COVER STORY

Lorrie Morgan: Watch Her!

A BNA ENTERTAINMENT CORNERSTONE, Lorrie Morgan’s new album, Watch Me has lots of people doing just that. Barely on the charts five weeks, the album jumped from #58 to #40 on this week’s Cash Box Top 75 Country Albums, making it the most active album on the chart—appropriately, the album to watch. “Watch Me,” the single, is holding steady this week at #40 on the Top 100 Country Singles chart.

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 top-selling female vocalists. 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 here to stay and destined for greatness.

Hot looks, a great voice, and good genes have all contributed to Morgan’s success. As the daughter of longtime Opry star George Morgan, whose 1949 hit “Candy Kisses” sold more than a million copies and was an early crossover hit, Morgan’s potential was practically inherited, if not genetic. While her roots are undoubtedly planted firmly in country soil, Lorrie Morgan realizes the currency of country music.

“I think it’s important that people who listen to country music today hear what it was yesterday,” she says. “At the same time I grew up listening to Tammy Wynette, Joanie Seely, Patsy Cline, and Loretta Lynn, I was also influenced by the Eagles, Journe, Dionne Warwick, and Karen Carpenter.”

Watch Me is the culmination of those influences. With excellent production by producer Richard Landis, Morgan’s new album is sure to be a fan pleaser with much longevity. Lorrie said “Watch Me,” and we are.
**RIAA Aids In 23 Raids**

*By M.R. Martinez*

**THE RECORDING INDUSTRY ASSN. OF AMERICA** continued its fight to quell an incessant piracy and bootleg problem over the last six weeks, having participated in 23 police actions which led to the confiscation of more than 93,000 alleged counterfeit cassettes. The confiscations, involving the Federal Bureau of Investigation, U.S. Customs and several local police departments, represented more than $500,000 in alleged counterfeit tape sales. The raids took place all over the United States—from Maryland and Pennsylvania to Idaho and California.

Additionally, previously arrested counterfeiters have been convicted, fined and sentenced to terms in jail or prison. In civil actions, Atlantic Recording Corp., MCA Records, Inc., BMG Music, Elektra Entertainment, WBR/Sire Ventures, Inc., Sony Music Entertainment, Inc. and Warner Bros. Records, Inc. were all awarded cash in a suit in a Southeastern federal court.

On Sept. 26 in Kansas City, Missouri, the RIAA anti-piracy unit aided FBI agents in a raid that confiscated 22,000 alleged counterfeit tapes, mostly from two vendors at the city’s 63rd St. Drive In. The rest were seized from seven street vendors at the City Market. The tapes would have represented a loss of more than $200,000 to the industry. One of the largest confiscations came two weeks later, when the RIAA helped U.S. Customs agents grab 41,537 alleged counterfeit tapes from an alleged illegal manufacturing facility, a vehicle and storage unit in Port Allen and Baton Rouge. Munir Shehadeh was arrested and indicted on federal charges for copyright and trademark infringement violations, in addition to trafficking in counterfeit labels.

During a raid where more than $218,000 in bootleg CDs were grabbed, the RIAA aided Glendale police after a lengthy investigation of a one-man international bootleg CD distribution operation. More than 8,700 alleged bootleg CDs, fake IDs and handguns were grabbed and Ali Mghadam, on probation on a former drug dealing conviction, was arrested.

There were other raids throughout California and others in Illinois, Ohio, Michigan, Texas, North Carolina, Maryland, Idaho, New Jersey, Pennsylvania and Virginia.

In the court room, Steve Rudas has been sentenced to two years in a California prison, given a $100,000 fine, a $10,000 assessment to be paid to the Victims Relief fund and five years probation for charges brought against him April in a case involving 101,311 counterfeit cassettes, one of the largest caches confiscated from one individual, according to RIAA. On October 29, jurors in the U.S. District court, Southeastern district, awarded eight record companies $40,000 each (a total of $760,000). The court ordered defendant Charles Howell to pay the awards in the civil action which was a follow up to a criminal investigation against Howell. The suit against him was filed by the RIAA.

**NEWS FROM JAPAN**

**THE COPYRIGHT SYMPOSIUM OF ASIA** was held in Tokyo November 9 - 11 as a memorial event of the 50th anniversary of the foundation of the Record Industries Association of Japan, (RIAJ). Delegations from Asia, China, Honk Kong, India, Indonesia, Korea, Malaysia, Thai and Taiwan were present. A keynote speech, “A Survey of Recording Industries in the 21st Century” was delivered by a RIAJ representative and stated in part: “The world is now penetrating into a new era called ‘globalization’ with the passing of the so-called ‘Cold War’. In the new era a communication by music, the common language of the world, is so effective, we think, to achieve mutual understanding among the people of the world, overcoming walls with the difference both of races and cultures. For this purpose, a healthy development of the music industries and the establishment of the copyright system in every country of the world is very urgent. However, a spreading of the copyright system in Asia is falling behind Europe and America. So, RIAJ will carry out efforts to help countries in Asia to establish and expand the copyright system as soon as possible.”

**THE TOTAL REVENUES OF JVC** (Victor Electric of Japan) in the 104th fiscal term (April 1992 to September) were $2.112 million, down 20% from the comparable term of ‘91. The current income has fallen into a deficit of $113 million.

**LOCAL 45s TOP 10**

| 1 | JUNRENDA (Toshiba EMIL) | Gou Nagabuchi |
| 2 | SEKALJU NO DAREYORIKITTO (King) | Mibo Nakayama & Wands |
| 3 | XMAS CAROL NO KORONIWA (Fun House) | Junichi Inagaki |
| 4 | HARETARA IINE (Epic Sony) | Dreams Come True |
| 5 | 2 ZERO (BMG ROOMS)...B’z |
| 6 | KESSENWA KNYOUI/TAIYOU GA MITERU (Epic Sony)...Dreaws Come True |
| 7 | 5 DA. KA. RA. (Toshiba EMIL) | Maki Daikoku |
| 8 | KITAKAZE KIMINI TODOKIMASU YOUNI (Warner Music Japan)...Takayuki Makihara |
| 9 | 4 MADE IN HEAVEN (BMG Victor)...Toshi |
| 10 | YAKUSOKU NO HASHI (Epic Sony)...Motoharu Sano |

**LOCAL CDs TOP 10**

| 1 | RUN (BMG Rooms)...B’z |
| 2 | QUIET LIFE (MMG)...Mariya Takeuchi |
| 3 | EROTICA (Warner Music Japan)...Madonna |
| 4 | KEEP THE FACE (Nippon Phonogram)...Bon Jovi |
| 5 | YONI MANTOU NO HANAFU SAKUNARI (Victor)...Southern All Stars |
| 6 | 1992 LIVE IN YOKOHAMA STADIUM (Fun House)...Mariko Nagai |
| 7 | 6 HOLD ME (Polydor)...Zard |
| 8 | EAST ASIA (Pony Canyon)...Miyuki Nakajima |
| 9 | FACE TO FACE - LIVE RECORDING AT LIVE HOUSE (Warner Music Japan)...Stardust Review |
| 10 | NATSU NO OWARINI - ACOUSTIC VERSION (Rock It)...T-Bolan |
ALBUMS

**ROXETTE:** Tourism (EMI 7 99929 2)
According to the group themselves, it's not a live album or a studio album. Well, it's both. There are 10 new tracks out of the 16 cuts on the CD, including the current single, "How Do You Do?" which is on it's way up the chart. New studio tracks interspersed with live versions of some of the band's new interpretations, and surprise guest artists solidifying Roxette as a unique and influential force in pop music.

**THOMAS DOLBY:** Astronauts & Heretics (Giant 9 24478-2)
Re-entering the spotlight after taking a few years off to work on other projects, Dolby's latest, personal effort is an eclectic and progressively varied work. First single and UK hit, "I Love You Goodbye" is a counter-flavored track, while maintaining his signature keyboard style. The other eight tracks are comprised of earthy drum and a full cycle of grooves, moods, various instruments, and surprise guest artists solidifying Dolby as a unique and influential force in pop music.

POP SINGLES LOOKING AHEAD

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<thead>
<tr>
<th>NUMBER</th>
<th>SONG</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1.</td>
<td>In the Still of the Night</td>
<td>Motown</td>
</tr>
<tr>
<td>2.</td>
<td>Give It Up, Turn It Loose</td>
<td>EastWest</td>
</tr>
<tr>
<td>3.</td>
<td>This Could Be the One</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4.</td>
<td>B.I.N.G.O.</td>
<td>Aria</td>
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<tr>
<td>5.</td>
<td>I Want You Bad</td>
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<td>7.</td>
<td>Carzy Love</td>
<td>MCA</td>
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<td>8.</td>
<td>Behind the Sun</td>
<td>Epic</td>
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<td>9.</td>
<td>Cruel Little Band</td>
<td>RCA</td>
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<tr>
<td>10.</td>
<td>Stones in the Road</td>
<td>Virgin</td>
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<tr>
<td>12.</td>
<td>Miles Away</td>
<td>Epic</td>
</tr>
<tr>
<td>13.</td>
<td>Blow Me Down</td>
<td>Virgin</td>
</tr>
</tbody>
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INITIALLY, THIS ALBUM COULD SELL BIG NUMBERS ON THE STRENGTH OF Whitney Houston's vocal performances alone. But there is much more to this album than just six new tunes by Whiteney Houston. Album producer Clive Davis, hits are by Dolly Parton, Steve Winwood, Rod Stewart, Boz Scaggs, and West End. The album features TWO new singles from the smash hit "I Will Survive." This album has been called the "album of the year."
What exactly are the B-52's doing in this picture? You don't want to know.

IT'S GREAT TO BE AN AMERICAN: Is there a name for this: When you're listening to a song that you know but whose words you're not sure you remember but as you listen you remember each lyric a word at a time so that you kind of get the sensation that you're making it all up as you go along?

If there isn't there should be.

Randy Newman played his first New York concert in ages at Town Hall last week and, as he put it himself—recalling his many sold-out appearances at the twice-as-large Avery Fisher Hall—

"You can't stay away for 10 years without a motorcycle accident or something."

Town Hall wasn't quite full, but it was full of the faithful; those whose minds were quietly feeding them the words to "Louisiana, 1927," "Davy the Fat Boy," "I Think It's Going to Rain Today," "Sail Away," "It's Lonely at the Top," "God's Song," "Burn On," "Political Science," "You Can Leave Your Hat On," "Short People," and the others a word at a time.

It's been four years since Newman last made an album of songs, but he wasn't inactive. For one, he's been following in his famous uncles' (Alfred and Lionel Newman) footsteps and scoring films. (After doing his "I Love to See You Smile," an Academy Award-nominee from Parenthood, he said that he debated whether or not to sell it for a toothpaste commercial for "15 seconds. It's easy for Neil Young, who still performs in front of 80,000 people in Milan, not to sell songs to toothpaste companies.")

For two, he's been working on a project which, judging by the several long bits of it he performed, should be terrific. A New- manesque retelling of the Faust legend, featuring Newman as the Devil, Don Henley as Faust, James Taylor as God, Linda Ronstadt as Marguerite, as well as roles for Bonnie Raitt and Elton John. It'll be out as an album next year, he said, and it raised a question in my mind that used to occur to me when I first started seeing Newman 20 years ago: Why doesn't he write a full-blown musical? (I think I can answer that: An album, even one that initially gets poor critical or popular response, is still there; an unsuccessful musical, after years of work and millions of dollars, can die in one night). What we heard of the Faust album was sharp and funny.

Newman sounded like Newman: Singing his wry, weird songs in that dry, raspy songwriter's voice of his, playing the piano with that charming, simplistic ragtime style of his, enunciating the words so that all the often-ironic meaning comes through (I wonder how many other songwriters could get away with a concert that featured the word "nigger" in three separate songs?). No muss, no fuss, just about 30 songs or so in two delightful hours.

I wonder if a guy like Randy Newman would even get signed to a major label these days. It sure was nice to spend an evening in his company again—I love to see a performer who loves to see me smile.

During their recent tour, members of Jethro Tull paid a visit to the Hard Rock Cafe in Los Angeles where they played a rare acoustic set that was also broadcast live over KLOS. Pictured (l-r): Dave Pegg, Ian Anderson and Martin Barre.

INDUCTED: Ozzy Osbourne and the original lineup of the legendary group Black Sabbath were immortalized in cement by adding their handprints and autographs to the Hollywood Rock Walk on Nov. 18, following Ozzy's last solo tour performances ever at the Pacific Amphitheater Nov. 14 and 15 which featured his former group as special guests.

Fans waited in front of the Guitar Center on Sunset Blvd. for hours to see Tony Iommi, Terry "Geezer" Butler, and Bill Ward join Osbourne in the dual induction ceremony celebrating not only the band's significant contribution to the evolution of early heavy metal but Ozzy's solo career as well. The selection of Ozzy Osbourne and Black Sabbath is consistent with the Rock Walk's tradition of honoring noteworthy contributions from virtually all facets of the music industry, and marks the induction of two of the earliest and heaviest champions of Rock music. Exciting? Well, okay... so I'm havin' a slow week.

MUSIC AND ART: After over 30 years in the music industry, in-store music marketing mogul Macey Lipman, who is credited with being a key player behind such acts as Paul McCartney, En Vogue, Cher, and Lionel Richie, stepped into the limelight himself by presenting a retrospective of his original oil paintings at a posh Beverly Hills art gallery exhibition earlier this month, which featured 30 paintings spanning his 35 years as a self-proclaimed "closet painter."

Lipman's range of work as a self-taught painter was represented in his renderings of landscapes, demolished buildings, vintage barbershops, and reflections in windows. Not interested in selling any of his impressive work, Lipman said the four-day showing was "...simply to let my friends in the music business know how I spend my leisure moments." Macey Lipman Marketing currently handles among others; Prince, Asia, Warrant, Travis Tritt, and the Beatles catalog, for whom he formulates concepts to increase buyer awareness at the retail level.

COLLECTIONS AVAILABLE: For those who were around at the time, and for those of us who weren't, the folks at Rhino Records have released a deluxe four-CD boxed set of remastered music from the Monterey International Pop Festival entitled June 16*17*18*1967. The comprehensive collection includes over four hours of history making music plus a book filled with rare and never before published photos from the event that became the proclamation of the Flower Power Generation.

Also recently released on Phil Spector Records after the success of Phil Spector Back To Mono (1955-1969) are a "Best Of..." series featuring three of the acts central to Spector's Wall Of Sound: The Ronettes, The Crystals, and Darlene Love. Each CD contains Top 40 hits as well as songs previously unreleased in the U.S. Please dig them. Peace, Love and C-Ya... Next week...
Barton's Startin' Over

By John Carmen

David Alex-Barton

"YOU KNOW, IN ALL THE TIME I was working in Boston, I never once thought, 'Hey I oughta get a record deal.' That's how isolated you get."

So says singer-songwriter and indie casualty David Alex-Barton of his eight-plus years with one of Boston's most popular bands, The Outlets. As a bar-band, the Outlets never failed to pack houses in that little city, but go 20 miles away, and...

"Nothing, man, nothing," Barton is speaking to me from his new home in West Hollywood. Now a Third Stone Records songwriter, Barton looks back at his "roots" and laughs. "We'd go play Pittsburgh, or somewhere and we never could draw more than 20 people. It was pathetic. The Outlets made one indie lp for Enigma in 1986 that did zilch. "Typical story. We thought we'd hit the big time, slowed all our songs down, got serious, lamed-out," laments Barton.

The album Whole Wide World sold about 5,000 units prompting Enigma to sever its relationship with the group. "Of course we went in and did a follow-up that was raw and alive and US, but they wanted nothing to do with us," says Barton. "And our first two indie singles, 'Knocks Me Down' and 'Best Friends' totally ripped. If we'd only stayed with that, but..."

Leaving the Outlets behind ("The drummer actually said to me at our farewell show in Boston, 'Hey man, get us signed, and we'll move to L.A. with you.' He was serious") Barton packed up and headed west. "I can't believe the difference in the attitude out here," exclaims the songwriter. "Back in Boston it was, 'We're stars, we can pack the Rat or Bunnatty's, let's get free beer, yah.' Filling the clubs was the big goal. Here, it's so real, like the songs you've heard in movies your whole life are made here, real money, real publishing, I had to get out."

Barton is currently working with other writers trying to place songs in movies, and oddly enough, given his Outlets' background as a punk-popper, trying to sell a few R&B numbers along the way. "Stacy Earl heard one of our demos and loved it," says Barton. "She may cover one of the songs I co-wrote. It's not the kind of thing I'd sing, but a real album credit would be cool!"

Barton has been collaborating with Wire Train's Jeff Trott on new tunes as well, and Daniel Silverman of the Virgin band, the Origin, too. "I've been part of this songwriters workshop at ASCAP, and things are happening," says Barton. "It almost makes all of the craziness of L.A. worth it." For now, Barton is trying to start a new band, and endure his day gig—accounting at Capitol Records. "Other people's money, man." Hopefully not for too much longer.

GEORGIA DOME, ATLANTA, GA.—Country-rock superstars Alabama were joined by fellow artists Joe Diffie, Lorrie Morgan and Ricky Van Shelton to honor NASCAR's winning driver in front of 55,000 fans by hosting a salute to Richard Petty on the night before his last race. The three hour tribute was also broadcast live on TNN.

Richard Petty entered the giant-domed football stadium in his #43 stock car much to the delight of the crowd, and joined his wife Lynda and son Kyle in a special box seat to kick back and enjoy the evening of boot-stompin' country music.

After a long but pleasant opening set from Joe Diffie, which featured a duet with this week's cover artist, Lorrie Morgan, Ricky Van Shelton took to the stage for a brief set making way for the evening's headliners, Alabama.

As the audience reveled in the light of country's biggest selling and most celebrated band, the pride of Fort Payne danced enthusiastically through several of the songs on their most recent American Pride album, including the title track, during which a huge American flag was presented as a backdrop to an overwhelming crowd response.

Other songs early in the 75 minute set included "Take A Little Trip," "She & I," "Fiddle In The Band," and "Here We Are"

Frontman Randy Owen along with bandmembers Teddy Gentry, Jeff Cook and drummer Mark Herndon kept the spirits high as they led the set into the current number one smash hit, "I'm In A Hurry (And Don't Know Why)," which has risen quickly to the top of the country charts in just several short weeks.

The boys weren't about to ignore hits like "Once Upon A Lifetime," "Song Of The South," "Dixieland Delight," or their first number one record from 1980, "Tennessee River."

Rounding out the evening were "Can't You See" and "Mountain Music" after which the band welcomed Petty and his family onto the stage, along with a few rival drivers who came to show respect to the retiring legend, after which Alabama closed the show with a rousing rendition of "The Fan."

The mastery with which Alabama captivated and enthralled this massive crowd is the cumulative result of over a decade of hit records, countless concerts and over 50 million albums sold worldwide, and is further proof they will be a powerful and dominating force in country music for many years to come.
MCABE'S, SANTA MONICA, CA—There's absolutely no truth to the rumor that Irish singer-songwriter Van Morrison and Texas blues rocker Janis Joplin ever had an affair. (In fact, even the rumor itself is apocryphal.) But had the two performers actually produced a love child, she would have grown up to sound like Warner Bros. artist Maura O'Connell.

The same tortured national soul that's given us Van Morrison has helped shape the mystically Irish outlook of singer O'Connell. But there's also a lot of the leprechaun in Maura, whose perpetual heartache is tempered by the gifts of light-hearted storytelling and a pixie-like sense of humor.

On stage, especially during uptempo numbers, Ms. O'Connell moves like a woman with more energy than she knows what to do with. And while her voice never reaches the frantic intensity of Janis Joplin's, Maura's innate vocal drive and body locomotion remind you of the hypnotic strength of the late blues singer from Port Arthur.

In a business where most vocalists sing their own material, play their own instruments and never stray far from their tightly-defined musical territory, Maura O'Connell is the brilliant exception. By not writing, she's free to select whatever song moves her without her ego getting in the way. Free of guitar straps or keyboard benches, she's able to pour all her energies into her vocal delivery. And with no singular musical turf to defend, she's free to make any great song her own.

Touring with two acoustic sidemen (Rick McClure and Zane Baxter) who play their instruments with a wickedly hard edge, Maura O'Connell has put together a live show that befits a recording artist whose Warners debut received a Grammy nomination. From that album, her McCabe's set incorporated four of its highlights, including the Paul Brady title song "Helpless Heart" and Nanci Griffith's American farm epic "Trouble In The Fields."

But just as welcomed by the sold-out audience were songs from her just-released third Warners album Blue Is The Colour Of Hope. They ranged from the sadly philosophical Mary-Chapin Carpenter song "It Don't Bring You" and the achingly lonely "The Blue Train" to the spiritedly energetic "Still Hurts Sometimes" and the anti-co-dependent anthem "I Would Be Stronger Than That."

Maura also reached all the way back to her first solo album (on Rounder) and the legacy of Edith Piaf for a version of "If You Love Me" that out-emo'tes Kay Starr's hit version. If Maura's current album fails to bring her the wider audience she deserves, perhaps an entire album of classic pop ballads would do the trick. Sinead O'Connor's latest collection of same sounds like she's been listening to O'Connell's readings of "If You Love Me" and "You'll Never Know."

Maura O'Connell is already a singer's singer. And if there's any justice in the pop world, she'll soon be a hit-maker's hit-maker.

THE UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—Wide hailed as a guitar god, Joe Satriani (Relativity Records) showed a pumped-up crowd the full emotional range and attention to melody and phrase which sets the songwriter's rock instrumentals to several planes above cliched hard-rock riffing. Satriani and his three-member backing band produced pedal-to-the-metal, straight-ahead rockers, multi-layered epics and ethereal ballads with equal intensity and attention to detail.

The thundering rhythms provided by brothers Matt and Gregg Bissonette (on bass and drums, respectively) laid a steadily pulsing foundation for Satriani's searing fretwork on some of the harder-edged tunes, while Phil Ashley's keyboards rounded out the full textured arrangements. Ashley's gentle chording also added lift to subtler tunes like "Flying In A Blue Dream," on which Satriani's wailing guitar really seemed to cut through the clouds and soar.

Satriani's great strength as a songwriter was displayed most prominently on his gentler songs. "Tears In The Rain," from his latest album, The Extremist, an evocative acoustic piece, was followed by the warm, brassy strum of "I Believe," which featured Satriani's understated vocal—a perfect fit for the song's quiet inspirational message. Very often, Satriani's guitar work took on the emotional quality of a great vocal itself—most notably on the ballads "Always With Me, Always With You," and the evening's most beautiful number, "Cryin'," which may be the ultimate rock 'n' roll lullaby.

Satriani, whose influences range from Jimi Hendrix to John Lee Hooker and beyond, is also a master at creating musical drama through stylistic contrast. The best example of this surfaced during "Circles," which began with quietly dark, jazzy chording, only to explode into a raging tide of visceral hard rock, and then return, effortlessly. "War" also used a range of styles to deliver its epic punch. While the steady rat-a-tat marching drum, and low rumbling bass and keyboard sounds melded for a blistering assault, the contrasting high wall of the guitar rose like a lone voice above the melee.

Satriani's well-paced set also benefited from interesting, but never overbearing pulses of light and space effects. The most prominent feature of the stage set was a pair of billboard-like video screens, displaying still-picture images of guitars, sunsets and space photography of the Earth. Most effective was a sequence of pictures of classic car parts—tail fins, grills and headlights which gave a visual counterpart to the musical excitement on stage. Throughout the set, Satriani and company maintained the potential energy of a revving engine, ready to take the audience either speeding down a highway, or cruising the coast—with equal rewards in store.
Atco/EastWest recording artists En Vogue recently struck a double platinum lode with their sophomore album Funky Divas. The quartet of talented and comely singers received the platinum honors during ceremonies held at the Universal Amphitheatre, where they were performing as part of their headline tour with Arrested Development. 

**TOP 75 R&B ALBUMS**

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>OOOOH ON THE TLC TIP</td>
<td>TLC</td>
<td>LaFace/Arista</td>
<td>1</td>
<td>33</td>
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<td>FUNKY DIVAS (EastWest/Aco 7912-3)</td>
<td>En Vogue</td>
<td>Epic</td>
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<td>BOOMERANG (Original Movie Picture Soundtrack)</td>
<td>(LaFace/Arista 2600)</td>
<td>Arista</td>
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<td>BOBBY (MCA 1014-17)</td>
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<td>MCA</td>
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<td>T.E.V.I.N. (Oswell/Warner Bros. 26291)</td>
<td>Tevin Campbell</td>
<td>Warner Bros.</td>
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<td>TOTALLY KROSSED OUT (RufHouse/Columbia 47871)</td>
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<td>(Perspective/Am 10014)</td>
<td>Various Artists</td>
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<td>WHAT'S THE 411 (Uptown)</td>
<td>Mary J. Blige</td>
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<td>DANGEROUS (Epic 45400)</td>
<td>Michael Jackson</td>
<td>Epic</td>
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<td>TIME FOR LOVE</td>
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<td>Soul II Soul</td>
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<td>(Atlantic 28410)</td>
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<td>STILL IN LOVE WITH YOU</td>
<td>(Pendulum 612271)</td>
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<td>THE GOODS</td>
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Lonette McKee recently showcased work from her debut album, Natural Love on Spike Lee's 40 Acres and a Mule Musicworks, during a session at B. Smith's Rooftop Cafe in New York. Presented at the event are Hit: Milton Allen, Prescot/Allen Enterprises (which produced the album); McKee; Steve Williams, music director at CD101.9; Pat Prescott, CD101.9 air personality; and Lee.
1. LOVE SHOULD BROUGH YOU HOME (From Boompering Motion Picture Soundtrack) (LaFace 2-4030) ... Toni Braxton 12 5
2. WHAT ABOUT YOUR FRIENDS (Arista/LaFace 1-4009) .... TLC 11 10
3. KICKIN' IT (Virgin 12594) ... After Seven 3 14
4. PEOPLE EVERYDAY (Chrysalis 50397) ... Arrested Development 2 14
5. RUMP SHAKER (MCA 54388) ... Wreckx-N-Effect 11 5
6. ALONE WITH YOU (Warner Bros. 19008) ... Tevin Campbell 13 15
7. MIC CHECK (AtcoEast West 96159) ... Das EFX 7 14
8. THE GAME (Atlantic 57748) ... Chuckii Booker 25 10
9. INSIDE THAT I CRIED (A&M 0509) ... CeCe Peniston 27 9
10. I COULD USE A LITTLE LOVE RIGHT NOW (Capitol 44655) ... Bobby Brown 39 5
11. FLEX (Columbia 74373) ... Mobb Cobia 23 5
12. RIGHT NOW (Warner Bros. 19819) ... Al B. Sure 4 12
13. REAL LOVE (Uptown/MCA 90621) ... Mary J. Blige 6 17
14. MY KINDA GIRL (Atlantic 87468) ... The Rude Boys 14 18
15. HERE WE GO AGAIN (Capitol 44868) ... Portrait 16 4
16. GOOD ENOUGH (MCA 54517) ... Bobby Brown 18
17. UPTOWN ANTHEM (Tommy Boy 519) ... Naughty By Nature 21 17
18. I'D DIE WITHOUT YOU (Geo Street 24034) ... P.M. Dawn 18 9
19. YOU KNOW WHAT I LIKE (Warner Bros. 18901) ... El DeBarge 19 26
20. I'M STILL WAITING (Uptown 54451) ... Jodeci 20 16
21. HUMPIN' AROUND (MCA 34342) ... Bobby Brown 21 15
22. BABY I'M FOR REAL (Virgin 12594) ... After Seven 7 22
23. SWEET NOVEMBER (Atlantic 87445) ... Troop 5 13
24. I GOT A THANG 4 YA (Perspective 0009) ... Lo-Key 10 9
25. SHE'S PLAYING HARD TO GET (Jive 42067) ... Hi-Five 10 16
26. THROUGH THE TEARS (Pendulum 6728) ... Mel's Morgan 18 16
27. SLOW DANCE (Jive 42093) ... R. Kelly & Public Announcement 9 17
28. MY NAME IS PRINCE (Paisley Park 18707) ... Prince & The NPG 37 5
29. A LITTLE MORE LOVE (Arista 2649) ... Lisa Stansfield 29 18
30. LET'S GET CLOSER (Reprise 16753) ... Michael Cooper 30 7
31. GROOVIN' IN THE MIDDLE (Charisma 12617) ... Maze & Pioneer 41 41
32. YOU ME (AtoEast West 94949) ... Men At Large 40 6
33. I'VE BEEN WATCHIN' (Columbia 74012) ... Joe Public 43 10
34. MY DESTINY (Motown 2176) ... Lionel Richie 34 14
35. FREE YOUR MIND (AtoEast West 96187) ... En Vogue 35 6
36. LOVE MAKES THE WORLD GO AROUND (Island/Gee Street 86146)Don-E 36 7
37. MUST BE REAL LOVE (TabuA&M 7701) ... Rhonda Clark 44 11
38. LOVE'S OVER (Sire 54321) ... Chante Moore 46 5
39. MONEY CAN'T BUY YOU LOVE (Perspective 0211) ... Ronald Trent 15 19
40. THE WAY LOVE GOES (Mercury 866782) ... Brian McKnight 32 23
41. MR. LOVERMAN (From Deep Cover Original Motion Picture Soundtrack) (Epic 74257) ... Shabba Ranks 31 26
42. ONE NITE STAND (Uptown 54445) ... Father M.C. 48 9
43. I WILL ALWAYS LOVE YOU (From The Bodyguard Original Motion Picture Soundtrack) (Arista 54526) ... Whitney Houston DEBUT
44. I'VE BEEN SEARCHING (NOBODY LIKE YOU) (Atlantic 8754) ... Glenn Jones 28 18
45. IF I EVER FALL IN LOVE (Gasoline 54518) ... Shai 49 5
46. SOMEONE TO HOLD (Epic 74402) ... Troy Lorenz 26 9
47. GANGSTA (MCA 54553) ... Bell Biv DeVoe DEBUT
48. CAN U HANDLE IT (East West 29810) ... Gerald Levert 42 13

49. SOMEBODY'S BEEN SLEEPIN' IN MY BED (Capitol 44656) ... Gary Busey 47 21
50. I WANT TO LOVE YOU DOWN (Epic 66494) ... Keith Sweat 55 6
51. 'TIL YOU COME BACK TO ME (Mamala 44882) ... Rachelle Ferrell 7 7
52. JAM (Epic 74303) ... Michael Jackson 50 19
53. GIVE ME YOUR HEART (LaFace 2-4026) ... Babyface feat. Toni Braxton 51 20
54. END OF THE ROAD (Motown 37451) ... Boyz II Men 52 18
55. THEY REMEMBER YOU (T.R.O.Y.) (Epic 84773) ... Pete Rock & CL Smooth 53 25
56. COMMITTED (Jive 664) ... Third World 54 15
57. AIN'T NO STOPPIN' US NOW (Live 42088) ... Jodeci 55 6
58. HELL OF A SITUATION (Motown 2181) ... Gerald Alston DEBUT
59. NO ORDINARY LOVE (Epic 74794) ... Sade 61 3
60. WHEN YOU LOVE SOMEBODY (MCA 54481) ... Patti LaBelle 65 9
61. TRIPPIN' OUT (Columbia 74379) ... Prince Markie Dee and The Soulotion 59 5
62. YOU CAN MAKE THE STORY RIGHT (Warner Bros. 18872) ... Chaka Khan 22 19
63. CONFUSED (Wheat 18721) ... Tevin Campbell DEBUT
64. RIGHT HERE (RCX 62589) ... SMV 67 5
65. I ADORE YOU (From Mo' Money Original Motion Picture Soundtrack) (Perspective 74031) ... Caron Wheeler 64 0
66. BACK TO THE HOTEL (Poly 15076) ... N'Deep 66 12
67. LIFT YOUR HEAD AND SHOUT (Bust A 71249) ... Special Generation 69 6
68. BRAINSTORMING (Motown 2170) ... M.C. Brains 66 21
69. JUMP AROUND (Tommy Boy 526) ... House of Pain 64 21
70. JUST MY LUCK (Columbia 74171) ... Aaliyah 74 23
71. GOODBYE MY LOVE (Mercury 86446) ... Brian McKnight 75 4
72. SLOW AND SEXTY (Epic 74257) ... Shabba Ranks 75 6
73. ANOTHER CHANCE (Warner Bros. 18811) ... El DeBarge 76 8
74. I'M OVER (Third Story 94946) ... Nona Gaye 78 5
75. WHO'S LOVING YOU (Motown 2182) ... The Jackson 5 62 5
76. CAN I TOUCH YOU (Capitol 44825) ... Freddie Jackson 82 2
77. IT'S NOT NOBODY LIKE YOU (Sista 1849) ... Mill Haowrd 71 11
78. IT ALL BEGINS (MCA 54520) ... Jody Watley 72 18
79. SAVING FOREVER FOR YOU (Motown 18710) ... Shance 95 2
80. WOULD I LIE TO YOU (Capitol 44809) ... Charles & Eddie 80 7
81. WORK TO DO (Mercury 856136-4) ... Vanessa Williams 73 10
82. YEAH, YEAH, YEAH (Zoo 14051) ... Voices 77 11
83. DREAM COME TRUE! (Delicious 89546) ... Brand New Heavie 81 17
84. ALL OF MY LOVE (Epic 74320) ... Kathy Sledge 83 19
85. STILL IN LOVE WITH YOU (Tabu 3190) ... Cherrelle 84 16
86. WHO WILL I CHOOSE (AtoEast West 52599) ... Chris Bender 85 18
87. QUALITY TIME (Jive 41209) ... Hi Five DEBUT
88. NO RHYME, NO REASON (Warner Bros. 18756) ... George Duke DEBUT
89. I MISSED THE BUS (Ruffhouse 74496) ... Kris Kross 33 8
90. REMINISCENCE (Uptown/MCA 54526) ... Mary J. Blige 34 12
91. THE DOO-BOB SONG (Warner Bros. 18930) ... Miles Davis 45 14
92. MAKE LOVE 2 ME (Alpha In/78001) ... Lorenzo DEBUT
93. GIVING HIM SOMETHING HE CAN FEEL (AtoEast West 98909) ... En Vogue 58 23
94. CROSSOVER (Rat 74173) ... EPMD 63 16
95. WELCOME TO THE Ghetto (Jive 42085) ... Spic'e One 79 14
96. ALL DAY, ALL NIGHT (MCA 54474) ... Stephanie Mills DEBUT
97. PICK IT UP (Luke 454) ... Home Team DEBUT
98. DID YOU PRAY TODAY (Giant/Reprise 18877) ... Lisha Taylor 88 17
99. JUN LIKE COMPTON (Profile 5372) ... DJ Quik 90 13
100. LET'S TALK ABOUT LOVE. (Solar 74359) ... 3rd Avenue 92 12
N.W.A.'s Eazy E is pictured above at Magic Mountain with a pair of youngsters who recently participated in the Athlete's and Entertainers for Kids program, which sponsors field trips and other activities for young people.

STRAINS, JUXTAPOSITION: It has to be at least a bit unnerving to accompany your child to a theme park and find that one of the celebrity hosts for the day is N.W.A.'s Eazy E. Eazy was on hand with the charity organization Athletes and Entertainers For Kids, which recently sponsored a trip to Six Flags Magic Mountain for the Graham Elementary School located in South Central Los Angeles. Students who at one time were at risk and earned consistently poor grades were given the trip as an incentive to do better in the classroom or for having improved their grades. While Eazy has been a long time supporter of the group, he is better known for his X-rated group's mostly violent, often pornographic rap tones of destruction and sex in the bedrooms of Compton and South Central Los Angeles.

While he may have been spending a day in the park, Eazy, along with N.W.A. is holding true to form with release of the video version of Eazy Duz It on the multi-platinum Priority Records album now packaged with pictures for the VCR. Of course, the video features uncensored videos depicting some of the songs on that album, live concert footage and some harrowing scenes from some of N.W.A.'s parties. This is not for the weak of heart. And if you're familiar with the group's audio work, there's no real need to describe what your eyes will tell you not to believe in the first place...And if that's not enough, keep an eye out for Temporary Insanity, the upcoming solo album by Eazy-E. Due out first is a two-song preview of the album produced by the Naughty By Nature crew.

Polydor Records rap act X-Clan was recently asked to speak on a panel sponsored by the Congressional Black Caucus brain trust on "Reaching the Hip Hop Generation" in Washington D.C. The youth symposium will be held in early January. Pictured are (l-r): The Grand Architect Tracttilleron Paradise; the Grand Verbalizer Funkin-Lesson Brother J; Congressman Donald M. Payne; Baba Professor X The Overseer.

SOUND NIBBLES: The Pharcyde is an aptly named aggregation. The group does indeed get a bit weird (but accessible) on its raps, which is in abundant evidence on their Delicious Vinyl Records album Bizarre Ride To The Pharcyde. The first single from this package is the free-style dozens of "Ya Mama." Also due out soon with his third collection is Young MC, who has teamed with Ali Rasheed of the renowned Tribe Called Quest...just released is the newest from Rappin' Granny, a 60-year-old woman who is dropping her Tandem Records album Granny's On A Mission.
**TOP 30 VIDEO RENTALS**

**CASH BOX • NOVEMBER 28, 1992**

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<td>BATMAN RETURNS (Warner Home Video)</td>
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<td>CITY OF JOY (Columbia TriStar)</td>
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**TOP 10 MUSIC VIDEOS**

**CASH BOX • NOVEMBER 28, 1992**

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<td>KISS: X-TREME CLOSE UP (PolyGram $19.95)</td>
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<td>ERIC CLAPTON: UNPLUGGED (Warner Home Video $19.98)</td>
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<td>5</td>
<td>QUEEN'S GREATEST HITS (Elektra Video $19.98)</td>
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<td>6</td>
<td>AC/DC: LIVE (A*Vision $19.98)</td>
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<td>THIS IS GARTH BROOKS (Liberty Home Video $24.98)</td>
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<td>BILLY RAY CYRUS (PolyGram Video $12.95)</td>
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<td>RED HOT CHILI PEPPERS: WHAT HITS? (EMI Home Video $19.98)</td>
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<td>10</td>
<td>JAN HAMMER: BEYOND THE MIND'S EYE (BMG Video $19.98)</td>
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**VIDEO REVIEWS**

*By Milt Petty*

- **AC/DC, Live At Donnington** A*Vision, $19.98

Hot video on music vid charts has quintessential Australian hard rock band AC/DC performing live at Monsters of Rock show, August, 1991 concert at Castle Donnington in England. Visual companion to current live album features performances of twenty, count 'em, twenty, of AC/DC's best songs. Included is "T.N.T.," which best defines the sound level here. At two hours in length this is one video that definitely gives fans their money's worth. Their satisfaction is guaranteed. The rest of us can always use the fast forward key. It's all here, Brian Johnson's shrieking vocals, little Angus Young's schoolboy attire and manicual guitar playing, as well as the smash mouth drumming of Chris Slade. Expert direction is by David Mallet.

- **Grateful Dead: Backstage Pass** Grateful Dead Merchandising, $19.95

At 35 minutes, bottom line is that this tasty treat of a video is for fans only, certainly not the definitive Grateful Dead movie that ought to be made. Six songs are performed, including "Hard To Handle," sung by early Dead member Pigpen and interspersed with some home movies Jerry Garcia shot in 1964; "Infrared Roses Revisited" as interpreted in computer graphics by Xaos company; "Other One," featuring visuals from the Dead's visit to Egypt in 1978; and Garcia, Lesh and Weir doing Dylan's "She Belongs To Me" acoustically in the studio. Befitting this extended family band, video is directed by drummer Bill Kreutzmann's son Justin Kreutzmann. Music producer is longtime Dead associate John Cutler.

- **Tori Amos: Little Earthquakes** A*Vision, $16.98

Price is right on this hour-long, quality representation of critically acclaimed vocalist. Video features performances of material from Amos' debut Atlantic album of the same name and two additional songs not on that record cut with on-the-road and additional performance footage from Bottom Line in New York and a club in Rotterdam. Four clips of the vid channel type are included herein, most notably "Silent All These Years," "Me And A Gun," performed on MTV A*Visa is best representation of the real Tori, which is very real, indeed. A B+ video for an A talent.

- **Black Crowes, Who Killed That Bird Out On Your Window Sill...The Movie Warner Reprise**, $19.98

In case you are wondering, the imaginative title is taken from Black Crowe's big hit "Remedy," which is featured along with parts of, or all of, 31 other tracks. The ones you would want to see are included, songs such as "Jealous Again," and "She Talks To Angels" as well as several tracks recorded live in studio during recording of platinum album, The Southern Harmony And Musical Companion. The 83-minute video is good representation of this very individualistic group, which imaginative updates standard blues rock into its own Atlanta/Southern harmony brew. Video captures irascible quirikness, yet deadly serious nature of group leader Chris Robinson in band interviews, short vid clips, TV appearances (including one for Japanese TV), live concert footage and behind-the-scenes carrousing at soundchecks and the like. Key concert footage is from 1991 Monsters of Rock show in Moscow. This first Black Crowe's long form was produced by Juliana Roberts and group manager Pete Angelus.
Hollywood Palace Redux
By Milt Petty

The Best Of Hollywood Palace hostess Suzanne Somers.

ABC-TV HAS COME UP WITH WHAT SOUNDS LIKE A WINNING IDEA. The archivists have culled through hundreds of hours of programming from ABC's old Hollywood Palace series which aired Saturday nights from 1964-70. The result is likely a standout one-hour show that might just become a series. Dozens of stars will appear in this Best of Hollywood Palace, to be hosted by Suzanne Somers Wednes.

Included in the show are Bing Crosby (he made more than 30 appearances on the variety show), Frank Sinatra, Diana Ross (with the Supremes and singing a duet with Stevie Wonder), The Rolling Stones making their American TV debut, Janis Joplin, Louis Armstrong, Liza Minnelli and Judy Garland, Nat King Cole, The Temptations, Marvin Gaye, Ike and Tina Turner, James Brown and The Jackson Five. Just a little bit of talent, wouldn't you agree? A baby boomer's delight, the show ought to be a valuable history lesson for the under 30 set.

In addition to the singers, virtually every important comic of the era will be included in The Best Of Hollywood Palace, including Benny, Durante, Hope, Youngman, Berle, Burns, Groucho, Cosby, Dean Martin, Carl Reiner, Mel Brooks, Flip Wilson, George Carlin, Joan Rivers, Jackie Mason and the Smothers Brothers. If its dancers you want, how about Donald O'Connor, Gene Kelly and the Nichols Brothers?

Trivia buffs will notice Raquel Welch as the billboard girl. Director Malcolm Leo (he is great at these kind of retrospectives) dedicates the show to series originator Nick Vanoff.

Whitney Houston Portrays Superstar Actress/Singer in Warner Bros. The Bodyguard

Whitney Houston in The Bodyguard

WARNER BROS.' THE BODYGUARD is a romantic suspense-thriller starring Kevin Costner as, guess what?, a bodyguard who was once a Secret Service Agent assigned to watch over Presidents, and pop diva Whitney Houston as a pop diva turned Oscar-nominated actress who needs a bodyguard. (For some reason Diana Ross came to mind while I watched this picture). There is just barely enough chemistry between Costner and Houston to make this film work.

Two world-class professionals at the peak of their careers, Houston, as Rachel Marron requires the services of Costner as Frank Farmer, because some fruitcake is sending her death threats and sniffling and snooping around her bedroom uninvited.

When a reluctant Costner (whose character's work meets the highest standards of professionalism and reminds one of Steve McQueen in Bullitt), takes on Houston as a client, he finds himself in a glamorous milieu he doesn't care for and a romance that his control freak character wasn't expecting.

Part of Costner's problem is Gary Kemp's Sy Spector, an obnoxious, though very capable, do-anything publicist type we all know too well. Michele Lamar Richards takes a believable turn as Houston's jealous sister, and Tom Arana is a former Costner associate who figures prominently in The Bodyguard's climactic moment. DeVaughn Nixon plays Houston's cute kid, Fletcher, while Ralph Waite brings folksy charm to his part as Costner's Dad.

Mick Jackson's (LA Story) direction comes from a screenplay written by Lawrence Kasdan. Kasdan's weakness before he conceived The Big Chill.

Producer Kasdan hasn't had any failed projects, and The Bodyguard won't be his first. This is a picture that ought to do well but sing and smile and deliver some one-liners, and she does that well, while the steely Costner is first-rate as a man who doesn't leave anything up to chance. These two expect to be in charge and thus don't expect to fall in love, but they do, setting up a feel-good ending after Costner barely foils the bad guy, uncovers the woman who commissions the bad guy to commit the dastardly deeds and, finally, saves Houston's life by a fraction of a second.

Movie songbird Houston sings six songs on soundtrack, most notably a fine version of a terrific Dolly Parton song, "I Will Always Love You," (single has already sold a million copies and is the fastest-breaking vocal in Arista's 17-year history) which is also heard in the film by John Doe, Arista, which has the soundtrack, also gets to feature Curtis Stigers (doing Nick Lowe's "What's So Funny 'Bout Peace, Love and Understanding"), Lisa Stansfield, Kenny G and S.O.U.L. S.Y.S.T.E.M. on the soundtrack record and in the film. The Allman Bros."Melissa," and Left Banke's "Walk Away Renee" are also heard to good effect as a way of complementing Costner's character.

A veritable travellingogue, The Bodyguard features scenes shot at LA's Park Plaza Hotel, the Pantages and Mayan Theatres, as well as in the Sierra's at Lake Tahoe and the Presidential Suite of Miami's Fountainbleau Hotel.
### Top 200 Pop Albums Chart INDEX

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<td>&quot;Cowboys from Hell&quot;</td>
<td>Pantera</td>
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<td>2</td>
<td>1994</td>
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<tr>
<td>&quot;Tears in Heaven&quot;</td>
<td>AC/DC</td>
<td>Capitol</td>
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<td>1999</td>
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<td>&quot;The World of Martin Luther&quot;</td>
<td>Martin Luther</td>
<td>Epic</td>
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<tr>
<td>&quot;Stairway to Heaven&quot;</td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
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<td>1975</td>
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<tr>
<td>&quot;Thriller&quot;</td>
<td>Michael Jackson</td>
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<td>1982</td>
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<tr>
<td>&quot;The Boss&quot;</td>
<td>Bruce Spring</td>
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<tr>
<td>&quot;The Wall&quot;</td>
<td>Pink Floyd</td>
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<td>&quot;Rumours&quot;</td>
<td>Fleetwood Mac</td>
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<tr>
<td>&quot;Back in Black&quot;</td>
<td>AC/DC</td>
<td>Capitol</td>
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<td>1980</td>
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<td>&quot;The Dark Side of the Moon&quot;</td>
<td>Pink Floyd</td>
<td>Capitol</td>
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<td>1973</td>
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<tr>
<td>&quot;The Best of Barry Manilow&quot;</td>
<td>Barry Manilow</td>
<td>Columbia</td>
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<td>MCA</td>
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<td>Atlantic</td>
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<td>&quot;The Best of Frank Sinatra&quot;</td>
<td>Frank Sinatra</td>
<td>Warner Bros.</td>
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<td>1995</td>
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**Note:** This data is a snapshot of the top 200 albums chart as of 1992. For a complete and accurate list, please consult the chart from the specified year.
Young Messiah Tour Commences This Week

This year marks the 250th anniversary of "Handel's Messiah" and the third consecutive year that today's finest in Contemporary Christian music have starred in The Young Messiah Tour. Complete with a modernized version of Handel's oratorio, the production will visit twelve cities and an estimated 200,000 fans, more than the number of people who heard Handel's work during his entire lifetime. The impressive list of artists includes Steven Curtis Chapman, Sandi Patti, Larnelle Harris, Michael English, Wayne Watson, Kathy Troccoli, Phil Driscoll, Steve Green, Twila Paris, Cindy Morgan and 4141.

Actually two concerts in one, the tour is an intense experience of entertainment and worship. Performed in-the-round, the first half features performances by the individual artists singing the traditional and contemporary Christmas favorites, while encouraging the audience to participate in the more familiar carols. Following intermission, the second half of the concert is dedicated to the work of Handel, along with state-of-the-art lighting and sound, a massive 200-voice choir and 40-piece orchestra, drawn from area churches by Emmy award-winning arranger/composer/producer Ralph Carmichael.

Cities included on this spectacular event are: Charlotte, North Carolina on November 27; Dayton, Ohio on November 28; Pittsburgh, Pennsylvania on Nov 29; Minneapolis, Minnesota on December 1; Milwaukee, Wisconsin on December 2; Detroit, Michigan on December 3; St. Louis, Missouri on December 4; Nashville, Tennessee on December 5; Jackson, Mississippi on December 6; Houston, Texas on December 10; Phoenix, Arizona on December 11; and Tacoma, Washington on December 12.

—Steve Giuffrida

Gospel Music Summit Is History In The Making

By Tim A. Smith

A TOUCH OF HISTORY hit Detroit recently as gospel music industry and religious organizational leaders from across the country convened for two days of worship, brainstorming and networking.

This event was historical in the sense that never before have heads of the major music and religious organizations gathered under one roof in a meeting of solidarity.

The summit was the brainchild of Gospel Music Workshop of America executive director Ed Smith. "This Summit was born after several conversations with Gospel Meeting Planners around the country who had an abundance of ideas, suggestions, and concerns that the gospel music community was not addressing at our national meetings as well as throughout the rest of the year," explains Smith.

Some of the issues addressed included: social ills affecting the community; black people affected in the hurricane ravaged areas of Florida, Louisiana, the Bahamas, etc.; the preservation of the historical aspect of gospel and spiritual music; and opening up lines of communication between the various conventions and religious organizations.

"I know we have all addressed these concerns individually but never collectively," says Smith. "We must now start networking together. I feel we must commit to uniting our ranks of National Meeting Planners and Suppliers." Smith adds, "We can no longer sing and preach God's songs, proclaim we are Christians and never show or demonstrate our compassion to the hard pressed people of this world. We've got to lead the way in correcting those situations."

Among those present were: Al Hobbs, GMWA; Rev. Kenneth Moales, Dr. Earl Preston and Dr. Mary Wilks, Convention of Choirs and Choruses; George W. Stewart, Spectra Distribution; Jeanette Taylor, New Life Productions; Rev. Odis Floyd, Free Spirit Assembly; Tim A. Smith, Cash Box Magazine; Teresa Hairston, SCORÉ Magazine; Carolyn Bell, U.G.I.C; Joyce Logan representing Margaret Pleasant Dorous; Michael Brooks, Young Artists For Christ; Dan Underwood, Glorybound Promotions; Donald Gold, recording artist/IPPU; and recording artist, Rev. James Moore.

DENSON GOES AN EXTRA MILE PREPARING FOR NEW TOUR—Benson recording artist Al Denson will launch his Extra Mile Tour on January 9, 1993, in Dallas, Texas. This tour will represent a milestone in production and technical support introducing Interactive Video, which is at the heart of the stage production. Interactive Video combines signals from live cameras with pre-produced video beds, as well as feeds from backstage, and the images are projected on two large video screens. A Helmet Cam will also be introduced on this tour, giving an audience member the opportunity to come on stage and share their perspective through the video screens for all to see. Throughout the show there will be dramatic interaction between the players on stage and the images on screen. Duets with other performers, to lectures from Denson's mom are all possibilities with this new concept. The Extra Mile Tour is scheduled to run through May for over a hundred dates.

A SOULFUL CELEBRATION UPDATE—Performances of selections from the hot Handel's Messiah: A Soulful Celebration project has been the making the rounds via television and radio. Besides the performance of the "Hallelujah" chorus on the Arvesto Hall Show (Nov. 6), the song was also chosen as the theme song for the Stellar Awards taping (Nov.5). Tramaine Hawkins was scheduled to cut the song "I'll Shout the Praises" on the Regis and Kathy Lee Show (Nov. 16) and Tevin Campbell will be performing the track "I Know That My Redeemer Liveth" on The Winans' Christmas special to air on CBS in December. The Westwood One Radio Network will air the one hour Soulful Celebration radio special at least twice during the month of December.

BENSON TO RELEASE A TRIBUTE TO THE MAESTRO—Cash Box has learned that Benson Records is currently working on a recorded tribute to the late Minnie Pearl. Whitfield was a member of the label's roster at the time of his death in June of this year. Among those said to be taking part on the recording are Whitfield's own aggregation, The Company, The Clark Sisters, Commissioned, Mike-E, Earl J. Wright and Fred Hammond.

FANS PACK THE RITZ—Elizabeth, New Jersey's famous Ritz Theater was the site recently of a long-awaited live recording for the upcoming release from Integrity's Hosanna! Music label. Over 6,000 people waited in a line to fill the 2,800-capacity theater, prompting an added second performance that took place immediately following the live recording. Rich Gomez, former cast member of the Broadway musical, Beatlemania, and now the musical minister at Faith Fellowship Ministries World Outreach Center in Edison, New Jersey, served as worship leader for the celebrated event. Gomez was backed by a multi-racial 110-voice choir and a stellar band that included Abraham Laberiel and Justo Almario. According to GMA chairman of the board Joe Battaglia, "This was easily one of the most exciting and jubilant events we've ever participated in."

THEY'RE BACK—BeBe & CeCe Winans recently returned from a short run through Europe. The duo will be joining the rest of the family in December for a continuation of the successful Winans One Family Tour.

Whitecross recently took a break from studio time to pose for some photos. Pictured are (l-r): drummer Mike Felghan, Rex Carroll, producer Phil Bonnano and Scott Wenzel. Front and center; Star Song's vice president of A&R, Dez Dickerson.
New Releases...

1. **STORIES & SONGS OF CHRISTMAS** (Benson 84418-2913-2) — Various Artists

2. **PRESSING ON REGARDLESS** (Brentwood Music 5304J) — Doyle Lawson And QuickSilver

3. **CLASSIC GOLIATH** (Myrrh 7016951618) — Various Artists

4. **WINGS OF VICTORY** (New Haven NHCD20021-2) — Glen Campbell

5. **PETRAPHONICS** (Star Song SSC8266) — Petra
INDUSTRY SPOTLIGHT

Church Point Ministries, Inc.

By Gregory S. Cooper

DWIGHT DAVID PATE, founder and pastor of Church Point Ministries, gave his life to Christ at age twelve. For the next five years he was a faithful, dedicated Christian at his hometown church in Tunica, Louisiana. Pate fell into unconfessed sin at the age of eighteen. Being led by his older brother into drugs and peer pressure, he did not know the forgiving power of God.

For the next seven years, he was bound by alcohol and drug addiction. In 1979, after consuming over $2600 worth of drugs in three days, he went on a weekend retreat by invitation of a Christian friend. At this retreat, he re-dedicated his life to God, and was subsequently delivered from drugs and alcohol.

Upon returning from the retreat, Brother Pate embarked upon his first of what was to become many missions for God. Witnessing to people on the streets and city busses, visiting nursing homes, mental hospitals, and sharing the word of God with patients or anyone he came in contact with became his driving force and calling, even to the point of evangelizing at a local mall. This is how he developed the heart to build a mission that would reach the heart of the inner city, a place in which he had once found himself.

From Pate’s powerful teaching and anointed, uncompromised preaching of the Word of God, many experienced the miraculous healing and delivering power of God that had also delivered him.

The first phase of Church Point Ministries was established in 1981 when Pastor Pate purchased a small building in which he began a 24-hour prayerline, used to counsel and help those with problems and habitual conditions like those he was once bound to.

The second phase was established in 1983. After receiving legal Title of Incorporation, he purchased a church building seating 350 people. He now had ten adult members and their children. In the next four years, membership grew from ten to twelve hundred, an increase of over 1000 percent. Increasing membership also resulted in the need to employ a full-time ministerial staff and administrative staff. At that time there were five licensed ministers, three administrators, and four secretaries.

In 1985, CPM expanded to include a child care educational arm to minister to nursery and pre-school children. The following year, the ministry leased a large two story school building and extended its educational program to a Christian Academy, servicing infants to sixth grade students, employing a staff of sixteen.

CPM further purchased an eight room boarding house to offer temporary emergency shelter, Christian training and counseling, and job search assistance.

Also in 1985, CPM took advantage of the media as a means of spreading the gospel. A thirty-minute television and fifteen-minute radio broadcast entitled, “The Vision,” was produced and aired locally. Later “The Vision” was aired on two local and two non-local television stations.

CPM spearheaded the campaign to purchase a financial institution. In August, 1990, the first minority Christian-owned bank was opened.

Another great miracle was the acquisition of its 1000-watt radio station. Under the name New Direction Communications, the station, which started broadcasting in 1989, now reaches at least forty-five thousand listeners in Baton Rouge and thirteen surrounding parishes. This 24-hour gospel station features over eighteen hours of gospel music daily.

In May, 1990, CPM acquired another radio station in Knoxville, Tennessee, WDMF, which operates twelve hours daily. Its format includes four hours of preaching and teaching programs, and the remaining eight hours is dedicated to gospel music.

Pastor Pate is married and currently presides over CPM facilities which include a three building, three-story complex, 1400-seat worship center, a learning center, numerous office spaces and ministerial administrative office staffing, and two radio stations, with the capacity for expansion.
News Etc...

CMT VIEWERS SAID...—(1) The song is the single most important element they look for in music videos. (2) They are enjoying country music more today than they did last year. (3) They buy an average of seven country music albums per year. (4) Videos play a major role in which albums they purchase.

According to a new national research survey, that's what viewers of Country Music Television said about their interest in country music and country music videos. The study was conducted by ASI Market Research, Inc., and commissioned by Group W Satellite Communications, a partner with Gaylord Entertainment Company in Country Music Television. ASI conducted a telephone survey and completed 400 interviews with CMT viewers in 12 U.S. markets.

CHRISTMAS IN WASHINGTON:—The World Headquarters of the United Service Organizations, Inc. (USO), will host more than 850 corporate, government, and community leaders at the 1992 USO Christmas Celebration in Washington on December 3, 1992, at the Omni Shoreham Hotel in Washington, D.C. At the annual fund-raiser, USO will honor four individuals who have contributed to USO's success: Honorable Dick Cheney, Secretary of Defense; Randy Travis; William Anders, Chairman and CEO, General Dynamics Corporation; and Frau Helga Haub, President, USO Council of Wiesbaden, Germany. To complement the evening's theme, A Country Music Christmas, Ricky Skaggs will perform as the evening's featured entertainer. Serving as Dinner Chairman for the 1992 event will be composer/conductor Morton Gould, President, American Society of Composers, Authors and Publishers (ASCAP).

LEGENDARY BLUESMAN—Elmore James will be remembered in a special dedication on December 10, 1992. Capricorn Records, Warner Brothers Records, and BMI have jointly announced the dedication of a special grave marker created by Dr. Sam T. Barnes of Cookeville, Tennessee to honor the legendary blues guitarist at New Port Cemetery near Ebenezer, Mississippi. James, who succumbed to heart disease at age 45, has been buried in an unmarked grave since his death in 1963. A contemporary of the great Robert Johnson, Elmore James took the rural acoustic Delta guitar sound, modernized it, and brought it to new generations of both blacks and whites after World War II. Phil Walden, president of Capricorn Records, is spearheading the effort. "Elmore James has had a profound effect on American music as we know it," said Walden in making the announcement. "This monument represents not only our sincere respect and love for this man and his music, but also the appreciation we feel for the African-American culture of the Mississippi Delta.

WHISPERING...—Bill Anderson will be formally inducted into the Georgia Association of Broadcasters Hall of Fame in Athens, Georgia on January 20. A Georgia native, Anderson began his career in 1956 as a disc jockey on WGAU in Athens and later worked at WJJC in Commerce. It was here that he wrote the country hit, "City Lights," propelling him from small-town DJ to nationally known songwriter and recording artist.

WHAT KIND OF RIDE?—Macy's Thanksgiving Day Parade will include among other things, an appearance by MCA recording artists, McBride & The Ride. The trio will perform "Trick Rider," on the Country Village Float. The Emmy award-winning telecast, live from New York City, can be seen November 26 at 9:00 a.m. (Eastern) on the NBC and CBS networks.

Close To The Edge With Diamond Rio

By Brad Hogue

Diamond Rio is the first country band in history to reach #1 with its debut single. As "Meet In The Middle" hit the top of the charts in a record-breaking achievement, four subsequent singles, "Mirror Mirror," "Mama Don't Forget To Pray For Me," "Norma Jean Riley," and "Nowhere Bound" all hit the Top Five. As a result, their self-titled debut album is nearing platinum sales status. Diamond Rio have also garnered Vocal Group Of The Year awards from both the Country Music Association and the Academy Of Country Music, and received Grammy nominations for both Vocal Performance and Instrumental Performance. Not bad for a bunch of newcomers, huh?

Well, they're not exactly newcomers. Drummer Brian Prout humorously describes the situation as "an overnight success that took a lifetime to happen." Recently caught up with Prout and talked with him about Diamond Rio and their new album, Close To The Edge.

"Given the track record that Arista's had with its new artists," Prout explained, "I felt pretty confident going into the second album. We didn't have the kind of time to record the second album that we did with the first album—you know, you get 30 years to make your first album and eight months to make your second one.

"During that eight months, the band has juggled much more than putting together an album. They've also been on constant tour with Arista cornerstone, Alan Jackson.

"The most satisfying part of it all is still the live show. Most people have to go out of their way to attend a concert and that means a lot to all of us. Personally, I remember the trouble I've gone to in order to see a live show and I've often been disappointed. We don't want that to happen to anyone who comes to a Diamond Rio show.

"Chances are, that's not going to happen. The position Diamond Rio currently holds in the country music industry is what they've been striving for all their lives. "Before signing with Arista," Prout says, "We all took on day jobs to help support our band habit but we genuinely enjoyed working and playing together. We wouldn't have endured the hardships just for the sake of playing in a band. At this point we were all mature enough to realize it was more than a bunch of high school kids playing in a band. This was how we were attempting to make our living. Obviously the chemistry was there because we're here to talk about it in retrospect. Again, many blessings have come our way, but at least we've worked for it."

As that work continues to pay off, the former Tennessee River Boys are again on tour with Alan Jackson in support of their new album, Close To The Edge. Prout described the music as more musically advanced than the debut and more lyrically poignant. "I think our writing as a band has improved as well," said Prout. "Six of the eleven cuts were either written or co-written by members of the band, and as selective as Tim Doolis is with what's going to be released, we were all happy about that."

If you haven't heard Close To The Edge, you can expect more of the tight harmonies and instrumental virtuosity which defines the Diamond Rio sound. The lead single, "In A Week Or Two," already at home on radio and is currently at #43 on the Cash Box Top 100 Country Singles chart after only two weeks. Other select cuts include "Sawmill Road," which paints an auditory picture of lost innocence and explains the hopes of one generation for the next, "Calling All Hearts," a widely appealing song of love and responsibility, and "Oh Me, Oh My," a tongue-in-cheek ditty showcasing instrumentally sophisticated arrangements which are pulled off without a net by Diamond Rio.

"Our relationship can best be described as brotherly," says Prout of Diamond Rio, through the good times and the bad ones.

Thinking back, it wasn't that long ago (1981 I believe) when another brother group from Fort Payne, Alabama, first won honors as Vocal Group Of The Year. That little group went on to sell over 50 million records worldwide. I'd say Diamond Rio is off to a fine start, wouldn't you?
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<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
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<td>1</td>
<td>I'M A HURRY AND DON'T KNOW WHY</td>
<td>Alabama</td>
<td>6</td>
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<tr>
<td>2</td>
<td>WATCH ME</td>
<td>Larry Morgan</td>
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<td>HURRY SHOT THE JUKEBOX</td>
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<td>WHO NEEDS IT</td>
<td>Clinton Gregory</td>
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<td>5</td>
<td>TWO SPARRORS IN A HURRICANE</td>
<td>Tanya Tucker</td>
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<td>6</td>
<td>EVEN THE MAN IN THE MOON IS CRYIN'</td>
<td>Mark Collie</td>
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<td>7</td>
<td>I CROSS MY HEART</td>
<td>George Strait</td>
<td>10</td>
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<td>8</td>
<td>DON'T LET OUR LOVE START SLIPPIN' AWAY</td>
<td>Vince Gill</td>
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<td>9</td>
<td>NOW THAT'S COUNTRY</td>
<td>Marti Webb</td>
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<td>10</td>
<td>JUST CALL ME LONESOME</td>
<td>Rodney Foster</td>
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<td>11</td>
<td>BURN ONE DOWN</td>
<td>Clint Black</td>
<td>16</td>
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<td>12</td>
<td>LOST AND FOUND</td>
<td>Brooks &amp; Dunn</td>
<td>15</td>
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<tr>
<td>13</td>
<td>SHE'S GOT THE RHYTHM (AND I GOT THE BLUES)</td>
<td>Alan Jackson</td>
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<td>14</td>
<td>NOT TOO MUCH TO ASK</td>
<td>Kathy Mattea</td>
<td>17</td>
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<td>15</td>
<td>SHAKE THE SUGAR TREE</td>
<td>Pam Tillin</td>
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<td>LORD HAVE MERCY ON THE WORKING MAN</td>
<td>Warner Bros</td>
<td>60</td>
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<td>17</td>
<td>WHEN SHE CRIES</td>
<td>Restless Heart</td>
<td>20</td>
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<td>18</td>
<td>SOMEBODY PAINTS THE WALL</td>
<td>Tracy Lawrence</td>
<td>17</td>
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<td>19</td>
<td>LOVE WITHOUT MERCY</td>
<td>Lee Roy Parnell</td>
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<td>20</td>
<td>SOMEWHERE OTHER THAN THE NIGHT</td>
<td>Garth Brooks</td>
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<td>WHERE'M I GONNA LIVE</td>
<td>Billy Ray Cyrus</td>
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<td>22</td>
<td>ANYWHERE BUT HERE</td>
<td>Sammy Kershaw</td>
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<td>23</td>
<td>LIFE'S A DANCE</td>
<td>John Michael Montgomery</td>
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<td>24</td>
<td>THE LONELIER</td>
<td>Tisha Yearwood</td>
<td>3</td>
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<td>25</td>
<td>WHAT WERE YOU THINKIN'?</td>
<td>Little Texas</td>
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<td>WILD MAN</td>
<td>Ricky Van Shelton</td>
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<td>27</td>
<td>I WAS BORN WITH A BROKEN HEART</td>
<td>Aaron Tippin</td>
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<td>28</td>
<td>TOO BUSY BEING IN LOVE</td>
<td>Doug Stone</td>
<td>3</td>
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<td>29</td>
<td>SUSPICIOUS MINDS (From Honeyooyan in Vegas Original Motion Picture Soundtrack)</td>
<td>Dwight Yoakam</td>
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<td>30</td>
<td>HE WOULD BE SIXTEEN</td>
<td>Michelle Wright</td>
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<td>31</td>
<td>CADILLAC RANCH</td>
<td>Chris LeDoux</td>
<td>3</td>
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<td>32</td>
<td>TAKE IT BACK</td>
<td>Reba McEntire</td>
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<td>33</td>
<td>WELCOME TO THE CLUB</td>
<td>Tim McGraw</td>
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<td>34</td>
<td>DON'T NEED YOUR ROCKIN' CHAIR</td>
<td>George Jones</td>
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<td>35</td>
<td>SEMINOLE WIND</td>
<td>John Anderson</td>
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<td>36</td>
<td>LOOK HEART NO HANDS</td>
<td>Randy Travis</td>
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<td>37</td>
<td>STANDING ON THE PROMISES</td>
<td>Lowell Carwright</td>
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<td>38</td>
<td>STILL OUT THERE SWINGING</td>
<td>Paul Overstreet</td>
<td>2</td>
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<td>39</td>
<td>THAT'S GOOD</td>
<td>Tim Mains</td>
<td>2</td>
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<tr>
<td>40</td>
<td>IN A WEEK OR TWO</td>
<td>Diamond Rio</td>
<td>2</td>
</tr>
<tr>
<td>41</td>
<td>BOOM! IT WAS OVER</td>
<td>Robert Ellis Orrall</td>
<td>2</td>
</tr>
<tr>
<td>42</td>
<td>SOMEBODY'S IN LOVE</td>
<td>Lisa Stewart</td>
<td>2</td>
</tr>
<tr>
<td>43</td>
<td>BIG HEART</td>
<td>Gibson Miller</td>
<td>2</td>
</tr>
<tr>
<td>44</td>
<td>THE GREATEST MAN I NEVER KNEW</td>
<td>Reba McEntire</td>
<td>2</td>
</tr>
<tr>
<td>45</td>
<td>LET GO OF THE STONE</td>
<td>John Anderson</td>
<td>2</td>
</tr>
</tbody>
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SINGLES
OUT OF THE BOX
**WYNONNA JUDD** "My Strongest Weakness" (Curb/MCA)
Producers: Tony Brown
Written by Naomi Judd/Mike Reid
Album: Wynonna
Blues-tinged and harmonious instrumentation add to this one's delight. You know, sometimes it helps to feel a little bit blue, and Wynonna can take you there in a hurry. Co-written by mother Naomi and Mike Reid, the lyrical appeal falls easily into Judd's tradition, but with Tony Brown's production work there's a new twist here. Excellent stuff.

FEATURE PICKS
**COLLINS RAYE** "I Want You Bad (And That Ain't Good)" (Epic)
Producers: Garth Fundis/John Hobbs
Writer: Jackson Leep
Album: In This Life
For those who were chalking Collins Raye up as the perennial love-song kid, hold out and hold on for the fast licks and grinding, yes, grinding vocal punchlines on "I Want You Bad." And that is good.

**MARTINA MCBRIDE** "Cheap Whiskey" (RCA)
Producers: Paul Worley/Ed Seay
Writers: Emory Gordy/Jim Rushing
Album: The Times Have Come
Okay, it's her third single. Let's get her some big-time recognition. Martina McBride, the cream of RCA's crop, has a classic country sound that is most acutely recognized on this song. On "Cheap Whiskey" she gets some help from touring mate, Garth Brooks, and what a perfect choice, for obvious reasons for one, but also because this song echoes Garth's flavor in classic country ballads.

OUT ON THE ROAD—Martina McBride is currently promoting The Times Have Come by meeting some radio personnel at her concert stops. She and RCA regional promotion manager Mike Wilson met with just those very people after a recent concert date in Amarillo, Texas.

ALBUMS
**JOY WHITE** Between Midnight and Hindsight (Columbia)
What will probably strike you the most about Between Midnight and Hindsight is that it is a debut album. Honing her skills as a songwriter and demo singer has proven advantageous for Columbia's Joy White who parades enough confidence here to shirk any misgivings about a debut album. She's definitely not copying a style or selling a sad sound. With a touch of bluegrass and southern rock roughness, White delivers a floorball performance on album cuts like "Wishful Thinking," "Hey Hey Mama," and "Let's Talk About Love Again." One of her personal favorites, "Why Do I Feel So Good," offers a softer side of White, but the sweet orchestration and tender treatment of "It's Amazing" makes this the album's best. Of special interest is her rendition of Richard Leigh's "Cold Day In July," a song also featured on Suzy Bogguss' current album, Voices In The Wind. By now you may know that Marty Stuart has already put his seal of approval on her music with a glowing review of the album. Chances are it's because they share a lot of the same penchant for hard-core country playin'.

**COUNTRY MUSIC**

By Cory Cheshire

**SINGLES**

**OUT OF THE BOX**

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- **Producers:** Tony Brown
- **Written by:** Naomi Judd/Mike Reid
- **Album:** Wynonna

- **Collins Raye** "I Want You Bad (And That Ain't Good)" (Epic)
- **Producers:** Garth Fundis/John Hobbs
- **Writer:** Jackson Leep
- **Album:** In This Life

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- **Producers:** Paul Worley/Ed Seay
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**COUNTRY REVIEW**

**TOP 75 COUNTRY ALBUMS**

**#1 ALBUM**

**GARTH BROOKS**

**TO WATCH**

**LORRIE MORGAN**

**CASH BOX**

**NOVEMBER 28, 1992**

**21**
DECK THE HALLS - THE THEATRE
HALLS—In Branson they call it an Ozark Mountain Christmas. For the average tourist it means a two-month (November/December) run of seasonal favorites, knick-knacks, and enough holly and lights to fill the Grand Palace. Speaking of the Grand Palace, they'll be doing it up for the yuletide festivities with a special show starring Louise and Irlene Mandrell now through December 20.

Other favorite attractions to see in Branson, now in its fifth Christmas season, include the Festival of Lights, a community-wide gala of displays and seasonal attractions. Silver Dollar City theme park undergoes a virtual overhaul to present its third annual Olde Time Country Christmas complete with carolers and cocoa. The historical Shepherd of the Hills Homestead will once again present this season's dramatic production of the Newborn King in its outdoor theatre.

At least 23 theaters offer a Christmas show this year compared to just five or six five years ago. A warning to vacationers, not all theaters are open every day and showtimes change for the Christmas season, so make reservations in advance.

As for the entire Branson season, this will wrap it up, with the exception of a few theaters which will remain open year-round. According to Dawn Erickson, of the Branson area Chamber of Commerce, an early start date for March and April is being targeted to begin the entire 1993 season.

NON-SEASONAL NOTES—In addition to a record-breaking second season in his 2,000 seat Branson theater, country comic/singer/songwriter, Ray Stevens, has also reached 700,000 units in sales of his full length video collection entitled Ray Stevens Comedy Video Classics. The video went on sale, via direct mail, in May. Stevens will be performing in Branson for select dates through December 12 and will re-open in Spring, 1993.

SOMETHING OLD, SOMETHING NEW—Branson's newly-formed Americana Television Network (The TNN of the Ozarks) has announced its partnership with the seven-year old Nostalgia Television. The revolutionary agreement has been quoted as a "win-win" situation.

Cited as a first in cable industry programming, Nostalgia will be carrying Americana's programming before it spins off as a stand-alone service. Nostalgia currently serves 14 million subscribers, cable operators, and national advertisers.

Americana programming will launch in a weekly 10-15 hour block in March, 1993 and will expand to 30 hours per week in June, 1993. Sales and marketing, all handled by Nostalgia, will begin immediately.

IN OLD NEW YORK—Reba McEntire recently headed northward for two sold-out performances at New York's Radio City Music Hall. The concert, which also featured opening act Brooks & Dunn, was broadcast on the giant Jumbotron screen in Times Square, a first-ever event of its kind. Pictured at an after-show party are (l-r): Allen Butler, vp of promotion and artist development, Arista Records; Kix Brooks; Reba; Ronnie Dunn; and Bruce Hinton, president, MCA Records, Nashville. (Photo Credit: Daniel Root)
HIGH DEBUTS
1. REBA MCENTIRE—"Take It Back"—(MCA)—#3
2. RANDY TRAVIS—"Look Heart, No Hands"—(Warner)—#9
3. JOHN ANDERSON—"Let Go Of The Stone"—(BNA)—#48
4. MCBRIDE & THE RIDE—"Just One Night"—(MCA)—#49

MOST ACTIVE
1. GARTH BROOKS—"Somewhere Other Than The Night"—(Liberty)—#2
2. MICHELLE WRIGHT—"He Would Be Sixteen"—(Arista)—#33
3. CHRIS LEDoux—"Cadillac Ranch"—(Liberty)—#34
4. DIAMOND RIO—"In A Week Or Two"—(Arista)—#43
5. ROBERT ELLIS ORRAL—"Boom! It Was Over"—(RCA)—#44

POWERFUL ON THE PLAYLIST—The most significant leap on the Top 100 Country Singles chart this week is made by the icon himself, Garth Brooks. After debuting last week at #33, "Somewhere Other Than The Night" is traveling headlong up the chart, coming ten spots closer to #1, but resting at #23.

Six place travelers this week include Chris LeDoux at #34, Diamond Rio at #43, and Robert Ellis Orral at #44.

Other significant moves include Alabama, up five spots to #1, Tracy Lawrence, also up five to #20, and Doug Stone, up five again to #31.

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. ONE GOOD LOVE—Nitty Gritty Dirt Band (Liberty)
2. THAT'S ANOTHER STORY—Karen Brooks & Randy Sharp (Mercury)
3. HOUSE HUNTIN'-Matthews, Wright, & King (Columbia)
4. CALL HOME—Mike Reid (Columbia)
5. THANKS FOR THE RIDE—Boy Howdy (Curb)

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

—compliments of CMT video countdown, week ending November 18, 1992

INDIE NEWS BRIEFS—Their name is Trio, and their game is Country Romance. Trio is the name Randy Dorman, Warren Hartman, and Chuck Jacobs gave themselves when they decided to take advantage of their years as part of Kenny Rogers' touring band. Country Romance is the trio's collection of country standards, namely those of Kenny Rogers, with, as they say, "a little different touch." Produced by Scenic Ridge Records, the project is the first in what is expected to be a series of collections of familiar country standards.

BLOWING IN—Ohio-based band, The Breeze is proudly offering their latest single, "Heartbreak Hall of Fame," a cut from their CD entitled Yours For The Taking. This is the debut project from the self-contained foursome consisting of Marc Nutter, Jim Marchese, Ron Bevan, and Chuck Lipps. The single is available on Our Records...Bold One Records recording artist Kody Storm has just released his single, "He'll Always Be My Daddy To Me," a follow-up to "Country Boogie Band." He has recently been touring with his band, Desert Winds.

INDIE ALBUM PICK
■ DARDEN SMITH (Watermelon)
Producers: Darden Smith/Larry Seyer
Native Soil

The re-release of Darden Smith's Native Soil album will definitely please more than a few listeners. It's original release in 1986 brought with it critical acclaim and announced Smith as a premier songwriter to be recognized. Its current release on the Watermelon label, with the inclusion of a new song, entitled "Wild West Show," follows Smith's major label project Trouble No More of 1990. Why then does Watermelon want to release Native Soil in 1992? Probably because it is one of the finest examples of Smith as a folk artist, a poet of simple, but sometimes hard to define, language. The spirit of the songs exists not in soaring generalities or sweeping musical licks, but common words put to everyday observations backed by fiddles and accordions and even the likes of background vocalists Lyle Lovett and Nanci Griffith. Chew on this one for a while from "Painter's Song" -"Logic lives in a bucket of paint/May be I'm wrong maybe I ain't/Cause both can be spread with no trouble at all."
Restructuring At Taito America; Suzuki And Rochetti Resign

Chicago—The resignation of Yoshi Suzuki as president of Taito America Corporation was recently announced by the company. Suzuki, who became president of the firm in June of 1991, has resigned to pursue other interests.

Also announced was the resignation of Rick Rochetti as vice president of Coin-Op Sales. Rochetti has been associated with Taito America since January of 1986 and he plans to pursue other interests in the coin-op industry.

George W. Moseley, current chairman of the board of Taito America, has been named to replace Suzuki as president of the corporation.

Yoshi Nakanishi will replace Rochetti. Nakanishi has been with Taito Corporation (the parent company) since 1981 and with Taito America since May of 1989, serving in a wide variety of areas including new product development and most recently as vice president of Consumer Sales.

Company officials advised that Suzuki and Rochetti will continue to assist Taito America during this time of transition and expressed confidence that the restructuring will benefit Taito America's continued growth and sales activities in the North American market.

Pioneer Intro's New Portable Laser Karaoke Systems

Chicago—More and more Americans seem to be enjoying the opportunity to “perform”, via karaoke, in restaurants, clubs, taverns and the like. This movement has spawned the need for “portability” of the karaoke units from location to location, as an accommodation for operators, DJs and location owners.

Pioneer Laser Entertainment, the leading manufacturer and marketer of Laser Karaoke video-sing-along systems for commercial and consumer use, is currently offering a new line of portable matched components called Turn-Key Systems (TKS), which emulates the wide variety of features and price points.

Each Turn-Key System (TKS-303, TKS-101, TKS-72 and TKS-50) includes a commercial Laser Karaoke player or autochanger, crostown equipment case (for easy portability of hardware and software) and other accessories such as a stereo mixing amplifier, microphone, POP package, and software.

"With all four Turn-Key Systems, the location owner or operator is purchasing a cost-effective package of exceptional value," stated Bud Barnes, director of marketing for PLE. "As the only karaoke manufacturer currently offering a Turn-Key System, we anticipate our package will set yet another standard in the industry."

Turn-Key System features:

PLE's Laser Karaoke commercial combination player, the CLD-V101, utilizes Digital Signal Processing (DSP) to digitally recreate acoustical characteristics of a live musical performance. Through the digital recreation of the variety of areas, DSP allows users to simulate hall, stage and arena sound contours.

Also employing the DSP function is the SA-V240 stereo mixing amplifier, which, when paired with the LC-V200 laser disc autochanger in the TKS-50, accommodates up to 50 discs and is fully compatible with compact or laser discs. There are numerous other specialities of the LC-V200 and SA-V240.

Further information may be obtained through factory distributors or by contacting Pioneer Laser Entertainment, Inc., 2265 E. 220th St., Long Beach, CA 90810.

Pictured in the accompanying photo is a sample of the PLE Laser Karaoke entertainment package in the TKS System series, which includes a commercial Laser Karaoke player or autochanger and crostown equipment case and various additional accessories, depending upon the model selected.
American Laser Games Ends U.S. Distribut Pact
With Betson And Sets Up
Its Own Domestic Network

CHICAGO—American Laser Games and Betson, Inc. have agreed to
end Betson’s exclusive U.S. distribution of ALG games (effective Nov.
1, 1992), following a successful relationship of nearly two years.

Commenting on the decision, Stan Jarocki, corporate planning ad-
visor for American Laser Games, stressed the “successful relationship”
of the two companies and the “growth” both have enjoyed over the past
two years. “The time has come, however, for us to go our separate
ways,” he added, “and this is a cordial parting by mutual agreement.”

ALG’s newest arcade game Mad Dog II: The Lost Gold will be taken
into the U.S. market through a network of more than 40 selected
independent distributors, which are among the industry’s most
prominent. Previously marketed ALG games, including Mad Dog Mc-
Cree, Who Shot Johnny Rock?, Space Pirates and Gallagher’s Gallery,
will also become available through these distributors. In addition, update
kits which can turn any ALG deluxe game unit into a Mad Dog II game
will be available direct from American Laser Games’ new family of
distributors.

Betson will continue to be the exclusive Northeastern distribu-
tor for ALG games. As for the overseas market, Atari Games Ltd.
will remain at the helm for assembly and sale of ALG equipment to
Europe, Australia and New Zealand; and Capcom, Inc. for the Far East
marketplace.

Following is the complete list of the newly appointed American
Laser Games distributors:

ALABAMA
Birmingham Vending Company
540 Second Avenue
Birmingham, AL 35204
(205) 324-7526

Franco Distributing Company
1469 Jean Street
Montgomery, AL 36107
(205) 834-3455

ARIZONA
Betson Pacific Distributing Co.
2300 N. Black Canyon Highway
Phoenix, AZ 85009
(602) 233-0190

Mt Coin Machine Distributing
2439 West McDowell Road
Phoenix, AZ 85009
(602) 269-7596

CALIFORNIA
Betson Pacific Distributing Co.
244 W. Pico Boulevard
Los Angeles, CA 90006
(213) 388-9338

Betson Pacific Distributing Co.
375 Oyster Point Boulevard
San Francisco, CA 94080
(415) 952-4220

Progressive Game Distributors
1300 Hill Street
El Cajon, CA 92020
(619) 441-1900

Cleveland Coin Mach. Exc.
5422 Carralor Drive #106
Orlando, FL 32811
(407) 345-2952

GEORGIA
Greater Southern Dist. Co.
2164 Marietta Boulevard, N.W.
Atlanta, GA 30318
(404) 352-3040

ILLINOIS
American Vending Sales Co.
750 Morse Avenue
Elk Grove Village, IL 60007
(708) 439-9400

Atlas Distributing, Inc.
4500 West Dickens Avenue
Chicago, IL 60639
(312) 276-5005

World Wide Distributors
2730 W. Fullerton Avenue
Chicago, IL 60647
(312) 384-2300

INDIANA
Atlas Distributing, Inc.
1341 Sadler Circle Drive, South
Indianapolis, IN 46239
(317) 322-0104

INDIANA (cont)
Cleveland Coin Mach. Exc.
8735 Boeheing Lane
Indianapolis, IN 46219
(317) 895-4270

J & J Distributors, Inc.
9461 E. Washington Street
Indianapolis, IN 46229
(317) 899-2530

IOWA
Moss Distributing Co.
2130 Delaware Avenue
Des Moines, IA 50317
(515) 266-6422

KANSAS
Warehouse of Games
9829 Wedder Road
Lenexa, KS 66215
(913) 492-9800

KENTUCKY
Kentucky Coin
6005 Fern Valley Road
Louisville, KY 40228
(502) 966-5266

MARYLAND
State Sales & Service Co.
3431-A Benson Avenue
Baltimore, MD 21227
(410) 646-4100

Weiner Distributing Company
409 North Warwick Avenue
Baltimore, MD 21223
(410) 233-2600

MASSACHUSETTS
New England Coin Op Dist.
232 Vanderbilt Avenue
Norwood, MA 02062
(617) 769-9760

MICHIGAN
Atlas Distributing, Inc.
3133 Madison Avenue
Grand Rapids, MI 49508
(616) 241-1472

Cleveland Coin Machine Exc.
33975 Atur
Livonia, MI 48150
(313) 458-2646

MISSOURI
J. & J. Distributors, Inc.
5129 Manchester
St. Louis, MO 63110
(314) 645-3993

Warehouse of Games
12060 Luckland
St. Louis, MO 63146
(314) 469-6767

NEBRASKA
Central Distributing Company
3814 Farmstand Avenue
Omaha, NE 68131
(402) 553-5300

NEVADA
Mt Coin Machine Distributing
5675 South Valley View
Las Vegas, NV 89118
(702) 798-0900

NEW JERSEY
Betson Enterprises, Inc.
303 Paterson Plank Road
Carlstadt, N.J. 07072
(201) 438-1300

NEW MEXICO
Mt Coin Machine Distributing
2910 E 4th Street, N.W.
Albuquerque, NM 87107
(505) 345-7706

NEW YORK
Betson Enterprises, Inc.
141 Lakeville Road
Hyde Park, NY 10904
(516) 354-4847

Betson/Advance Enterprises
103 Olivia Drive
Syracuse, NY 13211
(315) 455-4500
Atari Releases Update Kit For Moto Frenzy

CHICAGO—An update kit for the two-screen version of Moto Frenzy (Mini Deluxe) is currently available through Atari Games distributors. This new software removes some obstacles on the track and softens some of the collisions so that there are fewer objects that cause crashes, which makes the game less difficult to play. As a result, game times are expected to be somewhat longer with this new version.

Atari recommends trying this new software on the factory difficulty setting of Medium for at least a week. If a large proportion of players are able to get through the game, completing five laps, then the operator can look at increasing the option setting for difficulty in self-test and by so doing the player has less time to complete each lap.

Although this update provides a significant improvement in the playability of the game, Atari has found that it is difficult to increase collections once a game has already established an income pattern after several weeks on location. The factory anticipates that the game play enhancement will have the greatest impact on newly installed units, as well as improve the longevity on existing installed games.

Further information may be obtained through factory distributors or by contacting Atari Games Corp., 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.

Smart's Classic Watch Crane

CHICAGO—At the recently held AMOA convention in Nashville, Smart Industries of Des Moines, Iowa presented a new version of its popular merchandising games. It is called Classic Watch Crane and it contains an expansive viewing area with mirrored shelving for displaying delicate time pieces, along with a unique Halogen lighting system which is specially placed to spotlight the products for all to see. Adding to the dramatic look of the cabinet are the contrasting black plastic beads that cover the playfield floor.

Other features include a $1/$5 bill acceptor, coin mechanism, small clamps, credit/timer digital readout, channel rope lights and action sound system.

Further information may be obtained through factory distributors or by contacting Smart Industries Corp., Mfg., 1626 Delaware Ave., Des Moines, IA 50317.

Other products in the current Smart line include Buddy Bear, a redemption piece focusing on a friendly, colorful bear, with lifelike movements, including a mouth/voice interaction sound system, twitching ears and feet—and he also moves his arms and goes as he plays catch with the player.

This model is equipped with a ticket dispenser, double-coin mechanism with locking cash box, a credit/timer digital readout and top net. As an option, Smart offers their new CDV-550 vertical card dispenser, which holds 550 sport or novelty cards. Feed Big Bertha is another member of the firm's redemption family and the name of the game is exactly what the player must do. Big Bertha is a hungry, 200 lb. cutie who loves to eat and she gains 25 pounds for every morsel of food (balls) that is tossed into her moving mouth. Displayed on her own "side show" stage with colorful fun graphics, Bertha features a voice action sound system which "begs" to be fed—and the more the better. This beauty, after all, is not looking for a diet, but for an audience to "flirt her way" to a good meal!
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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: $200.00 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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