COUNTRY MUSIC: PURE & STRAIT

IN A CONSIDERABLY DIVERSE CULTURE, George Strait is one of those who carries on with purity. Arriving in Nashville in 1981, Strait has grown from an influential Texas honky-tonker to a country music innovator, influence, and idol. Now he's also a movie star. Like the classic cinematic cowboys from Gary Cooper to Roy Rogers, Strait's mid-mannered authenticity and cattle-ranch upbringing make him a natural for the silver screen, and considering the success of Pure Country—the album and the movie, millions of Strait fans think so to.

On Pure Country, the album, Strait not only sings the same country music he's sung for the past ten years, he also accepts musical challenge. On his first project with MCA producer Tony Brown, Strait was invited to perform a few songs which were stylistically outside his trademark for the soundtrack. In Pure Country, the movie, Strait doesn't play himself with a different name, he plays a fictional super-star who performs on a stage overwhelemed with lasers, smoke, and too many lights. Unlike the character he plays, however, Strait didn't change his tune once his career blossomed.

Strait has remained true to the traditional country music and heartfelt love songs that he first introduced on his MCA album, Strait Country, in 1981. Since then, he's been leading the way, spending more time at the top of the country singles chart than any other performer in the last decade. With 25 #1 singles, 16 gold and platinum albums, and an armload of music industry awards, it's no wonder George Strait would become the first of the current generation of country stars to accept the challenges of Hollywood. Pure and Strait, George is country.
Virgin Retail

Megastore To Open On Strip In West Hollywood

By M.R. Martinez

THE VIRGIN RETAIL GROUP will open its first U.S. retail outlet Dec. 4 in West Hollywood in the newly-developed mall complex that occupies the corner where the famous Schwab's Drugstore once held forth. Located at 8000 Sunset Blvd. at the corner of Crescent Heights, the 30,000 square foot store will boast a multiplex of features, including music listening posts, video viewing stations, a stage for live performances, an in-store radio station, an expresso bar and cafe, and an attraction of particular importance to the car culturalists of L.A., 850 parking spaces.

The Virgin Retail chain is part of the empire greened by Richard Branson, who recently sold Virgin Records for $1 billion so he could concentrate on his travel business and the retail industry. The West Hollywood store joins more than 60 other Virgin Megastore outlets in 11 countries around the globe—including outlets in the UK, France, Spain, Holland and Japan. “I see California as the most dynamic market in the world and Los Angeles as the natural starting point for the Megastore venture in the U.S.,” Ian Duffell, president of Virgin Retail Asia/Pacific, said in a statement.

According to Steve Hamilton, the new store’s manager and a transplant from the Virgin Retail chain in Australia, the store plans to stock more than 120,000 music titles—including albums, singles and deep catalog. “We’ve hired as buyers who people who specialize in every genre—jazz and blues, alternative rock,” Hamilton told Cash Box last week. “We’ve got the size and the resources to spend to offer a range of product. And we’ll also be able to handle special orders.”

The store will be manned by about 60 employees, many of whom have been working 12-hour shifts around the clock for the past two months preparing the store for its opening. According to one employee, “We’ve been getting fixtures in place, setting up sales and merchandising areas and generally working our butts off.”

Hamilton also said that when the store opens Dec. 4, there will be deals offered in all areas of the store, including all genres of music, video, games software and clothing merchandise. He said an aggressive, multi-pronged promotion and marketing campaign will also be an important feature of the store’s opening. Hamilton said when the store debuts, there will be a line-up of live bands jamming in the store and just outside. At press time, the store manager could not confirm which bands had been tapped for the event, but he added that the store will follow a policy of highlighting the work of local bands and advertising them in local press. He said that during the first two weeks of business, a dollar from each sale would be donated to the AIDS Project L.A. and that the store has developed a tee shirt featuring the AIDS Project and the Virgin Megastore.

The store manager said that the state side distributors have been “most cooperative” and have worked with him to develop buying programs to help get the store launched, although he declined to reveal particular details of the deals. The compliment of employees will be working in-store and in the warehouse, located in the basement of the three-story store.

On Dec. 3, Branson and company will kick-off the store’s opening with a private party for film, television and recording stars and executives in advance of the public opening Dec. 4, when Branson and special guests will preside over an introduction of the store to the buying public.
SINGLES

TORI AMOS: “Winter” (Atlantic PRCD 6000-2)
Well, I thought this was the most commercial song on the Little Earthquakes album when I first heard it. This reflective ballad comes straight from the heart and offers more sentiment than could ever be mustered up by Madonna’s “This Used To Be My Piano” by virtue of fact. Tori is a real musician with real feelings. Her simple piano accompaniment is strengthened by a sweeping string arrangement. David Stigerson produces.

MADONNA: “Deep And Dearer” (Maverick/Sire PRO-CD 5966-2)
Here’s one from the new Emotion that should lighten public curiosity. For this single, she returns to her soulful and formulaic disco/kiddie-pop sounds dating back to “Into The Groove.” Madonna has taken the collection of Love’s “NSS” and overdubbed melodic phrases here set to the same warmed-over dance grooves sequenced by knobby monsters, Shep Pettibone and Tony Shomkin. Along with the album version, there are additional dance mixes by David Morales and Shep.

TOM WAITS: “I Don’t Wanna Grow Up” (Island PRCD 6714-2)
The irony of hearing such a mature delivery of a youthful lyrical cry, combined with the track’s nursery rhyme-like melody sung with tot-sized accent on the dirt road voice, plus the acoustic guitar over the distorted electric backing, creates a multi-textual learning experience on this short and sweet ditty from Tom’s recent Bone Machine release. College and AOR radio could have some fun with this one. Waits co-writes and co-produces along with Kathleen Brennan.

WARRANT: “The Bitter Pill” (Columbia CSK 4818)
The latest single from their September released Dog Eat Dog album is a slick rock ballad with some strong membership and clever production techniques. Although typical as far as the arrangement goes (calm and acoustic building to big and powerful and back), producer Michael Wagener pulls out the best in the band as well as getting the most mileage out of a song that on its own legs wouldn’t hang tough. All three mixes are essentially AOR oriented.

THE GOOD GIRLS: “It Must Be Love” (Motown 374631083-2)
This danceable romantic R&B ballad is from the trio’s just released Motown single, Their vocal group has an all-girl vocal group in the works? This prime groove-oriented track could see club as well as urban rotation, but could be just a little tame for both. The voices are sweet but the song doesn’t go anywhere. The track is written and produced by Kyle Rudnall and Lucretia Haldy.

THE WOLFGANG PRESS: “Mama Told Me Not To Come” (MAD/Warner Bros. PRCD-5753)
Here’s a 90s and very Englishy/sound of club twist to an old Randy Newman classic made famous decades ago by Three Dog Night. While all three mixes are still very recognizable to those who remember the original, this version has a new, life of its own, and could easily break out of the club mold and be introduced to an entirely different generation with the right radio push. The track is from the group’s recently released album, Quer, produced by Drostan Maddan and The Wolfgang Press.

ALBUMS

ROBERT PALMER: Ridin’ High (EMI 90777 7 90733 27)
Everything old is new again! I don’t know, Linda Ronstadt did it with Nels Nelson. Well, Robert Plant, Font, does new songs that sound old... and all the oldies too... and Baez isn’t even dead yet. So why is Robert Plant doing an album of standards? Okay, he tried some new ones! Great question. The arrangements by Clare Fischer are great, production by Joe Macer is impeccable, big fat Palmer’s processed voice on these 16 songs make as much sense as Pavone doing the Rolling Stones. Hmmm...

FREDDIE MERCURY: The Great Pretender (holloway HR-61402-2)
It’s been over a year since his passing, and yet there has been a virtual resurrection of his career with volumes of Freddie’s past works popping up every month or so. Well, why not rework what’s still hot? Here are 11 more Mercurial tracks given new life by producers Nile Rodgers, Richard Wolf and Ron Nevison. The album’s title cut is even featured in the latest Robert DeNiro flick, The Night The City Died. More relief for diehard Queen fans old and new.

JAN HAMMER: BEYOND—The Mind’s Eye (Miramar MCD 2702)
As the musical tracking for the new computer animation video album, the two-Grammy Awarded instrumentalist (for Miami Vice), and very busy keyboardist/composer has released his first domestic solo album in over five years, featuring 14 original tracks which are expanded mixes of what is available on the video format. The CD also features a bonus track, “Seeds Of Life” sung by Chris Todd, and the album producer performs himself at his own studio in upstate New York.

AB LOGIC: ab logic (Interscope 7 92254-2)
Combining the styles of techno, R&B, pop, dance grooves, and rap, this collective effort combines the skills of several composers including Jack Boblin and producers, Peter Gillis. The club act features the performing of rapper K-Swing and Belgian vocalist, Marianne Trensov. Included on the 12-cut debut CD is the group’s dance-chant topping single, “Hitman” along with “Get Up (Move Boy Move),” and the self-intutorials “AB Logic.”

SOUTHGANG: Group Therapy (Charisma 86342-2)
Riding off the video success (“MTV’s “Ballbuster Of The Week”) of “Tainted Angel,” the title track from their 1991 debut album, these Atlanta-based rockers managed to tour two producers for their sophomore effort... both Keith Olsen (Whitesnake, Ozzy Osbourne) and Howard Benson (Bang Tango, Little Caesar) to help make meaningful their derivative style. They got the looks, the chops, the production, and the club... now they just need to get their hands on a hit song.

THE COASTERS: 50 Coasters’ Classics (Rhino/Atlantic RZ 719190)
Here’s a beautiful collection of original rock and roll fans should appreciate. This two CD boxed set retrospective covers considerable ground in the group’s varied history of the group that saw many changes before their smash hit album, “Rumble.” The first single, “Papa Doll” marks the first time all the bandmembers since 75 have been on one recording, including the current lineup. There are three complete tracks on this impressive work of 72 cuts, which also include the track/finished booklet with complete discography. Produced by Ken Caillat, Executive producers are Mike Fletwood and John Mcvie.

POP SINGLES LOOKING AHEAD

1. THE BITTER PILL (Columbia) Warrant
3. WALK AWAY (Vibe) Jammy
5. TELL THE TRUTH (Republic) Judie Cole
7. WHO’S DA FLAVA (EMI) All Dee
9. ALL THESE YEARS (Curti) Sawn Brown
11. MY STRONGEST WEAKNESS (Curti/MCA) Wynonna
13. TRUE EMOTION (Private Music) Jennifer Warnes
15. WALK (Atco) Pantera
17. 15 YEARS (E-Sirk) Levelettes
19. KIKO AND THE LAVENDER MOON (Sassy) Los Lobos
21. DAMN IT FEELS GOOD TO BE A GANGSTA (Rap-A-Lot) Geto Boys
23. LETTERMAN (Atlantic) K-Solo

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PICK OF THE WEEK:

FLEETWOOD MAG: 25 Years—The Chain (Warner Bros. 9 55192-2)
Most people probably aren’t aware that Fleetwood Mac goes back 25 years, not as we knew them after the 1970 addition of Lindsey Buckingham and Stevie Nicks. This new two CD boxed set retrospective covers considerable ground in the group’s varied history of the group that saw many changes before their smash hit album, “Rumours.” The first single, “Papa Doll” marks the first time all the bandmembers since 75 have been on one recording, including the current lineup. There are three complete tracks on this impressive work of 72 cuts, which also include the track/finished booklet with complete discography. Produced by Ken Caillat, Executive producers are Mike Fletwood and John Mcvie.
See me, touch me, play the piano for me, heal me.

WELL HEALED: This is Tadamitsu Saito. Tadamitsu was born in Japan during World War II and for most of his life was "wracked by excruciating pain from two life-threatening illnesses—asthma and heart disease." I know this because it’s on a press release describing his first American album, Coming Together. I also know that Tadamitsu doesn’t feel his excruciating pain anymore. Why? Because “one day...he struck a set of chords on the piano and felt the tone resonate with and liberate the inner ‘core’ of his being. He experienced a tremendous emancipation of his consciousness followed by a vision of world peace for all humanity. Afterwards, he was healed of all of his life long ailments and came away from the experience with a new understanding of the true nature of sound and music.” Tadamitsu Saito is, so they tell me, “Japan’s most acclaimed sound healer.”

BUZZ BUZZ: “Sting ’92” is not the name of a new collaboration between the ex-Police frontman and Sergio Mendes, it’s the name of a one-day dancehall extravaganza that’s going to rock the foundation of Kingston, Jamaica’s National Stadium the day after Christmas (a holiday called Boxing Day in some places, Jamaica included). Dancehall, of course, is a form of rap-reggae that has gained a bit of popularity here thanks to Shabba Ranks. Of Shabba’s done his toasting and boasting at other Stings, but he won’t be at this one. He probably won’t be missed, since already signed up for the all-day shebang are, among others, Frankie Paul, Marcia Griffiths, Cobra, Dennis Brown (who is the subject of a fine new compilation CD from Rounder-distributed HeartBeat), Tiger, Charlie Chaplin, Ninj Man, Freddie McGregor, Gregory Isaacs, Levi Smart, Buju Banton, Junior Reid, Tony Rebel, and, from these shores, Kriss Kross. In case you really need an excuse to spend Christmas in Jamaica, now you’ve got one. A call to (212) 932-2966 will help fill in the details.

FRIJOLOS: Who’d have ever thought that one of the rockin’est live acts in the country would turn out to be a band of aging Tex-Mex toads? The Texas Tornados—Doug Sahm, Freddy Fender, Flaco Jimenez and Augie Meyers—blew into Tramps last week and, after a slow and undermiked start,izzed like a pan of San Antonio fajitas. Playing nearly two-hours worth of material from their three Warner Bros. albums (including the terrific new Hangin’ On By A Thread) and the usual mix of Sir Douglas Quintet hits and non-hits, Freddy Fender country hits and non-hits, and Flaco Jimenez conjunto rave-ups, the Texas Tornados made you feel good about life and a little bit of feeling good about life goes a long way these days. And attention all you Doug Sahm fans (hey, how could you not be a Doug Sahm fan?): The Sir Douglas Quintet will have a new album out on Elektra next year. (And I sold my old Vox Jaguar organ about 10 years ago. Go know.)

KING HOWARD: Thousands of fans virtually shut down the streets of Hollywood during the morning rush hour last week as they turned out to witness a mock funeral staged by cutting edge radio personality Howard Stern, who brought his entire New York-based program to Los Angeles for two first-ever live broadcasts from the West Coast.

The massive turnout at the Hollywood Palace was to celebrate Stern’s rapid rise to #1 in the L.A. morning ratings, and lay to rest KLOS’ Mark and Brian after widespread media skepticism regarding his ability to capture the coveted spot broadcasting from outside the city. Stern had predicted he would reach the peak position in one year when his show was taken on by local classic rock station, KLSX (97.1 FM) in July of ’91, and in fact had beaten his own deadline.

Stern’s controversial broadcasts have been the butt of several fines levied by the FCC due to questionable language and subject matter, as he continues to gain popularity in large markets across the country. As an advocate of free speech and anti-censorship legislation, the outspoken Stern is quick to point out his overwhelming market response as rebuttal to criticism made by various right-wing organizations and challenges the fines invoked by non-eligible FCC Reagan/Bush appointees (soon to be replaced by the incoming Clinton administration).

The show is currently on the air in 10 cities, and Howard hopes to be on 200 stations by the end of 1993. At this point, I would say programmers hoping to gain or maintain their status should beat the rush and sign on. Stern is proving to be unstoppable...

MUSIC CHAIN HELPS AIDS CHARITIES: The West’s largest music retail chain, the Wherehouse (307 stores), is sponsoring a unique silent auction of music business celebrity memorabilia to raise money for various AIDS charities.

The benefit, called "The Art Of Giving," will continue through December 16.

Patrons are invited to look through a catalog of nearly 100 one-of-a-kind items from such artists as Elton John, Garth Brooks, Madonna, U2 and many others, and bid on them by way of a toll-free number. Half the proceeds will be donated to the Magic Johnson Foundation and the other half will be distributed to local AIDS charities in the areas where the winning bid originated.

A few of the items available are: an autographed jacket worn by Elton John during his latest The One tour, an autographed Stetson hat from Garth Brooks, an autographed copy of Madonna’s photo book, Sex, and an official American League baseball autographed by the members of U2. The items will be available for shipment as Christmas gifts. Anyone outside the area interested in participating can call 1-800-825-2000 for information on how to order a catalog and place a bid. Exciting items? I don’t know...but at least the money is going to a good cause. Give it a go. Next week...
Summer of Love (one more time)

By John Carmen

IF IT'S CHRISTMAS, then it must be box-set time again, and this Xmas the biggest treat of them all is the 4-CD Monterey International Pop Festival box out on Rhino.

The crowning event of 1967's "Summer of Love," the Monterey Pop Festival sprung from the imagination of Alan Pariser into reality with a little help from his heavy friends, including Lou Adler, Papa John Phillips, Paul Simon and a slew of others. 200,000 people swarmed into the little California town to hear the likes of Jimi Hendrix, The Who, Jefferson Airplane, Otis Redding and 28 other biggies of the day.

Now that the event is finally available for public consumption, the folks at Rhino have truly pulled out the stops. Beautifully bound in a yellow and purple box with a fantastically laid-out color booklet complete with all the facts and quotes any '60s freak would kill for, by Steve Miller, David Crosby, Elvin Bishop and others (it's amazing these guys even remember those days at all, given their abuse intake during that era). The box contains 22 of the 32 acts that performed at the festival. "Either they didn't or couldn't get permission to be on the box," said set coordinator, Steven Peeples. "The reason it took almost 25 years to see the light of day was your basic record company and management hassles. At this point it's gotten a whole lot easier to do. Lou Adler was amazed the thing ever came out at all!"

By the so-called "live" recording standards of today ("live" in quotes because the average live recording of the '90s has been doctoroed more than an octogenarian on Medicate), this is truly rough and raw record. The Byrds' David Crosby may have been blown away by the P.A. and recording truck as it stood in 1967 ("It was the first real P.A. In the old days, you kinda plugged in to whatever you got."), but the off-the-record, effects-free recording does sound a little dry. But this is compensated for the fact the recording is totally real; the Byrds and Who's harmonies are ragged and wrong-sounding, but in the most gloriously human way possible. This was 20 years before backing tapes, and I like it.

Featured acts on the box include the already-released Otis and Jimi sets, The Who's entire act, including stellar renditions of "Substitute" and "Pictures of Lily." The Byrds, Big Brother and the Holding Company who do this bizarre quasi-avant garde thing called "Harry," as well as the timeless version of Big Mama Thornton's "Ball and Chain," which brought down the house. Electric Flag (the first-ever "supergroup," and super-hype, who says every '60s band was superior to what followed) and Country Joe, The Association, Eric Burdon and a host of other acts.

The ones that didn't make it include The Grateful Dead, Moby Grape, Buffalo Springfield, and the festival's big winners, Quicksilver Messenger Service, who walked away from the showcase with a six-figure deal. "The rest will likely remain in the vaults," says Peeples. "I worked for three years to see this happen, and I'm blown away by the final result."
TALENT REVIEW

Paul Brady/Colin Hay

By Robert Adela

LARGO PUB, HOLLYWOOD, CA—Even after last Spring's unrest, Los Angeles remains a place where multi-culturalism still offers serendipitous pleasures. Within the kosher confines of its Jewish district (Fairfax), you can still find an Emerald Isle pub (Largo) booking #1 hitmakers from Australia (ex Men-At-Work leader Colin Hay) and Ireland (Paul Brady) onto the same bill.

Paul Brady may be best-known here as the only contributor with more than one song ("Not The Only One" and the title tune) on Bonnie Raitt's recent mega-platinum Luck Of The Draw album. Music publishing mavens know that Brady's long-term deal with Almo/Irving/Rondor Music is entering its second decade and has already seen his material recorded by Tina Turner, Dave Edmunds and Maura O'Connell.

International chart followers know that Paul's own albums have been #1 Irish hits since 1981's Hard Station, and that his current Polygram affiliation goes back 10 years to his '83 album True For You. But until recently, Brady's work has only been sporadically available in the U.S. and has only reached a small portion of his potentially huge American audience.

His '91 Trick Or Treat album, released here by Mercury's Fontana label, remains a work of infectious genius. And now this same arm of Polygram is about to release Songs And Crazy Dreams, a 10-year retrospective of Brady's earlier seminal performances. Together, these packages provided over half the well-crafted songs in his Largo set.

From Trick Or Treat: life's unexplainable mysteries conjure up the appeal of "Nobody Knows"; power-pop struts its most creative stuff in "Can't Stop Wanting You"; while "You And I" blements compelling Northern Ireland sociology with the equally potent themes of self-worth and brotherhood.

From Songs & Crazy Dreams: "Paradise Is Here" boasts the sort of "Right now!" refrain that turns a song into an anthem; "The Homes Of Donegal" makes a traditional Irish homecoming accessible for every traveler; and "Nothing But The Same Old Story" raises emotional inertia to a new art form.

Paul Brady's hardest-rockin' tune "Steel Claw" proves you don't have to be a head-banger to take your music to the max. It also proved to be the apotheosis of a solo set that equals Eric Clapton's Unplugged album for sheer intensity.

Paul is so consummate a player that he simultaneously delivers high-powered lead and rhythm guitar from a single acoustic 6-string. His vocals are just as awe-inspiring, flawlessly fusing whispers and screams while resonating with both Irish and universal emotion.

Supporters on hand for Paul Brady's opening night included Jackson Browne and Bonnie Raitt. The two superstars sat enraptured by the opening notes of Paul's 24-song set, and stayed to congratulate him some two hours and six encores later.

As unofficial Largo Pub artist in residence, Colin Hay opened for Paul Brady by accentuating his new solo material. More reflective than his Men At Work hits (of which he performed only "Overkill"), his new songs spotlight the same quirky charms that turned his former band into an overnight sensation. His insightful musical travelogues cultivate the kind of audience adulation that consistently greets fellow singer-adventurer Jimmy Buffett.

TALENT REVIEW

Glenn Frey

By Mit Petty

THE UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—On tour after a six-year layoff in support of new MCA product, Strange Weather, Glenn Frey's Universal homecoming stop Saturday, November 21, proved him to be in excellent form. Didn't see a single dissatisfied soul. This show cooked.

Frey's long ago ex-Eagle mate, the brilliant, but too deadly serious Don Henley, will have to go some to top this next time he tours—too hip commentators and critics' opinions notwithstanding. Show had the relaxed feel of an errorless dress rehearsal for close friends and family at a cozy rehearsal site.

Vestiges of singer/songwriter's early-70s image are long gone, as Frey—dressed in impeccably tailored white suit and sporting the close-cropped hair, slicked-back Pat Riley look—brings to mind BMWs, good wine and trips to Maui and Aspen more than he does cruising down the road to Winslow, Arizona. That's cool, as this was definitely grown up—but not too tired—rock 'n roll of the best sort.

Supported by a four-piece horn section, seven other players and two female backing singers, Frey's show also included ample mid-set appearance by ex-bandmate, the enigmatic card, Joe Walsh, three-inch earring dangling, whose James Gang and solo careers have rendered more enjoyably recognizable tunes than cursory memory check might elicit.

Frey interspersed 150-minute show with new solo material and older solo material ("Smuggler's Blues," "The Heat Is On," "Party Town"); old Eagles' songs (band faithfully recreated Eagles' sound on 'Peaceful Easy Feeling," "Take It Easy," "Desperado"); and later Eagles' songs ("New Kid In Town"), and surprisingly, the new songs went over almost as well as the old ones, thanks to crack band and Frey's relaxed, clean delivery.

Band lineup has Frey, Daniel Greiner and Duane Sciacqua on guitars, Bryan Garofalo on bass, Martin Fera on drums, Jay Oliver and Barry Sarna at the keyboards, Al Garth playing horns, Darrell Leonard on trumpet, Greg Smith on sax, Chris Mostert on horns and percussionist Michito Sanchez.

Not an overly powerful vocalist, quality singer Frey's voice was more than good enough to convince, especially when supported by other pro vocalists like the ubiquitous Rosemary Butler and Frey high school mate, Laura Dunville.

New material ranges from the first single, "I've Got Mine," Frey's comment on what writer Thomas Sullivan calls moral malnutrition: the sociological discourse "Long Hot Summer," a prediction of imminent urban heat and disharmony; "Strange Weather," a relationship breakup tune; "Love In The 21st Century," a reflection on how radically the dating game has changed; and "Before The Ship Goes Down," an invitation to party down, and a song that has Frey on familiar ground.

RHYTHM & BLUES

By M.R. Martinez

Third Stone/Atlantic recording artist Nona Gaye is overjoying executives at WEA which distributes her successful debut album Love For The Future, which contains the single “I’m Overjoyed.” She recently visited WEA’s New York office. Pictured standing are (l-r): Warren Pujak, WEA field sales manager; Andy Utterano, WEA N.Y. sales manager; Paul McDermott, WEA merchandising manager; Kevin Curry, Atlantic product manager; and Joe Talley, Atlantic national director of marketing. Black music. Seated are (l-r): Rita Roberts, WEA field sales manager, Black music; Gaye; and Pete Stocke, WEA New York branch manager and vp.

REVIEWS


Before the current crop of pop/jazz saxophonists began to make the big bucks for their searing histrionics on the records, Ronnie Lawes was churning some out of the most accessible R&B/jazz around. This collection does not match some of his earlier work for overall vision. But his playing on this disc is the emotive and reflective mix that distinguished him as a player through the late ’70s and early ’80s. The mixture is most ably acquainted on the track “Big Daddy Swing,” a Lawes composition that glides along a catchy vamp, easy changes and soothing textures. This is not a singles album, but best listened to as a mood setter.

JADE: Jade To The Max (Giants/Reprise 24466). Producers: Various.

The most outstanding feature about this trio of singers—aside from being visually stunning—is the smooth harmonies which they rightly claim will become a trademark. The group has already sparked some attention with the song “I Wanna Love You” from the Giant Records soundtrack of the film Class Act. But other songs like “Don’t Walk Away,” “Hold Me Close,” “One Woman,” and “Blessed” demonstrate the meld of vocals. Production on this collection is understated, allowing for the singers—Di Reid, Jui Marshall and Sonya Kelly—to interpret and emote. In an otherwise hip hop world, these young women pay homage to classic R&B sensibilities.

GODDESS: The Sexual Album (Big Beat/Atlantic 792225-2). Producers: Rob Bolland, Fedi Bolland.

There’s nothing wrong with sex put to music. Goddess and the Bolland Brothers realize they can capitalize on the singer’s looks and a melange of rock-hard and pile drivin’ rhythms to be suggestive—even though the song “X-Rated,” goes as far as to feature a woman seemingly in the throes of ecstasy. Although most of the songs twist and turn on the sexual theme—“Sexual,” “Lingerie,” “In My Bed,” “Erotic,” etc.—the lilting ballad “Je T’aime,” is perhaps the most straightforward song on the disc. It also shows that, with a little effort, Goddess could be the dance diva that they’ve over-produced on most of the 10-tracks.
THE RHYME

By M.R. Martinez

SOUND NIBBLES: Though there wasn't enough space this week, there will be some pretty engaging reviews coming up. Much respect is due to Mesa/Blue Moon Records toaster Louie Rankin and his album Showdown, which engages the TrakMasterz and rapper Red Hot Lover Tone on a pair of tracks... We'll also take a look at why the album for Scarface Records rapper Paris, Sleeping With The Enemy, is raising so much hell... The Geto Boys have come with a best-of-package, Uncut Dope, which features the Rap-A-Lot/Priority group on some of their most outrageous hits of years past and some bonus tracks featuring Big Mike.

REVIEW:

ICE CUBE: The Predator (Priority PZ-57185). Producers: Ice Cube, Toochy Chamber and others.

Ice Cube is always taking potshots at the nation's power structure. This disc is no exception. He doesn't dwell on recent events during the Los Angeles uprising that dramatized inequities and racial tensions that fuel his rap and flow through a barrel or two of grist and touch the same chords that led to the burnin' and looting last spring. The first single, "Wicked," is powered along by the classic production and some Jamaican toasting by Don Jaguar. But it's other O.G. style tomes like the "Who's Got The Camera," "Now I Gotta Wet Cha," "When Will They Shoot?" and "Gangsta Fairytale 2" that demonstrate Cube's depth mix of commentary and pop sensibilities.


You know that with Teddy Riley in the booth, rap and hip-hop—particularly his special brand known as "New Jack Swing"—has a measure of funk and musicality that some other discs might not be able to present. Take "Rump Shaker" for instance. The fat sax line and the spiky groove makes the lingo pop out, and has gained the Wreckx-N-Effect duo some airplay. "Knock-N-Boots" rhythmically falls somewhere between gangsta and player groove. On the braggin' tip, Wreckx-N-Effect comes up large on a self-titled track that is as eloquent as streetside fireside chats can be.


Lurid tales of being "On The Run," holding forth as "#1 With Bullet" (featuring Big Daddy Kane), "Train Robbery," "Two To The Head" and the album's title track are among the headline sound bites that makes this 17-song collection a chronicle of the evolution of the gangsta style that can sell without airplay. Kool G. Rap's forceful delivery is reminiscent of Ice Cube's—smooth, but decisive, like the firing action on a Glock nine millimeter weapon. There's not much difference between the "Horror Side" (side one) and the "Terror Side." It's all scary. And the music is uniformly funky and laced with dark textures. Like funeral music for the hip hop nation.
**TOP 30 VIDEO RENTALS**

**CASH BOX • DECEMBER 5, 1992**

| 1 | SISTER ACT (Touchstone Home Video) | 4 3 |
| 2 | BASIC INSTINCT (LIVE Home Video) | 1 7 |
| 3 | BATMAN RETURNS (Warner Home Video) | 2 5 |
| 4 | BEAUTY AND THE BEAST (Disney) | 3 4 |
| 5 | FAR AND AWAY (MCA/Universal) | 6 4 |
| 6 | MY COUSIN VINNY (Fox Video) | 5 9 |
| 7 | THE CUTTING EDGE (MGMLA Home Video) | 9 3 |
| 8 | ALIEN 3 (Fox Video) | 11 2 |
| 9 | THUNDERHEART (Columbia TriStar) | 10 7 |
| 10 | FRIED GREEN TOMATOES (MCA/Universal) | 13 12 |
| 11 | PATRIOT GAMES (Paramount) | DEBUT |
| 12 | ENCINO MAN (Touchstone Home Video) | 12 3 |
| 13 | THE BABE (MCA/Universal) | 7 6 |
| 14 | BEETHOVEN (MCA/Universal) | 8 7 |
| 15 | STEPHEN KING'S SLEEPWALKERS (Columbia TriStar) | 23 2 |
| 16 | DEEP COVER (New Line) | DEBUT |
| 17 | WHITE MEN CAN'T JUMP (Fox Video) | 15 12 |
| 18 | K2: THE ULTIMATE HIGH (Paramount) | 17 4 |
| 19 | STRAIGHT TALK (Hollywood Home Video) | 14 8 |
| 20 | SHADOWS AND FOG (Orion Home Video) | RE-ENTRY |
| 21 | LAWNMOWER MAN (Columbia TriStar) | 18 11 |
| 22 | MEDICINE MAN (Hollywood) | 24 7 |
| 23 | FINAL ANALYSIS (Warner Home Video) | 19 13 |
| 24 | WHITE SANDS (Warner) | 16 12 |
| 25 | ARTICLE 99 (Orion Home Video) | DEBUT |
| 26 | CRISS CROSS (MGM-UA) | 20 9 |
| 27 | ONE FALSE MOVE (Columbia TriStar) | 21 7 |
| 28 | PASSED AWAY (Hollywood Home Video) | DEBUT |
| 29 | GLADIATOR (Columbia TriStar) | 22 5 |
| 30 | FOLKS (Fox Video) | 27 3 |

**TOP 10 MUSIC VIDEOS**

**CASH BOX • DECEMBER 5, 1992**

| 1 | U2, AC/DC: DIAMONDS AND PEARLS (Polygram $19.95) | 1 5 |
| 3 | AC/DC: LIVE (A*Vision $19.98) | 6 2 |
| 4 | KISS: X-FRAME CLOSE UP (PolyGram $19.95) | 3 16 |
| 5 | ERIC CLAPTON: UNPLUGGED (Warner Home Video $19.98) | 4 10 |
| 6 | QUEEN'S GREATEST HITS/CLASSIC QUEEN (Elektra Video $19.99) | 5 4 |
| 7 | THIS IS GARth BROOKS (Jewel Home Video $24.98) | 7 16 |
| 8 | JAN HAMMER: BEYOND THE MIND'S EYE (EMI Video $19.98) | 10 2 |
| 9 | RED HOT CHILI PEPPERS: WHAT HITS? (EMI Home Video $19.98) | 9 4 |
| 10 | BACKSTAGE PASS: GRATEFUL DEAD (G D Merchandising $19.95) | DEBUT |

**VIDEO REVIEWS**

By Milt Petty

**P.U.N.K.**

"A Vision, $19.98"

Arguably, the best punk era video retrospective yet. A must for those of you getting misty for safety pins and strategically torn t-shirts. Video includes 18 well known songs from the era (77 - 79), performed by 11 bands, including Sex Pistols ("Anarchy In The U.K."), Clash ("What's My Name"), The Jam ("In The City"), Iggy Pop (" Lust For Life"), Siouxsie & The Banshees, The Undertones, The Stranglers, Boomtown Rats, Penetration, Joy Division and Buzzcocks. Filmed in small British clubs, performances capture the full speed ahead, exhilarating, anti-establishment ethos common to the movement. Also in keeping with punk is that not all the songs are performed all that well. But it doesn’t matter. Author Jon Savage (England’s Dreaming, definitive history of British punk) served as consultant. Performance footage interspersed with leading punk spokespersons being true to Malcolm McLaren’s box cover quote: “Be childish, be irresponsible, be disrespectful, be everything this society hates.” A Big Picture Production.

**Widespread Panic: Live From The Georgia Theatre, Athens, GA**

"Capricorn/Warner Reprise Video $14.98"

Price is right for 35-minute taste of southern rock with the satisfaction guaranteed Capricorn imprint. Video is ably directed by Billy Bob Thornton, star and writer of current video rental charts’ film noir sleeper, One False Move, and includes performances of six songs. True to Thornton’s ouvre, video is shot in black and white, giving it 60s feel. Check out Panic’s version of Van Morrison’s “Makes Sense To Me” and its own boogie call to arms, “Rock.” Produced by Johnny Sandlin, Live From The Georgia Theatre, is presented in letter box format, looks good on the TV screen.

**Damn Yankees: Uprising Live! Warner Reprise Video $19.95**

Few rockers have brought such manic presence over 25-year period (remember Amboy Dukes?) to the metal genre as Damn Yankees’ Ted Nugent, who is toned down on Uprising by more melodic rockers Tommy Shaw (ex-Styx), bass player Jack Blades (ex-Night Ranger) and drummer Michael Cartellone. Eighty-minute video mostly shot at Rocky Mountain Jam in Denver is chock full of original Yankee tunes, highlighted by “Don’t Tread On Me” (video of which was aired throughout recent Summer Olympics TV, title track and “High Enough,” as well Nugent’s “Cat Scratch Fever” Shaw’s “Renegade” and Blades’ “Rock In America.” Performances oozie the kind of professionalism and near perfection that comes with 15 months of touring. Band principals offer colorful stories in non-performance interviews.

**Erasure: Abba-esque Elektra Entertainment $12.98**

As title indicates, companion piece to EP that hit number one on English charts, 18-minute video is English synth band’s take on four songs by Swedish former charttoppers Abba, reworked for the 90s dance floor, and including “Take A Chance On Me,” “Videogame,” “‘Til I Hear Your Voice” and “S.O.S.” This time Andy Bell and Vince Clarke augment membership by appearing alongside themselves in garage drag—two men and two women, as in Abba’s lineup—in “Take A Chance On Me,” enact a tacky fairy tale in “‘Til I Hear Your Voice,” and engage in a little play horror in “S.O.S.” Video renders just a taste of what duo delivered in well received, multiple presentations of ambitious “Phantasmagorical Entertainment” concert shows at New York’s Beacon Theater and LA’s Wiltern Theatre."
CBS Gets Superstar Talent Via HBO

By Milt Petty

Whoopi Goldberg Star Of HBO 20th Anniversary Special

MADONNA, BARBRA STREISAND AND PERRY JACOBS are among the superstars who will be seen in CBS’ presentation of HBO’s Twentieth Anniversary—We Don’t Believe It Ourselves, a one-hour showcase in celebration of two decades of performances that originally aired on the best known Pay Cable service. The special is set for December 5th and will feature highlights in new performances and classic clips from HBO specials dating back to 1976, the special will also be shown on HBO in a 90-minute version in January.

Streisand is seen performing on her One Voice concert in 1976,Madonna in her Blinded Ambush show and Jackson in his recent Budapest concert, which is not set for rerun.

HBO was launched on November 8, 1972, with a microwave broadcast to 500 homes in Wilkes-Barre, Pa. It aired a hockey game from Madison Square Garden and the film, “Sometimes A Great Notion.” Its first special was The Pennsylvania Polka Festival in 1973. It didn’t seem like a big deal production at the time. But by 1976, we all knew HBO had a great notion. The service now has 17 million subscribers.

This is the second time a network has presented a cable retrospective, following ABC’s presentation of basic cableMTV’s 10th Anniversary special. And why not? CBS takes HBO’s advertising. One hand’s got to rub the other, these days.

In addition to the singers, comes Billy Crystal, Robin Williams and Whoopi Goldberg perform original material and introduce arch-HBO-airs by themselves (Williams was caught Live at the Roxy in 1976). Alan King, Steve Martin (his first huge comedy special in 1976), George Carlin, Bette Midler, Dennis Miller and others.

Mel Gibson makes an appearance as a representative of the kind of big movie star HBO presents in its first run, pay cable version of the popular HBO films, wherein he introduces clips from four of the original films the pay service is most proud of—the bio flicks Saddam, The James Brady Story, The Journeymaker and the new Stain.

George Foreman, whom HBO has shown in several big fights in recent years and has under contract, introduces a box segment.

Appearing in the longer HBO version are Red Foxx (1978), Roseanne Arnold, Rodney Dangerfield (1976), Richard Pryor (this In Concert, 1979, which Moffitt also directed), Lily Tomlin, Whitney Houston (singing ‘The Star-Spangled Banner’), Simon and Garfunkel (Central Park Concert), and Billy Joel (Back In The USSR Special).

Partners Pat Tourk Lee and John Moffitt, veterans of this kind of variety special, serve as executive producers of the anniversary show, for which Moffitt directs.

HBO Chairman and Chief Executive Officer Michael Fuchs, who worked his way up the HBO ladder and remembers almost every special the service ever aired, took a very hands-on approach and was involved with making the decisions as to those performances that made the cut.

“The hard part here,” said Moffitt at his Sunset Gower offices the other day, “was choosing what to leave out, particularly from the CBS show, for which we have only 48 minutes to work with. I could do a Best-of-HBO series and never get bored, they’ve been so good. In one great stuff. I had so much fun doing this show that I had to pinch myself. I kept wanting to say, ‘you mean I get paid for this?’

“The big difference in the two shows, aside from the time allotted—we have the full 90 minutes for the January show, of course—is the Comedy Relay shows. Interesting, though, we can now have much more freedom on the networks than, for example, when I did ABC’s Fridays in the ‘70s.”

Indeed, it was HBO that provided comics with the freedom to do on air what they had long done in nightclubs, and it was comedy, in turn that provided HBO with some of its best programming, almost resurrecting the art form.

“My favorite part of the show is the package of clips Billy Crystal introduces, including his own bits doing the character he played in Mr. Saturday Night, and the Red Foxx segment. And then the Whoopi segment. Remember, she got The Color Purple right after her first big HBO Special.”

Among Moffitt’s many credits are: that he did the first simulcast for NBC with a radio network, the first several American Music Awards, HBO’s Not Necessarily The News and HBO’s yearly Comedy Relay shows. He is currently working on a prime time pilot for ABC, This Just In, which Moffitt describes as Broadcast News meets Not Necessarily The News.

“You’ve got to see this show,” concludes Moffitt, “if only to see Streisand sing Somewhere Over The Rainbow. It doesn’t get any better.

Digital Music Express Is Music Lover’s Dream

DMX Remote Control

at all, nor the number of channels your franchise can deliver to you, and ICT believes it hasn’t found an audio receiver yet that won’t work as a conduit for its new technology.

You get a remote that enables you to choose from among the 30 channels without going to the box, and what’s more, also provides one with a pallet of useful information. You will never again have to wonder which song you just heard. That’s right, by way of an LCD screen located on the face of the DMX/3J remote, subscribers can access information about the selection they are listening to, the song title, the artist, the album title from which the selection is taken, the record label ID and the name of the time of day or company.

The music on DMX is programmed with consultant Burkhart/Douglass. Frequency rate is much greater on contemporary hits channels than others, of course, but even one extended session listening to DMX reveals that the selection is excellent, and comprehensive, though one can quibble here and there.

“The system speaks for itself,” says ICT vp, corporate communications. “We’ll take care of any problems. Our problem is to figure out the best way to market the service. Eighty percent of those who hear it end up subscribing, especially during a time when franchises are not charging installation fees.”

Currently, cable franchises get about 40% of the $10 monthly cost of the service.

“When we can receive this in our car, watch out.”
1. The Black Crowes: "Shake Your Money Maker" (1990)
4. U2: "Where the Streets Have No Name" (1987)
5. Guns N' Roses: "November Rain" (1987)
7. A-ha: "Take on Me" (1985)
8. Dire Straits: "钱的自在" (1985)
12. AC/DC: "Highway to Hell" (1979)
13. Queen: "Bohemian Rhapsody" (1975)
16. The Eagles: "Hotel California" (1976)
17. Eagles: "Take It Easy" (1972)
20. Pink Floyd: "Another Brick in the Wall, Part II" (1979)

Note: The list includes songs that were popular in the 1980s and 1990s, representative of various genres from rock to pop.
All hands on deck.

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

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

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

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

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

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

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

PASSING ON:
There is no jazz festival quite like the North Sea Jazz Festival, which squeezes more music into one weekend in Holland's the Hague every summer than some festivals pack into a week. The North Sea Festival was the creation of Dutch jazz promoter Paul Acket, a smart man with a big heart and a genuine love for jazz, who died last month.
ARTIST SPOTLIGHT

Sandra Crouch - What's In A Name

By Tim A. Smith

AFTER A HIATUS of some eight years from the gospel music recording scene, the renowned Crouch name has made its way back to its rightful place at the forefront of gospel music. The emergence comes via Sandra Crouch's Sparrow Records debut release entitled, *With All Of My Heart*.

Through the years, Crouch has always been identified as the twin sister of her legendary brother, Andrae Crouch. With Sandra and her famous brother's coattails to make a name for herself in the music industry. Just one glimpse at her musical resume is proof alone that she has gained a reputation as a top, much-in-demand session singer/percussionist. Crouch has worked with such artists as Diana Ross, Nancy Wilson, Julio Iglesias, Neil Diamond, and Michael Jackson.

During a self-imposed 'gospel hiatus,' Crouch teamed with Andrae and his own singing aggregation, The Crouch Singers, arranging, as well as performing vocally, on such songs as Michael Jackson's "Man In The Mirror" from the Bad album and "Keep The Faith" and "Will You Be There" from the Dangerous album; "Force Behind The Power," recorded by Diana Ross and "Cry For Help," recorded by pop star Rick Astley. Crouch also performed on Quincy Jones' award winning album *Back On The Block*, as well as *The Color Purple* soundtrack.

Sandra Crouch's career in gospel music has been equally as successful and rewarding. Her debut album, the 1983 Light Records release, *We Sing Praises*, garnered her a Grammy for Best Female Gospel Performance. Her follow-up release, *We're Waiting*, was equally as popular.

The recording of *With All Of My Heart*, as it is with just about any Crouch recording session, was a family reunion of sorts, including immediate, as well as 'extended,' family members. The album, recorded live at the Christ Memorial Church Of God In Christ, rustored by her father, Bishop B.J. Crouch, includes nephews Kenneth and Keith Crouch, Andrae, and such 'extended' family members as Bernard Larson, Frankie Cole, Andrew Gouche and longtime friend, associate, producer, band member, and member of many hats, Bill Maxwell.

Crouch's music is less complex, incorporating more of a traditional flair than that of her brother. "I view Andrae as the Stevie Wonder of gospel," Crouch replied during an earlier interview. "Sometimes I can't believe the complexity of the music he creates." Regarding her music today, Crouch states, "My own approach to gospel music is more basic. Writing songs is a gift from God. Without God's help, there's no way that I could do this."

*With All Of My Heart* is a special album, a labor of love for Sandra Crouch. While preparing to record, Crouch lost who she considered 'her best friend,' her mother, Catherine Crouch. "I couldn't just sit around," says Crouch. "I had to keep going. I was amazed at the strength of the Lord."

Sandra Crouch is a strong personality with strong beliefs. "Anyone who is seriously involved in the church and gospel music is looked upon to lead the way," Crouch explains. "We have to show the love first down here, allowing the songs that we sing to live through our lives."

**WELCOME TO THE NEST**—The Sparrow Communications Group has named Ron Griffin to the newly created position of director, A&R according to Peter York, senior vice president. Griffin previously served as president and co-founder of Forefront Communications Group, Inc. In addition, Steve Ford has been appointed to director, artist development, as announced by Lucy Diaz, senior director, marketing and artist development. Prior to his appointment, Ford served as liaison between Sparrow's marketing and A&R departments. Other Sparrow moves include Bethany Miller to manager, advertising & merchandising and Mary Mossberg to sales administrator.

**ARTISTS IN ACTION**—Fresh from an appearance on *Live With Regis & Kathy Lee*, Sparrow recording artist, Tamaine Hawkins will be headlining at New York City's Carnegie Hall, December 1...Amy Grant, who, with new daughter Sarah, just returned from a weekend visit with President and Mrs. Bush at Camp David, will be hitting the talk-show circuit through December with appearances on *The Today Show, CBS This Morning, Regis and Kathy Lee*, and *The Tonight Show.*

**INTERSOUND GOES CHRISTIAN**—Intersound Entertainment, one of the music industry's largest independent international music labels, has announced the formation of Intersound Christian Music, a new Christian recording and distribution company, as announced by Intersound president and CEO Don Johnson. Based at Intersound's Atlanta headquarters, the new company is directed by general manager Keith Kirkwood, formerly national sales manager for Sparrow. The first releases from Intersound Christian Music include the Original Edwin Hawkins Singers' "Oh Happy Day" and Jamie Fricke's Crossroads album.

**UNSEEN BUT NOT UNHEARD**—Grammy-award winning rock group Petra, currently on their *Unseen Power-20 Years of Rock* tour set a wave of excitement through Europe. According to tour promoter Lasse Olson of Viva Artmusic Europe, "Petra's tour was the most successful Christian tour ever in Europe, based on overall ticket sales. Their 16-city tour of the continent included venues at the Fridge in London, the Rockefeller in Oslo, Norway, and the Globe Arena in Stockholm, Sweden.

**OPENING ACT!!!**—At a recent show at Fairfax, Virginia's Patriot Center, the Newsboys took time out to pose with some of their touring buddies, Petra and Frontline artist Nicole, who is singing back-up and performing a short set of her own with the 'boys. Pictured are (l-r): Top - Peter Furler, Newsboys; Middle - John James, Newsboys; John Lawry, Petra; Jibba, Newsboys new guitarist; Sean Taylor, Newsboys; Front - John Schlitt, Petra; Nicole; Corey Pryor, Newsboys.
New Releases...

1. DAWN OF A NEW ERA (Benson) — G.M.W.A. "Live" In Chicago
2. MERCY (Myrrh) — Bryan Duncan
3. TREASURES MONEY CAN'T BUY (Brentwood Bluegrass) — Doyle Lawson and Quicksilver
4. I'M GETTING BETTER ALL THE TIME (Malaco) — The Pilgrim Jubilee
5. POWER (AIR) — Tommy Ellison & The Singing Stars

The Mullins gather around their producer and engineer (seated l-r) during the recording of their new project, One Step Forward. Slated for release in February of 1993, the album was produced by Garry Jones of Gold City.

1. WHEN THE MUSIC STOPS (Sparrow 1324) — Daryl Coley 19
2. MY MIND IS MADE UP (Word 48784) — Rev. Milton Brunson & The Thompson Community Singers 35
3. LIVE IN DETROIT (Malaco 6009) — Rev. James Moore 26
4. ALIVE & SATISFIED (Benson 2841) — Thomas Whitfield 35
5. LIVE AND ANOINTED (Malaco 6012) — The Jackson Southernaires 19
6. FOCUS ON GLORY (Benson 8535) — Hezekiah Walker 5
7. THANK YOU JESUS (Savoy/Malaco 14811) — The New York Restoration Choir 5 74
8.COME AS YOU ARE (Living/Sparrow 73009) — Los Angeles Mass Choir 8 26
9. GOD GETS THE GLORY (Malaco 6008) — Mississippi Mass Choir 9 45
10. LIVE IN SALT LAKE CITY (Savoy 7109) — G.M.W.A./Salt Lake City 11 9
11. HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) — Shirley Caesar 10 45
12. SAINTS IN PRAISE (Sparrow 1242) — West Angeles C.O.G.I.C. 12 67
13. CHILDREN OF THE KING (Malaco 4454) — Mississippi Children's Choir 14 8
14. THE COUNTRY BOY GOES HOME (Malaco 6010) — Willie Neal Johnson 13 26
15. USE ME (AIR 10181) — James Bignon & Deliverance 16 12
16. WASH ME (Tyscot 1401) — John P. Kee/New Life Community Choir 15 77
17. DIFFERENT LIFESTYLES (Capitol 92078) — BeBe & CeCe Winans 17 71
18. FAMILY & FRIENDS VOLUME 3 (Savoy/Sparrow 1507) — Ron Winans/Family & Friends 18 41
19. U KNOW (Savoy 14812) — Anointed Pace Sisters 20 12
20. HE LIVES (Savoy 14807) — Shun Pace Rhodes 19 68
22. STAND STILL UNTIL HIS WILL IS CLEAR (AIR 10180) — Rev. E. Davis/Wilmington Mass Choir 23 9
23. HOPE OF THE WORLD (Tyscot 79012) — New Jersey Mass Choir 22 27
24. THIS IS GOSPEL (Light/Spectra 73077) — War On Sin 25 8
25. I'M GLAD ABOUT IT (Malaco/Savoy 14804) — Rev. T. Wright/Chicago Mass Choir 24 39
26. NOW I CAN SEE (Malaco 6011) — Florida Mass Choir 26 16
27. WE WALK BY FAITH (Tyscot 6802) — John P. Kee/New Life Community Choir 28 7
28. CALL HIM UP (Word 48594) — Chicago Mass Choir 27 31
29. I SING BECAUSE I'M HAPPY (Savoy 7102) — Georgia Mass Choir 30 2
30. IN LIVING COLOR - "LIVE" (Blackberry 20030102) — Melvin Williams 31 2
31. WITH ALL MY HEART (Spectra 1205) — Sandra Crouch 32 7
32. STANDING IN THE SAFETY ZONE (Warner Bros. 26945) — Fairfield Four 29 8
33. THROUGH THE STORM (Tyscot/Spectra 790113) — Yolanda Adams 33 61
34. LOVE (Light 75030) — Beau Williams 34 9
35. IT'S IN THE PRAISE (CGI 514/6111) — Calvin Bernard Rhone 36 2
36. KEYS TO LIFE (Tyscot 790113) — Ben Tankard 33 61
37. HE THAT BELIEVETH (Light 750769) — Chicago Mass Choir 38 2
38. NEVER LET GO OF HIS HAND (New Haven 200142) — Rev. Lawrence Thomson 37 14
39. YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809) — Camell Murrell & The Newark Community Choir 39 22
40. TESTIMONY (Sparrow 5542) — The Richard Smallwood Singers 40 18
Mercy Ministries of America

By Gregory S. Cooper

MERCY MINISTRIES, a Christian home for unwed mothers and troubled girls, was founded in Monroe, Louisiana in 1983 by native Tennessean, Nancy Alcorn. Mercy Ministries receives no state, federal, or United Way funding. They are supported through private contributions from individuals, businesses, churches, foundation grants, and other gifts, all of which are tax deductible.

There are currently two Mercy Ministry homes, both of which are located in Monroe. The original home was established for girls with drug, alcohol, and other life controlling problems. The second home was opened in 1986 to meet the special needs of unwed teens and young women. The average stay is about six months.

Prior to moving to Louisiana, Nancy spent eight years in Tennessee as a state social worker in juvenile delinquency and child abuse. It was during that time that she realized that God had anointed her and called her to help set the captive free, not government. In fact, since returning to Nashville, over thirty girls from Tennessee alone have been to the unwed mothers home in Monroe.

Armed with a staff of professionals in various fields, including doctorate level administrators, masters level counselors, trained medical staff, and experienced social workers, Mercy Ministries sets out with the primary focus of providing a Christian environment and life-changing direction for all young women they come in contact with or have the privilege to minister to.

Many of the girls who would have otherwise chosen abortion made a decision for life because Mercy Ministries offered them an alternative. Those same girls are now receiving Christ and making a commitment that sex is for marriage.

Earlier this year, enough money was raised to put a down payment on five acres of land on Old Hickory Boulevard in Nashville. All zoning has been approved and the plans are nearing completion for the Nashville Mercy Ministries unwed mothers home and administrative offices.

Author Nancy Alcorn has not just written a book full of inspiring stories, but a book that also challenges and encourages Christians everywhere. The mandate is to minister to the needs of others, offering them mercy and grace, not condemnation and judgement.

This most inspiring book, entitled Echoes of Mercy, includes a forward by Gloria Gaither, as well as words of support from others like Michael English, Sheila Walsh, Marilyn Hickey, Dwight Thompson, Billy Walker, and country music's Naomi Judd, who offers one of the most poignant testimonials of the book.

A special "Celebration of Life Rally," sponsored by Mercy Ministries of America, will be held at Nashville's Christ Church on December 3. This free event will feature former abortionist and author Carol Everett, contemporary Christian recording artists Wayne Hillard & Higher Ground, as well as Ministries president Nancy Alcorn.

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Top 30 Black Gospel Singles

CASH BOX • DECEMBER 5, 1992

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Halo and Rob Frazier were special guests at a recently held Nashville youth pastor's luncheon sponsored by Pizza Hut. Pictured are (l-r): Mark Rider, director of network programming for WAY FM; Mark Lang, Mustard Seed Outreach; Rob Frazier, Mike Graham, Halo; Barry Graul, Halo; Scott Springer, Halo; and Joe Froehle, Pizza Hut marketing manager for Tennessee.

Ben Speer (center) brought in students from the famed Stamps-Baxter School of Music and the choir from First Church of the Nazarene in Nashville to join him and The Speers on "He Still Reigns," the title song from their upcoming album.
Opry Loses Legend

"KING OF COUNTRY MUSIC"—On the morning of November 23, 1992, Grand Ole Opry cornerstone, Roy Acuff died of congestive heart disease at Nashville’s Baptist Hospital. Acuff, who had been suffering from the disease for a considerable time, will be sorely missed by the country music community and legions of fans who knew him as the “King Of Country Music.”

Born in 1903 in Maynardville, Tennessee, Acuff is credited with transforming the Opry from a show predominantly instrumental into one in which vocals became increasingly important. The popularity of his own song, “The Great Speckled Bird,” which first earned him an invitation on the Opry, would help inspire NBC Radio to broadcast a thirty-minute segment of the Opry every Saturday night.

In 1942, Acuff and partner Fred Rose founded the first music publishing company in Nashville, Acuff-Rose Publications, which would become one of the largest in the music industry.

In addition to his place of prominence on the Opry stage, Acuff was also a member of the Country Music Hall Of Fame and in 1987 received the Lifetime Achievement Award from the National Academy of Recording Arts and Sciences. President Bush also honored him with the National Medal Of Art and the Kennedy Center Honors for a lifetime of extraordinary contributions to American culture.

Artists In Action...

STUART #71—On November 28, veteran country performer and MCA recording artist Marty Stuart became the 71st inductee into the Grand Ole Opry. Stuart, who just released his third album, This One's Gonna Hurt You, made his Opry debut at the age of 13 as a member of Lester Flatt's band. He then toured with Johnny Cash and went on to do studio and concert work with Bob Dylan, Billy Joel, Roger Miller, Willie Nelson, and Emmylou Harris. He has most recently been involved with the "No Hats" tour with Travis Tritt.

FIRST STEPS FOR DIFFIE AND EXILE—Country artists, Joe Diffie and Exile, in conjunction with WSM-FM, will host a benefit concert for First Steps, Inc. at the Opry House on Tuesday, December 8, at 7:00 pm. For over 30 years, First Steps has helped hundreds of disabled children and their families. These disabilities range from Down's Syndrome and Cerebral Palsy to Spina Bifida and Autism. The children are from birth to three years and their family's financial situations are never a consideration. Tickets can be purchased thru all Ticket Master locations, and vary in cost from $15 to $50.

STARRY-EYED YULETIDE—Pop and country artists have united to complete the fourth annual The Stars Come Out For Christmas compilation, benefitting hospitals serving children within the Children’s Miracle Network. The album, which features Willie Nelson, Kenny Loggins, John Tesh, Little River Band, Christopher Cross, Patty Loveless, and Holly Dunn, among others, is now available at select Taco Bell restaurants, WalMarts, or through telephone order (800-HITSONG).

HAVING A HOLLY ONE—Alan Jackson's recording of the Burl Ives classic, "A Holly Jolly Christmas" will be featured in the movie Home Alone II, and will be available to consumers on the Home Alone II soundtrack. The movie opened nationwide on November 20.

O-BEE-DEE, O-BEE-DAH—Atlantic Records’ Tracy Lawrence and Neil McCoy were recently heard on the ABC hit series “Life Goes On.” Lawrence’s “Somebody Paints The Wall,” and McCoy’s “Now I Pray For Rain” are the first country tunes ever played on the five-year running series.

STRANGE BEDFELLOWS—While filming his latest music video, “Can I Trust You With My Heart,” Travis Tritt and friends took a break to discuss forthcoming scenes. Pictured are (l-r): Len Epand, Flashframe Films; director Jack Cole; actress Laura Harring; and Travis Tritt. The video was filmed in California and produced by Flashframe Films. (Photo Credit: Janice Azrak)

VIDEO BUDDIES—Randy Travis is seen here on location for his latest video, “Look Heart, No Hands.” Several young actors were featured in the clip. Pictured are (l-r): Courtney Capps; Jim Shea, director; Julie Sevigny; Julie Gourason; Randy Travis; Charlie Brady; Kenny Morrison; Christine Fredlund; Matt Cavanaugh. (Photo Credit: Janice Azrak)

DIVORCE COURT—RCA recording artists Shenandoah recently shot a video for their single “Leavin’s Been A Long Time Comin’.” Directed by Greg Crutch, and produced by Steve Angus, the video was shot at the Shelbyville Courthouse in Shelbyville, TN. It is styled as a 1940’s Hollywood courtroom drama spoof depicting the divorce trial of lead singer Marty Raybon and his “wife,” who is accompanied by new beau “Cowboy Joe,” played by Dallas Cowboys quarterback Troy Aikman. Pictured are (l-r): (in back) the Honorable Eddy Arnold; (in front) Marty’s soon-to-be ex-video wife; Aikman; Mike McGuire, Ralph Ezell, Jim Seales, Stan Thorn and Raybon of Shenandoah; Marty’s three video girlfriends. (Photo Credit: Don Putnam)
CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

DECEMBER 5, 1992

#1 SINGLE: Alabama

TO WATCH: Confederate Railroad #37

HIGH DEBUT: Sawyier Brown #48

#1 INDIE: Frank Cannon #56

1. I'M IN A HURRY (AND DON'T KNOW WHY) (RCA 62393-7)(VL) Alabama 1 10
2. I'M IN A HURRY (AND DON'T KNOW WHY) (RCA 62393-7)(VL) Alabama 1 10
3. I'M IN A HURRY (AND DON'T KNOW WHY) (RCA 62393-7)(VL) Alabama 1 10
4. BUBBA SHOT THE JUKEBOX (MCA 54471)(CD) ~Mark Chesnutt 4 11
5. BUBBA SHOT THE JUKEBOX (MCA 54471)(CD) ~Mark Chesnutt 4 11
6. BURN ONE DOWN (RCA 62393-7)(VL) ~Clint Black 9 7
7. BURN ONE DOWN (RCA 62393-7)(VL) ~Clint Black 9 7
8. BURN ONE DOWN (RCA 62393-7)(VL) ~Clint Black 9 7
9. BURN ONE DOWN (RCA 62393-7)(VL) ~Clint Black 9 7
10. BURN ONE DOWN (RCA 62393-7)(VL) ~Clint Black 9 7

50. LORD HAVE MERCY ON THE WORKING MAN (Warner Bros. 5602)(CD) ~Travis Tritt 18 15
51. HOUSE HUNTING (Columbia 74749)(CD) ~Matthews Wright & King DEBUT
52. RAUCHY (American Image)(CD) ~Dana White Bond 53 8
53. SHE LIKES TO DANCE (Reprise 18175)(CD) ~Michael White 54 2
54. IN THE BLOOD (Arista 2467)(CD) ~Rob Crosby DEBUT
55. DRIVE SOUTH (Loberry 79458)(CD) ~Sue Boggs DEBUT
56. THIS OLE FEELIN (Killer 104)(CD) ~Frank Cannon 57 10
57. SEMINOLE WIND (BNA 2312)(CD) ~John Anderson 38 15
58. THE GREATEST MAN I NEVER KNEW (MCA 54441)(CD) ~Reba McEntire 47 16
59. NEVER GONNA HOLD YOU DOWN (WBM 7730)(CD) ~Joe Stilley 65 6
60. THE OTHER SIDE OF PARADISE (Killer 103)(CD) ~Debbie Williams 61 8

64. U.F.O. (Fraternity 3599)(CD) ~Billy Crain 65 7
65. I'M TAKING MY DREAMS (OUT OF YOUR HANDS) (Music City USA 1341)(CD) ~Sharon Kay 66 8
66. ALL THE LOVE (Killer 104)(CD) ~Dawn Day 69 9
67. TALK TO MY PHONE (Heaven 005)(VL) ~Mark Beers 72 4
68. I LIKE A MAN TO DRIVE (Playback)(CD) ~Robin Right 73 4
69. I NEVER COULD SAY NO TO YOU (Killer 150)(CD) ~Margaret Smith 74 4
70. I'M SINKING LIKE A ROCK (Interstate)(CD) ~Melissa Michaels 76 3
71. SEA OF HEARTBREAK (Playback)(CD) ~Jack Blanchard & Misty Morgan 77 4
72. THE BAKERSFIELD BLUES (Stars & Guitars 112)(VL) ~Jerri Arnold 75 5
73. BEFORE YOU TURN TO A MEMORY (Playback)(CD) ~Angela Christie 78 4
74. LORD I KNOW YOU'RE TRYING (Door Knock 1027)(CD) ~Bo Harris 80 4
75. TOO MANY HEARTS (Playback)(CD) ~Leigh Ann Lewis 79 3
76. MAYBE IT'S THE WATER (Nashville 67)(CD) ~Sue Boggs 83 2
77. SECOND TIME AROUND (Round Robin)(CD) ~Harlan Craig 82 3
78. BEFORE THE RIVERS RUN DRY (Sor 447)(CD) ~Dawnett DEBUT
79. STILL A BELIEVER (Door Knock 385)(CD) ~Tim Tsch 81 4
80. TAKE THE MONEY AND RUN (Hightower)(CD) ~Houston Steele 85 3
81. THROWING STONES (615 1023)(CD) ~Cindy Astin-Lud 84 3
82. BOX OF MEMORIES (Phil Hamp 1919)(CD) ~Jacy Stroman 86 3
83. MARIE LAVALE (Eon 626923)(CD) ~Eoin McLevy 87 7
84. SHE'S GONE (BUT I LOVE HER STILL) (Winshap 1878)(CD) ~L.D. White 88 2
85. I'M ONLY GOIN' CRAZY (Stargam 2535)(CD) ~Bill Winkerson, Jr. DEBUT
86. YOU SURE PICKED A GOOD DAY TO LOVE ME (Killer)(CD) ~Lance McLaughlin 89 3
87. HEAVEN HELP THIS COUNTRY (L.B. 118)(VL) ~Keith Vincent DEBUT
88. LOOKING ON THE OUTSIDE (615 1033)(CD) ~Caballero 89 2
89. WHEN I LOOKED INTO YOUR EYES (Killer)(CD) ~Doug James DEBUT
90. THE GRACE OF GOD (Killer)(CD) ~Largest Brothers DEBUT
91. LITTLE TEARS (Columbia 74612)(CD) ~Joy Pil 51 4
92. WE SHALL BE FREE (Loberry 79457)(CD) ~Garth Brooks 52 12
93. LETTING GO (Liberty 79346)(CD) ~Sue Boggs 55 17
94. A STREET MAN NAMED DESIRE (Liberty 9871)(CD) ~Pirates of the Mississippi 56 8
95. NO ONE ELSE ON EARTH (Curb/MCA 54449)(CD) ~Wynonna Judd 58 14
96. CAN I COME HOME TO YOU? (Bellamy/Intersound 9189)(CD) ~Bellamy Brothers 59 6
97. HOT LITTLE NUMBER (Playback)(CD) ~Becky Egan 60 11
98. MEMORIES ARE LIKE MIRRAGES (Pleasure 06092)(CD) ~Ted's Boys 62 9
99. WISH I COULD HOLD YOU AGAIN (Fraternity 3599)(VL) ~Chuck Tyler 63 9
### Top 75 Country Albums

**Cash Box • December 5, 1992**

| #1 Album | Garth Brooks
| --- | --- |

#### To Watch:
- Lorrie Morgan #31

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By Brad Hogue

SINGLES OUT OF THE BOX

■ MARTY STUART “High On A Mountain Top” (MCA)
Producers: Richard Bennett/Tony Brown
Writers: Ole Belle Reed/Alex Campbell
Album: This One’s Gonna Hurt You

This one’s gonna blow you away—hats off, Marty! “High On A Mountain Top” blends hot guitar licks, mandolin fluency, and high-lonesome harmonies. Instantly conjured visual images put you right at the top of that mountain overlooking fields of green. Pam Tillis sings harmony on this bluegrass jewel and Joan Besen sits in on piano. Smashing rendition.

FEATURE PICKS

■ GARY MORRIS “Love Hurts” (Liberty)
Producer: Chuck Howard
Writer: Chuck Howard

Country music sure is changing, you know. This single was first released years ago by the rock band Meat Loaf, but Morris’ unique vocal ability captures the song and most assuredly puts a new twist on it.

■ MAC MCANALLY “Junk Cars” (MCA)
Producers: Tony Brown/Mac McAnally
Writer: Mac McAnally
Album: Live And Learn

A good one for the Mississippi native, “Junk Cars” is an upbeat swinger with McAnally showing a bit of diversity. Give it a spin.

ALBUMS

■ LISA STEWART Lisa Stewart (BNA)

Lisa Stewart has been brewing in the BNA pot for awhile now, and with her debut project now released, she’s built up a lot of steam to follow labelmates Lorrie Morgan and John Anderson. With a refreshingly smooth voice, Stewart retains a lot of classic elements in her debut project. Her range, credited by years of vocal training and gigs ranging from R&B to jazz, cascades each single with an almost reverent elegance. Produced by Richard Landis (Lorrie Morgan, Vince Gill) Lisa Stewart, the album, revives a vintage style of production crafting background vocals, soft violin, and bass especially noted on the 1966 hit, “Don’t Touch Me,” “Forgive and Forget,” and “There Goes The Neighborhood.” Never even attempting a twang, Stewart lets the lyrics do the talking as evidenced in one of the album’s finest, “Under The Light Of The Texaco.”

Michelle Wright - Breaking Into The Old Boys’ Club

By Cory Cheshire

UPON SINGING HER HIT SONG, “Take It Like A Man,” Canadian-bred Michelle Wright always makes a retraction which goes something like, “This is not a man-bashing song.” With that, the crowd knows what to expect and breaks into an uproarious greeting for the singer’s top song. If Michelle’s delivery of the single is provocative then she’s right on the mark. Her current Arista album, Now And Then, is an upgraded testimony of her sophisticated, sexy style which may have been detected in her first Arista album, Michelle Wright, but is, in her second project, undeniable, and that, according to Michelle was done on purpose.

I recently had the opportunity to talk with Michelle, who was taking a break from her first sold-out concert tour of her native Canada. Obviously her American success has brought her even more recognition in Canada, aside from Juno Awards (Canada’s Grammy Award) and an armful of CCMA (Canadian Country Music Association) accolades for songs such as “New Kind Of Love” and “Take It Like A Man” and Best Female Vocalist three years running. As Michelle puts it, “there’s something about seeing your “hometown” girl on TNN. ‘When Canadian folks get to see you schmoozing at Vince Gill Basketball Tournaments, CMA Awards, CMT, TNN, and stuff,” Michelle says, “there’s no question that they’re excited about it.”

Now And Then, features Michelle’s current release, “He Would Be Sixteen,” now at #32 on the Top 100 Country Singles chart. While “Take It Like A Man” may have been the icebreaker for Now And Then, the poignant lyrics and engaging delivery of “He Would Be Sixteen” have gotten a warm reception from some notable peers in the industry, namely Garth Brooks, who called Michelle and the single, “very gutsy, very pioneering.” Michelle has been encouraged by the way the music community, especially her female counterparts have welcomed her, and she fondly remembers one telephone call she received from friend Wynonna Judd when “Take It Like A Man” went Top Ten on the charts. “Wynonna called...to congratulate me, to welcome me, and to say way to go. As a woman I’m very proud of you and excited about what you’re offering country music,” says Michelle.

Joining the growing number of female artists in the country music scene is, says Michelle, exciting, because it’s progressing out of a time when men dominate the attitudes and styles of the genre. “I have to wonder what it’s going to take to have a female Billy Ray Cyrus or Garth Brooks, says Michelle. In regards to this discrepancy between male and female performers, Michelle says she put a lot of thought into the project she wanted to portray on Now And Then. “I was told at one time that as a woman I had to be very guarded and careful about how I presented myself, and if there was too much of a sensual side that would be offensive to women, and it could hurt my career. And on this next album, Now And Then, I decided I needed to be the woman that I am and to be very proud of that and to be sensual if that’s what’s required of me at that time, or to be very bold and loud and obnoxious if that’s what’s required of me at the time.”

Michelle recently got what she calls a once-in-a-lifetime opportunity. In October she appeared with other female artists such as Emmylou Harris, Trisha Yearwood, Kathy Mattea, Pam Tillis, and Wynonna Judd, among others, on the taping for the CBS special, “Women Of Country,” which will air early in 1993. “To be the Canadian standing there when they said, ‘Ladies and gentlemen, the women of country, I just wanted to cry,” says Michelle, “and I want to cry right now thinking about it.” I guess that makes it pretty legit.
By Brad Hogue

HIGH DEBUTS
1. SAWYER BROWN—"All These Years"—(Curb)—#48
2. SHENANDOAH—"Leavin's Been A Long Time Comin'"—(RCA)—#49
3. MATTHEWS WRIGHT & KING—"House Huntin'"—(Columbia)—#51

MOST ACTIVE
1. CONFEDERATE RAILROAD—"Queen Of Memphis"—(Atlantic)—#37
2. JOHN ANDERSON—"Let Go Of The Stone"—(BNA)—#40
3. TRISHA YEARWOOD—"Walkaway Joe"—(MCA)—#21

POWERFUL ON THE PLAYLIST—The Top 100 Country Singles chart remained mostly mostly steady this week with the exception of a few big movers. Confederate Railroad traveled the rails a whopping thirteen spots forward to rest at #37 with "Queen Of Memphis."

Also active was John Anderson, who slides into the #40 spot, up eight from last week with "Let Go Of The Stone."

Trisha Yearwood's "Walkaway Joe," with Don Henley, moves six steps closer to #1 this week, waiting anxiously at #21.

Other significant moves include Garth Brooks, up five spots to #18, Reba McEntire, also up five to #30, and Randy Travis, up five again to #34.

OUT OF THEIR MINDS? Not quite. Cabin Fever Music, in conjunction with Ron Huntsman Entertainment Marketing, is presenting the Marshall Tucker Band's "Drivin' You Out Of My Mind" contest to country radio. Listeners will call participating stations and relate what their mate or spouse does that drives them out of their minds. Daily winners at each station will receive a copy of the Marshall Tucker Band's new Cabin Fever album, Still Smokin'. Weekly winners will receive a video copy of Lonesome Dove, courtesy of Cabin Fever Entertainment. The station which creates the best promotion will receive a trip for two to see the Marshall Tucker Band perform live. The contest runs until December 19, 1992. Stations interested in participating should contact Scott Finkle at (615) 321-9500.

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. CAN I TRUST YOU WITH MY HEART—Travis Tritt (Warner Bros.)
2. I WANT YOU BAD (AND THAT AIN'T GOOD)—Collin Raye (Epic)
3. CHEAP WHISKEY—Martina McBride (RCA)
4. BEST MISTAKES I EVER MADE—Rick Vincent (Curb)
5. I WILL STAND BY YOU—Corbin Hanner (Mercury)

CMT Top Ten Video Countdown
1. Mark Collie—Even The Man In The Moon Is Cryin' (MCA)
2. Tanya Tucker—Two Sparrows In A Hurricane (Liberty)
3. George Strait—I Cross My Heart (MCA)
4. Brooks & Dunn—Lost And Found (Arista)
5. Alan Jackson—Got The Rhythm (And I Got The Blues) (Arista)
6. Alabama—"I'm In A Hurry (And Don't Know Why)" (RCA)
7. Vince Gill—Don't Let Our Love Start Slippin' Away (Arista)
8. Kathy Mattea—Lonesome Standard Time (Mercury)
9. Hal Ketchum—Sure Love (Curb)
10. Restless Heart—When She Cries (RCA)

—compliments of CMT video countdown, week ending November 25, 1992

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DIXON, BRADSHAW, SPACEK, WILLIAMS
INDIE CHART FRONT—It only took a one-point move to put Frank Cannon’s “This Ole Feeling” ahead of the independent game, with a bullet. The single, which holds restlessly at #56 this week, also holds title to the top indie single on the Cash Box Top 100 Country Singles countdown, after ten weeks of chart action.

Three notches away, Josiah and “Never Gonna Hold You Down” pull a seven-move jump to #59 taking honors as the biggest mover on this week’s chart, ahead of such indie mainstays as Debbie Williams, Dawn O’Day, and Bo Harrison. A batch of indie debuts fills the 75-100 ranks, with Bill Wilkerson, Jr. leading off at #85 with “Love Me (Like I Love You).” Other indie debuts this week come from artists Dale Cox, Andi & The Browns, Keith Vincent, Doug James, and The Largent Brothers.

TOP 5 SINGLES-10 YEARS AGO
1. JANIE FRICKE: “It Ain’t Easy Bein’ Easy” (Columbia)
2. EDDIE RABBITT with CRYSTAL GAYLE: “You And I” (Elektra)
3. LARRY GATLIN & THE GATLIN BROTHERS BAND: “Sure Feels Like Love” (Columbia)
4. ED BRUCE: “Ever, Never Lovin’ You” (MCA)
5. RONNIE MCDOWELL: “Step Back” (Epic)

TOP 5 SINGLES-20 YEARS AGO
1. CHARLEY PRIDE: “She’s Too Good To Be True” (RCA)
2. HANK WILLIAMS, JR.: “Pride’s Not Hard To Swallow” (MGM)
3. FREDDIE HART: “Got The All Ovens For You” (Capitol)
4. TOMMY OVERSTREET: “Heaven Is My Woman’s Love” (Dot)
5. BOB LUMAN: “Lonely Women Make Good Lovers” (Epic)

TOP 5 SINGLES-30 YEARS AGO
1. HANK SNOW: “I’ve Been Everywhere” (RCA Victor)
2. BILL ANDERSON: “Mama Sang A Song” (Decca)
3. GEORGE JONES: “A Girl I Used To Know” (United Artists)
4. JIM REEVES: “I’m Gonna Change Everything” (RCA Victor)
5. BOB GALLION: “Wall To Wall Love” (Hickory)

HARE ON THE AIR—Liberty recording artist Eddie Rabbitt shows radio and television talk show host Larry King a thing or two about proper guitar technique. Rabbitt was recently a guest on King’s late night radio show during a recent visit to Washington, D.C. King denied rumors that he will join Rabbitt’s Hare Trigger Band for a spring ’93 tour. (Photo Credit: Bill Rehrig)

AMOA Jukebox Top 30
FOR MONTH ENDING OCTOBER 1992

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<td>GONNA MAKE YOU SORRY</td>
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NATIONAL SAMPLING BY RECORD SOURCE INTERNATIONAL (RSI) BASED ON BOTH 45 RPM AND CD POPULARITY.
American Laser Games To Provide Programming For Sega's 'Genesis' System

CHICAGO—American Laser Games has reached an agreement with Sega Corporation to provide programming for Sega's Genesis system. ALG's games will be played on personal computers with a CD ROM accessory and a new light reading gun accessory called the "Menacer."

Sega has formally approved two of ALG's games for development in the Genesis/Sega CD system, namely, Mad Dog McCree, the noted western shoot-out which ranks as one of the world's top ten, and Gallagher's Gallery, a shooting gallery game hosted by nationally known stand-up comedian Gallagher. Prototype games should be ready for market by the summer of 1993.

CD ROM and motion video compression/decompression technologies enable American Laser Games to bring its movie-like product to the home entertainment market. Among the company's other interactive arcade formats are Who Shot Johnny Rock?, an action-packed gangster/detective game, and Space Pirates, a futuristic space adventure. A second western theme game, Mad Dog II: The Lost Gold, was introduced by the firm at the recent AMOA convention in Nashville.

This past August, American Laser Games signed an agreement with Nintendo to develop product for SNES (Super Nintendo Entertainment System). ALG is authorized as a third party game developer to produce live-action cinema video games which can be used in Nintendo's home television entertainment systems with a CD ROM accessory. The company is discussing publishing and distribution arrangements with other major game companies in the U.S. and abroad.

Live action interactive video games differ in several key ways from computer-generated games. The game characters are stunt men and women, who are filmed on sets and location sites. The programming incorporates branching, which changes the game based on variable outcomes, such as hits or misses. The course of play to reach the final outcome changes depending on a player's choices and marksmanship.

American Laser Games, based in Albuquerque, New Mexico, is considered the pioneer and industry leader in the area of real time interactive full motion video games. The firm has been producing this equipment since 1988.

Bally’s Doctor Who

CHICAGO—On November 23, 1963, a time machine disguised as a battered blue police telephone box first appeared on television screens via BBC (British Broadcasting Corporation). Thirty years, seven Doctors, and more than one hundred and fifty stories later, Doctor Who became a global phenomenon, attracting a following of fans in the tens of millions. The popularity of this science fiction series has given rise to Doctor Who conventions, magazines and other merchandise, along with a renewed life as one of the featured attractions of the recently launched SCI-FI channel on cable television.

Now comes a pinball machine that captures the total appeal of this theme. Bally's Doctor Who, from Midway Manufacturing Company, highlights the actual Doctor Who cast of stars, along with their speech and authentic special effects from the series, and brings the fascination of this series into an entirely new world—where time is running out!

Let's touch on the scenario which involves confrontations and lots of action! There is the Master, with his recruited Davros and evil Daleks, who do battle against the Doctor. The devious Master has found an ancient Gallifrey Laboratory equipped with an everlasting, self-generating "Time Expander" that can take any part of time and space and stretch it to allow other space and time events to interact with this all new time stream.

There is a problem however, in that all seven Doctors must be found and their time streams expanded with all regenerations past, present and future, needing to take place on the Doctors' favorite planet—Earth. The Master and Davros hope to expand Earth's time and push each of the Doctors into the final nova of the Sun, with the game beginning in the past more than 300 million years ago.

Thankfully for the forces of good versus evil, all of the Doctors are aware of time being expanded and the peril that looms and they manage to escape via various challenging routes.

Doctor Who employs a multi-level, mini-playfield Time Expander where two balls can be locked, and exposes a second level that rises up where the objective is to complete a sequence of targets representing 15 control panel lamps. Once achieved, level three emerges, revealing three different doors and Multi-Ball for Dalek Jackpots and Davros Super Jackpots that can total up to 300 million points!

In addition, Doctor Who provides a challenging Playfield Multiplier ramp where all scoring can be increased to 4 times its value as well as Unlimited Millions for continuous looping. There are so many scoring options offered on this game.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at 312-267-2240.
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