz, is that of perhaps the single most charismatic political voice in African-American history. He was a force whose perspective on race and politics in the African-American politics was most influential at a time when analogous changes were also manifest in the emerging Black dominance of the Cash Box music charts.

Malcolm X stars Denzel Washington in the title role, Al Freeman Jr. as the Honorable Elijah Muhammad and Angela Bassett as Betty Shabazz, and opens nationwide. The film depicts Malcolm Little from his poor childhood, through his career as a youthfull, scheming hustler, to his development as a white-baiting spokesperson for the Nation of Islam and finally, his flowering as an eloquent humanist who ultimately came to symbolize harmony and truth in this country and around the world.

A production of Lee's 40 Acres And A Mule Film Works, and produced by Lee with executive producers, the Malcolm X soundtrack by Jimmy Jam and Terry Lewis features a new song, the "Rosa Parks" theme song by Cab Calloway, and a score by John Williams. The film's soundtrack features music by Ray Charles, "That Lucky Old Sun Just Rolls Round Heaven," Aretha Franklin's version of "Don't Look Back," Ray Charles, "Free," (produced by Arif Mardin), The Ink Spots' "My Prayer" and "Mr. Walker's Gunshot," which you might recall was hot at the time of Malcolm's death. Also on the recording and in the film includes selections by Lionel Hampton, Billie Holiday, Louis Jordan, Ella Fitzgerald, Duke Ellington, and John Coltrane doing "Alabama." 

Arrested Development contributed a new song, the "Rosa Parks." The film also includes the "Rosa Parks" theme song by Cab Calloway, and a score by John Williams. The film's soundtrack features music by Ray Charles, "That Lucky Old Sun Just Rolls Round Heaven," Aretha Franklin's version of "Don't Look Back," Ray Charles, "Free," (produced by Arif Mardin), The Ink Spots' "My Prayer" and "Mr. Walker's Gunshot," which you might recall was hot at the time of Malcolm's death. Also on the recording and in the film includes selections by Lionel Hampton, Billie Holiday, Louis Jordan, Ella Fitzgerald, Duke Ellington, and John Coltrane doing "Alabama." 

**Top 10 Soundtrack Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pure Country</td>
<td>MCA</td>
<td>1</td>
</tr>
<tr>
<td>Boomerang</td>
<td>LaFace</td>
<td>2</td>
</tr>
<tr>
<td>Singles</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>Last of the Mohicans</td>
<td>Columbia</td>
<td>4</td>
</tr>
<tr>
<td>Beatty and the Great</td>
<td>Warner Bros</td>
<td>5</td>
</tr>
<tr>
<td>Honeymoon in Vegas</td>
<td>Epic</td>
<td>6</td>
</tr>
<tr>
<td>The Heights</td>
<td>Capitol</td>
<td>7</td>
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<tr>
<td>The Commitments</td>
<td>MCA</td>
<td>8</td>
</tr>
<tr>
<td>Money</td>
<td>Motown</td>
<td>9</td>
</tr>
</tbody>
</table>

**MTV Top 20 Videos**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'd Die Without You</td>
<td>C.C. Catch</td>
<td>1</td>
</tr>
<tr>
<td>Yesterdays</td>
<td>Queen</td>
<td>2</td>
</tr>
<tr>
<td>Layla</td>
<td>Eric Clapton</td>
<td>3</td>
</tr>
<tr>
<td>What About Your Friends</td>
<td>Duran Duran</td>
<td>4</td>
</tr>
<tr>
<td>Bringin' the Funk</td>
<td>Earth, Wind &amp; Fire</td>
<td>5</td>
</tr>
<tr>
<td>Love on the Way</td>
<td>Red Hot Chili Peppers</td>
<td>6</td>
</tr>
<tr>
<td>Good Enough</td>
<td>The Bangles</td>
<td>7</td>
</tr>
<tr>
<td>True</td>
<td>The Smiths</td>
<td>8</td>
</tr>
<tr>
<td>Drive</td>
<td>U2</td>
<td>9</td>
</tr>
<tr>
<td>How You Talk to an Angel</td>
<td>The Heights</td>
<td>10</td>
</tr>
<tr>
<td>Keep the Faith</td>
<td>Bon Jovi</td>
<td>11</td>
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<tr>
<td>Digging in the Dirt</td>
<td>Peter Gabriel</td>
<td>12</td>
</tr>
<tr>
<td>Walking on Broken Glass</td>
<td>Annie Lennox</td>
<td>13</td>
</tr>
<tr>
<td>Battle Miss Can't Be Wrong</td>
<td>Status Quo</td>
<td>14</td>
</tr>
<tr>
<td>Who's Gonna Ride Your Wild Horse?</td>
<td>U2</td>
<td>15</td>
</tr>
<tr>
<td>End of the Road</td>
<td>Aerosmith</td>
<td>16</td>
</tr>
<tr>
<td>Real Love</td>
<td>Uptown</td>
<td>17</td>
</tr>
</tbody>
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Maia Amada

**By Tim A. Smith**

**RARELY HAS AN ARTIST** burst onto the gospel front with a voice so rich, distinctive, and full of power as that of Maia Amada. Amada is not your normal everyday singer; she is a stylist. She has a way of cleverly taking each note, shaping them to the point where the song becomes her own unique vocal creation.

Although Amada is of Spanish descent, she was born in Scarsdale, New York, amidst an environment filled with creative people. Her father is a graphic artist; her mother is employed by the Conde Nast Publishing company, while her brother is involved in the music business as an independent record promoter. "Everyone in my family is musically inclined," says Amada, hinting at the origin of her musical abilities.

Because of her abundance of natural talent, Amada received her musical baptism at the age of three. As she grew physically and artistically, those who would hear her sing would leave amazed at the big, booming voice coming from one so young.

Amada’s emotion-filled vocal style closely resembles the singers she esteem highly as vocal influences. Although her sound is her own, she’s been touched by the vocal abilities of such stylists as Patti LaBelle, Sarah Vaughn, Billie Holiday, Chaka Khan and Shirley Bassey. Amada explains, "There’s not one person that you’ll hear in my voice, but a bit of everyone." She adds, "I think we all borrow from everyone as we are learning. Of course, we never stop learning, but once you get beyond that, you develop your own style. When you hear my voice, you may hear little pieces of Shirley, Chaka or Patti, but you can’t pinpoint it to one."

Amada has taken this same vocal power and wrapped it around the superbly crafted songs included on her self-titled debut on Word/Epic. The strong material included on this album was written by Amada’s husband, Alan Bugiell and collaborator Nelson Miranda, except for the beautiful ballad, "What’s A Heart To Do," on which Amada displays her songwriting talents.

Accompanying the rich ballads are hot, dance-oriented, urban/pop grooves. Amada credits much of the album’s smooth, flowing nature to its producer Shane Keister. "He’s unbelievable," says Amada. "He knows exactly how to get what he needs from an artist." Amada further explains, "I’m more of a performance artist. When I sing, we tried to get the performance of the song from beginning to end, instead of using a lot of studio techniques like punching in, for example. We wanted to capture the song’s emotion from beginning to end. We went in, and I just stood behind the microphone and did it."

The album captures and delves into the persona of Maia Amada, exposing the listener to her different emotions and personalities. "There are many different sides to every person," states Amada. "Each of these songs has Amada in common: the serious side, the real soul in love with the Lord side; the happy side, the positive side; the contemporary side; all the different sides of one person. In other words, these songs reflect all different sides of me."

Although the songs reflect various sides of Maia Amada the person, they are all molded into one cohesive musical masterpiece by "the voice." Ever so thankful for the gift God has blessed her with, she’d rather have people focus on something more important. "I’d rather have someone’s heart touched or people fall in love with the emotion that the album is going to relay," exclaims Amada. "Right now that means more to me than anything else."
**Gospel Music**

**Songs of Praise**

**Sandra Crouch & Friends: With My Whole Heart (Sparrow)**
The legendary duo of gospel returns. It has been nearly six years since we last heard from a Crouch on their own recording. Andrea’s twin sister, Sandra, breaks the ice with her debut album on the Sparrow label. Successful during the ‘80s with her Sandra Crouch & Friends recordings, she returns with that same concept, with pleasing results. Not considered a top vocalist, Crouch has a touch of “anointing” that pulls a song through.

**The Mississippi Children’s Choir: Children Of The King (Malaco)**
This is the “youngest” version of their award-winning adult counterparts. These kids are phenomenal. They handle the material with relative ease. Sit back, and encompass the excitement and energy this recording generates. In a few years, if not sooner, you’ll find these kids topping the gospel music charts.

**Newsboys: Not Ashamed (Star Song)**
Already one of the most influential CCM bands of the ‘90s, the Newsboys are now delivering project #3. Touting it as their best yet, thanks to the addition of co-producer and lyricist Steve Taylor (Chagall Guevara), the ‘Boys really don’t have to advertise at all. The alternative pop sound consistent throughout the album speaks volumes about the attraction this release will have for unassuming “secular” listeners. Of special note is their cover of “Turn Your Eyes Upon Jesus.”

Jim Filfield, CEO and president of EMI Music, caught up with members of his new Sparrow “family” following The Great Adventure Tour’s recent stop in Trenton, New Jersey. Pictured backstage after the sold-out concert are (l-r): Rod Huff, chief operating officer, The Sparrow Corporation; Steven Curtis Chapman; Susan Ashton; Filfield; Out of the Grey’s Scott and Christine Dente; and Rick Horne, chief financial officer, The Sparrow Corporation.

**New Releases...**

1. **Home For Christmas** (Myrrh 701696261X) – Amy Grant
2. **Love Here Today** (Brentwood Music 5285J) – The New Tradition
3. **With All Of My Heart** (Sparrow 1325) – Sandra Crouch & Friends
4. **Live With The Southwest Louisiana Mass Choir** (Malaco MALC 4455) – Ruby Terry
5. **Eternal Life** (AIR 10185) – The Swanee Quartet

**Top Black Gospel Albums**

**Cash Box • November 21, 1992**

1. **My Mind Is Made Up** (Word 48784)
2. **Live In Detroit** (Malaco 6009)
3. **Alive & Satisfied** (Benson 2861)
4. **When The Music Stops** (Sparrow 1324)
5. **Focus On Glory** (Benson 8635)
6. **Thank You Jesus** (Savoy/Malaco 14811)
7. **Live And Anointed** (Malaco 6012)
8. **Come As You Are** (Light/Sparrow 73055)
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. **Live In Salt Lake City** (Savoy 7105)
13. **The Country Boy Goes Home** (Malaco 6010)
14. **Wash Me** (Tyscot 1401)
15. **Children Of The King** (Malaco 4454)
16. **Use Me** (AIR 10181)
17. **Different Lifestyles** (Capitol 92078)
18. **Family & Friends Volume 3** (Sela/Star/Malaco 1507)
19. **He Lives** (Savoy 14807)
20. **Live** (Malaco 4450)
21. **U Know** (Savoy SC14812)
22. **Hope Of The World** (Tribute/Spectra 790113)
23. **I’m Glad About It** (Malaco/Sparrow 14604)
24. **Stand Still Until His Will Is Clear** (Air 10180)
25. **Now I Can See** (Malaco 6011)
26. **This Is Gospel** (Light/Sparrow 73077)
27. **Call Him Up** (Word 48594)
28. **Standing In The Safety Zone** (Warner Bros. 26945)
29. **We Walk By Faith** (Tyscot 6826)
30. **Look A Little Closer** (Word 9112)
31. **The Legend Lives On** (Malaco 4449)
32. **Through The Storm** (Tribute/Spectra 790113)
33. **With All My Heart** (Sparrow 6626)
34. **Love** (Light 75090)
35. **Keys To Life** (Tribute 790113)
36. **A Tribute To James Cleveland** (C&J/A&M 85030) . Various Artists
37. **Never Let Go Of His Hand** (New Haven 200142)
38. **Sing In The Spirit** (Light 75083)
39. **You Can Make It If You Try** (Savoy/Malaco 14808)
40. **Testimony** (Sparrow 6542) – The Richard Smallwood Singers
Soul Stirrers Celebrate 61 Years

By Gregory S. Cooper

IT'S NO SURPRISE to those that keep up with what's happening, that the Soul Stirrers are celebrating 61 years of performing and recording. The world-famous quartet has performed all over Europe and travelled all across the United States with Lee Breuer's Pentecostal retelling of "Gospel At Colonus," which also received rave reviews while running on Broadway.

Chicago Sun Times columnist Dave Hokestra said it this way, "To celebrate the induction of the Soul Stirrers into the Rock And Roll Hall of Fame is one thing (1969). A much deeper issue is to comprehend the immense contributions the Soul Stirrers have made to American music."

The Soul Stirrers are best known for nurturing the distinct styles of Rev. Julius Cheeks, Johnnie Taylor, and the legendary Sam Cooke, all of whom have sung lead in this quartet institution. Other luminaries have also included J.J. Farley and R.H. Harris.

These celebrated stars, over a period of 61 years, have recorded more than 16 hit records and 14 albums. Having performed in venues all over the world, their array of honors are also a true testament of the respect they command. They have also done command performances for presidents Franklin Delano Roosevelt and Jimmy Carter and were also inducted into the American Music and Entertainment Hall of Fame in 1981.

True legends of the quartet tradition and jubilee gospel singing, present members include Jackie Banks, Ben Odum, Martin Jacox, and lead singer Willie Rodgers. Founded in 1933 by original members J.J. Farley, E.A. Rundle, R.H. Harris, T.L. Brewer, S.R. Crain, and the Rev. W.L. Labeach, today's Soul Stirrers are continuing the tradition of excellence set by their founding members.

Their 61st anniversary celebration, which included the Grammy-award winning quartet The Mighty Clouds of Joy, Dorothy Norwood, The Canton Spirituals, and others, was a smashing success.

Video Review

[0x8]Larnelle Harris: I Choose Joy (Benson Music Group V02902)

Critically acclaimed singer Larnelle Harris has just recorded his best project ever, titled I Choose Joy, featuring 33 minutes of the best produced rhythm tracks on Larnelle to date. Cuts include "It's Only Thunder," "No Place To Be A Child," "There Stands The Cost," "Take The Time," and "The Best Is Yet To Come." Well, the best on Larnelle has finally come. No stranger to accolades, his credits include five Grammy awards, nine Dove awards, one Stellar award, and at least 10 #1 songs, but I choose joy is the best. Sharing no duos performances with any other artist, Larnelle simply does what he's done for years, simply sing and share the gospel. He's an excellent communicator. This Benson project, produced by Ken Pennell, spares no expense in giving Larnelle what he rightfully deserves relative to a video and recording budget. Stephen Yake serves as producer/director; Brett Reynolds does excellent cinematography work. Session singers and musicians Joe Hogue, Ann & Regina McCray, Darryl Jones, and Michael Mahson are among the most outstanding in their performance on the video. The footage is shot at Discoveryland in Tulsa, Oklahoma and Vanderbilt University in Nashville.

—Gregory S. Cooper
We’ve Got What’s Hot—CRS-24

THE COUNTRY RADIO BROADCASTERS have announced the theme of the 24th Country Radio Seminar—“We’ve Got What’s Hot!” The annual event will once again be held at the Opryland Hotel and Convention Center on March 3-4. Featured highlights of the seminar include the Super Faces Show, sponsored by the Academy of Country Music, the New Faces Banquet and Show, the Artist Radio Tape Session, Video Artist Tape Session, the Artist/Attendee Welcome Reception, among the daily roundtables and exhibits. Early registration ($300) runs now through January 16. For more information, contact the Country Radio Broadcasters office at (615) 327-4487.

News Etc...

COUNTRY GOES WORLDWIDE—Country Music Television (CMT) launched a new European cable network on October 19. CMT Europe will run a 24-hour mix of contemporary American and European artists with occasional long-form programming. CMT Europe will also carry advertising from European and multi-national companies. Programming will be produced at CMT's Nashville studios and transmitted via Intelsat 332.5. CMT president David Hall and Lloyd Werner, senior vp, sales and marketing, Group W Satellite Communications will oversee day-to-day management of CMT Europe.

OPRYLAND’S 50 DAYS OF CHRISTMAS—With over a million lights shining, Nashville’s Opryland Hotel has officially begun A Country Christmas. The ninth annual event, which began November 6, will run through Christmas Day, making it the “largest, longest, and most exciting” ever. In addition to the 1.4 million lights, the estimated one million visitors will see a two-story gingerbread house, seven miles of red ribbon, six miles of evergreen garland, and a 141-foot-tall, tree-shaped exhibit. For more information regarding “A Down Home Country Christmas Musical Celebration” or any other events, call (615) 872-0600.

PROMOTIONS ON THE ROW—Sony/Tree CEO Donna Hilley has announced the addition of Phil May and Amy Wagoner to the administrative staff at the Nashville music publishing company. May assumes the director of royalties position; Wagoner was named accounting manager...Cathy Gurler, president, Gurler & Company Public Relations has announced the promotion of Susan Collier to publicist and the addition of Kate Haggerty as assistant to the president.

GREAT PARTY FAVORS—in celebration of their 10th anniversary together, Tony Byworth and Richard Wootton, one of Europe’s leading country music consultancy/PR teams, visited Nashville’s Toucan Restaurant. Here holding some “treasures” (vinyl album copies) of one of their cool customers, Garth Brooks, are (l-r): producer Allen Reynolds, engineer Mark Miller, Byworth, and Wootton. (Photo Credit: Beth Gwinn)

Artists in Action

HAPPY BIRTHDAY, ROY!—King of the Cowboys, Roy Rogers celebrated his 81st birthday recently on TNN’s Club Dance. The special one-hour birthday telecast featured Rogers’ classics, as well as songs from his duet album, Tribute.

COUNTRY GOLD IV—A JAPANESE CURRENCY—Aspara, Japan hosted the fourth Country Gold concert, featuring Dwight Yoakam, the Desert Rose Band, Holly Dunn, and bluegrass boys Jim & Jesse. The first-ever Country Heart Festival followed a week later at the base of Mt. Fuji as a celebration of Fujinomiya City’s 50th anniversary. The Country Heart concert featured the Texas Tornadoes, the Forester Sisters, Doug Kershaw, and Porter Wagoner.

REID STILL TURNING FOR HOME—With the release of his second Columbia album, Twilight Time, (a follow-up to his Turning For Home debut), singer/songwriter Mike Reid has begun an "awareness-raising campaign" for the National Runaway Switchboard in conjunction with the album’s second cut, “Call Home.” Reid has taped and filmed a series of public service announcements for the 24-hour hotline in order to get runaways in touch with their families over the holiday season.

CALL ‘EM JUKEBOX HEROES—Pittsburgh-based Mobile Record Service Co. recently announced that the SOR duo, the Gazzenslaw Brothers have the #1 jukebox single in the nation for the month of November. “Help, I’m White and I Can’t Get Down,” from the Gazzenslaw’s current album Feelin’ Good, Gittin’ Up, Gittin’ Down, has sold in excess of 200,000 units.

PATTY’S BACK ON TRACK—Patty Loveless, derailed by an enlarged and leaking blood vessel in her vocal cords, was released from Vanderbilt Voice Center with all systems go. Patty is expected to be back on the road and in the studio by January, with an Epic Records debut forthcoming.

MADAME ZELDA SEES SMOKE—Soothsayer Madame Zelda made predictions for members of the Gibson/Miller Band and Epic Nashville following a recent showcase in Nashville. If the predictions hold true, the band will be releasing their debut album, Where There’s Smoke, in January. Pictured at the “reading” are (l-r): GMB’s Bryan Grassmeyer; Dave Gibson; Madame Zelda; GMB’s Blue Miller; Mike Daly; and Steve Grossman. (Back row): Epic’s vp of sales Mike Kraski; Epic southeast regional promotion manager Chris Michaels; vp of marketing Mike Martinovich; president Roy Wunsch; Epic vp of promotion Jack Lameler; and Epic vp of A&R Doug Johnson. (Photo Credit: Kim Stanton)

A POISON-ED MEMBER—Brett Michaels of the rock band Poison visited backstage recently with country music’s Little Texas after their performance at the Universal Amphitheatre in Los Angeles. Pictured are (l-r): Tim Rushlow, Porter Howell, Duane Propes, Brett Michaels, Del Gray, Brady Seals, and Dwayne O’Brien.
LORRIE MORGAN's first two albums, Leave The Light On and Something In Red yielded eight Top 10 hits and firmly established her as one of country music's leading female vocalists. A combined sales total exceeding 1.6 million units has also established her as one of the top-selling female artists in country music. With the release of her third album, Watch Me, which is her first on the BNA label, Lorrie Morgan offers even more evidence that she's destined for greatness. Cash Box recently had the pleasure of speaking with Lorrie about her success, her move to BNA Entertainment, and her new album.

"I think sometimes there's a lot more pressure when you've had previous success," Morgan said. "They always say you're only as good as your last record, and it puts a certain amount of entertainers' minds.

Another scare was the move to BNA Entertainment. Lorrie says, "I was a nervous wreck because I had settled into a little corner there at RCA, and I knew I had a future there, but I also knew it was time to move on. I think the switch—leaving familiar surroundings for something you weren't really sure about was a very nervous thing for me but I'm very glad I did what I did. This is a wonderful label, and the people here are very enthusiastic and excited, and that's very important to an artist. I feel like this has given me a second opportunity at the same career."

That same career opportunity runs in Lorrie's bloodstream, as does her potential for crossing into other markets. She's the daughter of longtime Opry star George Morgan, whose 1949 hit "Candy Kisses" sold a million copies and was an early crossover hit. Though her roots are firmly planted in country soil, there's also an eclectic quality to Lorrie Morgan. "I think it's important that people who listen to country music today hear what country music was yesterday," she says. "At the same time I grew up listening to Tammy Wynette, Jeannie Seely, Patsy Cline, and Loretta Lynn, I was also influenced by the Eagles, Journey, Dionne Warwick, and Karen Carpenter."

Watch Me is the culmination of those influences. The country side is held fast by "Someone To Call Me Darlin'," "What Part Of No (Don't You Understand)," and "If I Give My Heart (To Someone Else)." The pop cut in shows the CD's opener, "Half Enough," which showcases silky smooth harmonies and excellent instrumentation, again in her remake of Bonnie Tyler's "It's A Heartache," and in "Our House To Yours," which is an ode to childhood friendship.

"These are all songs which are part of my personality. There is a very soft side to me, as well as a very determined side. There's a lot of different sides to me," she says. "That's why I don't like to do just one type of song. We (Richard Landis and I) went through literally thousands of songs during the selection process for this album. You know, when anything is as popular as country music is right now, there are no limitations. A lot of diversity is being accepted now because country music is so 'happening.' People love it. They respect it—and as long as it's not abused there are no limitations."

Lorrie Morgan involves herself with every aspect of her artistry including preliminary tracks and instrumentation. "I love to be in the studio and be a part of it all. Richard is a fantastic producer, and he values my input as well. I enjoy every aspect of it."

Another thing she enjoys is her fans. When asked to describe a typical Lorrie Morgan fan she answers laughingly. "You don't want this on tape. Seriously, I'd have to say very devoted, very interested, and they all want to be very personal with me, and that's something I really love. I'm not just an object, and I think most of my fans are very in tune with the fact that I'm a mother and a wife and a career person. Most are very understanding."

Are there any other goals for Lorrie Morgan? You bet! "I'd like to be in motion pictures. I'd like to be able to take some time off from the road when I need it. Hopefully in the next five years I'll be retired from the continuous touring, setting aside a couple of months out of the year for major city tours. I look for much of the pressure to be alleviated in the next five years."
By Cory Cheshire

HIGH DEBUTS
1. GARTH BROOKS—“Somewhere Other Than The Night”—(Liberty)—#33
2. DIAMOND RIO—“In A Week Or Two”—(Arista)—#49
3. ROBERT ELLIS ORRALL—“Boom! It Was Over”—(RCA)—#50

MOST ACTIVE
1. DOUG STONE—“Too Busy Being In Love”—(Epic)—#36
2. TRISHA YEARWOOD—“Walkaway Joe”—(MCA)—#30
3. GIBSON MILLER BAND—“Big Heart”—(Epic)—#47

POWERFUL ON THE PLAYLIST—The double-digit leader this week on the Top 100 Country chart is Doug Stone. After debuting last week at #49, “Too Busy Being In Love” romances 13 slots to #36.

Leading Stone by six points is Trisha Yearwood, who edges into the top 30, up 10 from last week with “Walkaway Joe.” At #40 last week, “Walkaway Joe” was the highest debuting single.

And a newcomer joins the “Most Active” ranks with a powerful upstart called “Big Heart.” Advertising themselves as country with an edge, the Gibson Miller Band jumps eight positions to #47, making them the fastest-moving debut act this week.

LOOKING AHEAD
(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. THANKS FOR THE RIDE—Boy Howdy (Curb)
2. HOUSE HUNTING—Matthews, Wright & King (Columbia)
3. NO WAY JOSE—Ray Kennedy (Atlantic)
4. CALL HOME—Mike Reid (Columbia)
5. THAT’S ANOTHER STORY—Karen Brooks & Randy Sharp (Mercury)

CMT Top Ten Video Countdown
1. Lorrie Morgan — Watch Me (BNA)
2. Billy Dean — If There Hadn’t Been You (Liberty)
3. Alabama — I’m In A Hurry (And Don’t Know Why) (RCA)
4. Radney Foster — Just Call Me Lonesome (Arista)
5. Mark Collie — Even The Man In The Moon Is Cryin’ (MCA)
6. Tanya Tucker — Two Sparrows In A Hurricane (Liberty)
7. George Strait — I Cross My Heart (MCA)
8. Pam Tillis — Shake The Sugar Tree (Arista)
9. Brooks & Dunn — Lost And Found (Arista)
10. Alan Jackson — She’s Got The Rhythm (And I Got The Blues) (Arista)

— compliments of CMT video countdown, week ending November 11, 1992

INDIE CHART FRONT—Eddie Bond’s “Raunchy” is stealing up the Top 100 Country chart, taking this week’s lead as the highest independent single. Restlessly waiting at #54, “Raunchy” is the follow-up single to Bond’s last American Image single entitled “Your Good Love Won’t Go Bad On Me,” which peaked at #60 in September.

Killer recording artist Frank Cannon and Playback’s Becky Egan both score five-point jumps, leading a pack of other independent followers waiting with bullets below. Cannon’s “This Ole Feeling” sits at #60, and Egan’s “Hot Little Number” sizzles at #61.

INDIE ALBUM PICK
■ JUDY FIELDS (Dreamwest)
Producer: Larry Cumings
Album: Eyes Of Love

No fancy licks or razzmatazz, just plain old great vocals spiced up with some subtle bluegrass. Smooth and sometimes whispery, Judy Fields delivers a no-thrills product wrapped in harmony vocals by Vince Gill, and instrumental back-up by the likes of Mark O’Connor and Jerry Douglas. This project has, unfortunately, been on the shelf since 1989 but can now be appreciated for what it is—a fearless independent project. After a short stint on MCA and a run on other independent releases, Fields is strutting her stuff on Dreamwest. By far the best single is her current cut entitled, “If Got This Train To Ride,” followed closely by “One Too Many Times” and “So Hard On Me.”

IN THE STUDIO—
Singer/songwriter Blake St. John has been working on a debut album with producer Larry Butler (Kenny Rogers, Johnny Cash) in Nashville. Also working on the album are engineer Billy Sherrill, drummer Nigel Olsson, keyboardist Bobby Ogden, bassist Bob Wray, and guitarists Brent Rowan (electric) and Pete Wade (acoustic). Pictured at Nashville’s Eleven Eleven studios are back row, (l-r): Rowan and Olsson, Frontrow: Butler and St. John.

TOP 5 SINGLES—10 YEARS AGO
1. CHARLEY PRIDE: “You’re So Good When You’re Bad” (RCA)
2. RICKY SKAGGS: “Heartbroke” (Epic)
3. T.G. SHEPPARD: “War Is Hell” (Warner/Curb)
4. JUICE NEWTON: “Break It To Me Gently” (Capitol)
5. ALABAMA: “Close Enough To Perfect” (RCA)

TOP 5 SINGLES—20 YEARS AGO
1. TAMMY WYNETTE: “My Man” (Epic)
2. MERLE HAGGARD: “It’s Not Love (But It’s Not Bad)” (Capitol)
3. DONNA FARGO: “Funny Face” (Dot)
4. BILL ANDERSON: “Don’t She Look Good” (Decca)
5. HANK WILLIAMS, JR: “Pride’s Not Hard To Swallow” (MGM)

TOP 5 SINGLES—30 YEARS AGO
1. BILL ANDERSON: “Mama Sang A Song” (Decca)
2. HANK SNOW: “I’ve Been Everywhere” (RCA Victor)
3. JIM REEVES: “I’m Gonna Change Everything” (RCA Victor)
4. GEORGE JONES: “A Girl I Used To Know” (United Artists)
5. WEBB PIERCE: “Cow Town” (Decca)
JALECO USA will be moving from its present Northbrook, IL facilities to its new digs in suburban Wheeling, in December. Coinbiz vet Joe Gilbert, formerly of Top Distg. in Rochester and prior to that, Williams in Chicago, recently joined the firm as sales manager—so he’ll be involved not only with this move but with the relocation of his family to the Chicago area right after the first of the year. We’d like to welcome him back to the Windy City, by the way! As you know, Jaleco recently introduced its Arm Champs II game which, Joe tells us, is “bringing in the earnings we expected!” The growing interest in arm wrestling doesn’t hurt either, does it? This is an “inter-active player game” not a “fighter game”...and it has been ranking among the “top ten” in most of the arcades that house it; according to Joe, besides which, street ops are buying it for truck stops and sports bars. As evidence of the staying power it promises, the predecessor model (which was never released in this country) continues to do big business in Europe and Japan. Arm Champs II is priced at 50 cents play and offers an optional ticket dispenser.

The legalization of video lottery machines in the state of Illinois has not come to pass as yet; however, the door remains open and ICMOA (the Illinois state ops assn.) hasn’t let up on its efforts for one second. There are a number of new faces in the legislature who must be educated as to the why’s and wherefore’s, which means a lot of extra work and a new study that is currently in progress to get the message across. Hopes remain high.

It’s always nice to chat with Irv Spinak out at Mondial in Jersey where Premier’s new Cue Ball Wizard pin is doing “super...fantastic”...business! Irv ran out of superlatives, but I’m sure you’re getting the message! Volume deliveries are forthcoming and “we can’t wait for them!” Also moving at Mondial is Konami’s Lethal Enforcers. Irv re-emphasized that pins “continue to be a solid investment” for ops and an equally solid equipment category at Mondial. Needless to say, they are most anxious to receive Data East’s new Star Wars! As for music equipment, NSM’s Performer Classic juke has winner written all over it, is scheduled for arrival within the next few weeks and Irv added that ops will be most pleased with the price tag!

CASH BOX GOES GOLD with 50th Anniversary Issue

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  - Vinyl 78s to CDs and Beyond
- Interviews
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Sega’s Virtua Racing

CHICAGO—This piece was a sensation at the recently held AMOA convention in Nashville. Virtua Racing from Sega utilizes the factory’s newly developed CG Board System, which reproduces an ultra-authentic atmosphere. The fantastic power of this Board allows the true simulation of real speed as you race on your choice of three different tracks. And then you have the Virtua Buttons which change your viewing perspective from behind the car to that of the Driver.

You want realism—this piece delivers to the extent of sweaty palms and beating heart, from the moment you slide into the cockpit. The pit crew waves you onto the race track; you adjust yourself comfortably into the seat as you come up on turn one, and the G-Force Simulation System pulls you over to the left side of the cockpit as you hook your race car into the turn, feeling the force of the tires pulling at your steering wheel.

Virtua Racing is equipped with a wide-vision monitor to visually display all of the exciting race scenes. Controls (in addition to the aforementioned) include steering wheel with butterfly shifter, forward and backward seat controls, accelerator and brake pedals, and start button. The game can accommodate as many as eight players, in total, via the linking capabilities.

This outstanding piece offers an incredible play experience. It is available in Deluxe Simulation and Twin Configuration cabinets.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA), 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

Sega’s Golden Axe (The Revenge Of Death-Adder)

CHICAGO—Here we have a magical fantasy involving some very tough, evil forces who are intent on taking control of the world only this time around they are faced with four powerful new warriors who will do everything possible to save the populace and restore peace.

The warriors are Sternblade, who can defeat the enemy with his sword; Dora, a female Centaur tribe fighter who uses her kicking technique in combat; Goah, the giant tribe warrior who does battle with Gilius on his back; and Little Trix who uses his three-pronged fork weapon and swift movements to destroy the enemy.

Sega’s Golden Axe (The Revenge Of Death-Adder) is an upright, 25" horizontal monitor game for one to four players which employs both the buy-in and continuous play features. Controls include start button, joystick, attack button, jump button and magic button.

The utilization of the Sega System 32 provides the utmost in realism throughout play. Dynamic game action, such as jump kicking, running, riding monsters and stone slinging add to the excitement of each stage and the various highlight scenes.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA), 2149 Paragon Drive, San Jose, CA 95161-0550.

Jaleco’s Arm Champs II

CHICAGO—Nine levels of play...nine opponents to beat...nine chances to earn...and watch out for “Specks” who is the major champ for you to confront.

Jaleco’s Arm Champs II presents all of the thrills and challenges of arm wrestling portrayed on a 25" screen and encased in a cabinet that is comparable in size to a pinball machine.

The arm on this machine is electric motor-driven. As the player, you choose your character among the likes of Specks, Shiba Goro, Geililath, The Rock, Duke, Turk, Atlas, Chang and Trixie and proceed to do your thing. You get two matches for 50 cents. If you win both, you qualify for the “test of strength” bonus round.

Excitement and challenge abound throughout play. Arm Champs II offers an optional ticket dispenser.

Further information may be obtained through factory distributors or by contacting Jaleco USA direct at 310 Era Drive, Northbrook, IL 60062.
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