**COVER STORY**

**The Iceman Cometh**

IT'S BEEN FIVE YEARS since Priority Records rapper Ice Cube came on the scene with his controversial tune "Boyz N The Hood," which later became a hit movie in which he co-starred. Since then his career has exploded with smash hits and movie roles (including the new film, Trespass—see page 11).

Last year's Death Certificate album sold 1.7 million units, and his latest, The Predator, has already exceeded the million mark in just two weeks of release. This week the LP grabs the top spot on Cash Box's Top 200 Pop Albums Chart. The initial single from the album, "Wicked," is soaring to #48 on the Pop Singles Chart, and #5 on the Rap Singles Chart.

What's the song about? "I just wanted to get loose," Ice Cube explains. "I entertain, too. I make records and I can bust. The song describes the way I feel when I'm doing a show and the crowd's going crazy; I feel wicked."

The Predator differs from Death Certificate in that last year's LP was more of a concept album. "I didn't want to go with a format on this record. I just wanted to do the tracks that I wanted to do. I'm not into doing records that's already been done or trying to recreate any old records."

Concerning his surly image, Ice Cube says, "Have people scared to come up and say 'What's up' to me cause they think that I'm the meanest m.f. ever. I'm not mad 24 hours a day, but I'm thinking 24 hours a day."

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ROCK THE VOTE: Ballots to determine the 35th Annual Grammy Awards nominations, along with the official lists of entries, have been mailed by NARAS to over 6,000 active (voting) members. Due date for their return is December 14.

Nominations will be announced at national press conferences on January 7 in L.A. and New York. Final ballots to determine the Grammy recipients will be mailed to all voting members on January 15. The winners will be announced during the annual Grammy Awards show, to be broadcast by CBS-TV from the Shrine Auditorium in Los Angeles on Wednesday, February 24, 1993.

PRECISION ACQUISITION: Rounder Records and Rykodisc have completed their acquisition of West Coast independent distributor Precision Sound. The deal brings Precision into the Ryko/Rounder family of distribution companies, joining Rounder Dist. and East Side Digital.

The individual identities and regional nature of the three organizations will be maintained, jointly owned by the two labels under an ownership umbrella called The Rep Company, Inc. (or "REP," an acronym for Rounder/East Side/Precision).

Besides Rykodisc and Rounder, Precision currently represents American Gramaphone, Miramar, Higher Octave, and over 30 other labels on the West Coast.

Precision's former owners, Frank and Barbara Klammer, will stay on as consultants during a transition period. Russ Martin, formerly vp of sales, will assume the role of managing director and oversee all aspects of the West Coast operation.

CHILD'S PLAY: Steve Bedell and Stan Corwin have announced the formation of CB Entertainment, a new children's entertainment and management company. CB Entertainment will create, produce and market educational and entertainment properties for children of all ages in music, books, video, interactive and live media.

Bedell is a music publisher, film music supervisor, and film and music producer. He is on the Board of Governors and a national trustee of NARAS. Corwin is an author, producer, and publisher creating and producing literary properties for all media. He is also a guest lecturer at USC. CB Entertainment is based in L.A.

THAT'S WHAT FRIENDS ARE FOR: Atlantic Records recording group Skid Row has announced their plans to perform on December 12 at Hammerjack's in Baltimore, MD in memory of devoted fan, Mike Naprstek. Naprstek, who became a very close friend of the band many years ago, was recently killed in a car accident.

The proceeds from the concert will go directly to the Juvenile Diabetes Foundation of Washington, DC. The request came from the victim's family, since he suffered from the disease.

Pop Chart Becomes Wayne’s World

SUPERSTAR ENTERTAINER WAYNE NEWTON has captured the top spot on Cash Box’s Top 100 Pop Singles Chart with his tribute to Elvis titled “The Letter.” The tune, which Newton co-wrote and co-produced, hit the #1 position on the Top 100 Country Singles Chart several months ago and has enjoyed a steady climb up the pop charts for nearly half a year before hitting the summit.

The Curb album, Moods & Moments, from which the single is cut, is also doing well, grabbing #32 on both the Top 200 Pop Album Chart and Top 75 Country Album Chart.

“The Letter” has captured not only radio and retail’s hearts, but has become a staple in Newton’s spectacular live show as well.

Chess Game

Pieces Still Moved In Dispute Over Chess Catalog

By M.R. Martinez

ALTHOUGH MCA RECORDS WON a recent court battle and a declaration that no other company has or ever had the rights to distribute product from the Chess labels catalog, there are still some maneuvers afoot by other companies to claim that they indeed have the right to distribute product from the legendary Chess vaults.

Charley Records recently released a statement saying that it was not party to the declaratory judgement MCA obtained in Los Angeles Superior Court Sept. 11. MCA, however, has retained legal counsel in several foreign territories in which Charley claims to have the right to distribute the Chess product and has filed a libel suit against MCA in England.

In a major press conference last month, MCA announced the court decision that the company says gave them the sole right to the 25,000 titles of the Chess catalog, including the Chess, Checker, Argo, Cadet, Cadet Concept and Aristocrat record labels, which the company obtained in 1985. MCA claims that several bootleg copies of the product have been sold through licensing arrangements granted by Marshall Sehorn and his Red Dog Express, Inc.

In its statement, Charley said that London-based Charley Holdings, Inc. in 1987 obtained a worldwide licensing agreement from Sehorn’s Red Dog Express and began to sell the product worldwide, including imports to the United States. Charley further said that when MCA filed suit against Sehorn, et. al., in June, 1990, the London-based company was not included in the action. In fact, the Charley statement said, MCA originally was not seeking to void all Sehorn’s rights to the Chess masters, but instead sought to enforce an agreement that MCA and Sehorn had reached over the Chess masters which would have ratified Sehorn’s licenses to third parties. The statement said that MCA changed its tactics in an amended suit in April, 1991 when it sought the declaration that Sehorn/Red Dog had no rights in or to the Chess catalog.

MCA said that Charley stopped importing Chess product into the American marketplace after defaulting on a federal suit brought against them. During a much ballyhooed press conference held in early November, Larry Kenswil, MCA’s senior vp of business and legal affairs, said that the label expects to obtain an injunction and a multi-million dollar judgment against Charley, much the same way MCA did against American Telstar and which it expects to obtain against John LaMonte’s Creative Sounds (at press time, the decision was pending in the Creative Sounds case). In all, MCA has about 20 other legal actions against third-party licensees of the Chess product.

In addition to lost revenue for the company, MCA claims that artists who have recorded for the Chess labels, and are still alive to collect, are due royalties which the alleged pirate companies have not paid. A comprehensive worldwide trade and consumer advertising campaign has been launched by MCA to inform retailers and the buying public that there are a number of non-MCA Chess titles in the marketplace and not to stock or buy them. The company also instituted an 800 number for reporting alleged pirate titles and has retained lawyers in London, Paris, Brussels, Portugal, Spain, Panama and other nations.

Some of the artists on the Chess labels include Chuck Berry, Etta James, Bo Diddley, Muddy Waters, John Lee Hooker and Howlin’ Wolf.
# Top 100 Pop Singles

## December 12, 1992

<table>
<thead>
<tr>
<th>#1 SINGLE: Wayne Newton</th>
<th>Total Weeks</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE LETTER (Curtis)</td>
<td>21</td>
<td>4</td>
</tr>
<tr>
<td>I WILL ALWAYS LOVE YOU (From &quot;The Bodyguard&quot;)</td>
<td>20</td>
<td>4</td>
</tr>
<tr>
<td>IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518)</td>
<td>18</td>
<td>3</td>
</tr>
<tr>
<td>RUMP SHAKER (MCA 54388)</td>
<td>17</td>
<td>5</td>
</tr>
<tr>
<td>HOW DO YOU TALK TO AN ANGEL (Capitol 44906)</td>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td>I'D DIE WITHOUT YOU (From &quot;Boomerang&quot;)</td>
<td>16</td>
<td>20</td>
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<tr>
<td>RHYTHM IS A DANCER (Arista 12437)</td>
<td>16</td>
<td>9</td>
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<tr>
<td>GOOD ENOUGH (MCA 54517)</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>REAL LOVE (Uptown/MCA 54455)</td>
<td>16</td>
<td>15</td>
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<tr>
<td>TO LOVE SOMEBODY (Columbia 74733)</td>
<td>16</td>
<td>15</td>
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<tr>
<td>LOVE IS ON THE WAY (Third Stone/Atlantic 98530)</td>
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<td>11</td>
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<tr>
<td>IN THE STILL OF THE NIGHT (Motown 2193)</td>
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<td>SOMEONE TO HOLD (Epic 74482)</td>
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<tr>
<td>WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)</td>
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<td>12</td>
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<td>DO YOU BELIEVE IN US (SBK/RG 50409)</td>
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<td>SAVING FOREVER FOR YOU (Giant 18719)</td>
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<td>LATYA (Reprise 18710)</td>
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<tr>
<td>END OF THE ROAD (Motown 2178)</td>
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<tr>
<td>WHERE YOU GON' NOW (Warner Bros. 5739)</td>
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<td>22</td>
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<tr>
<td>FREE YOUR MIND (Atoz EasyWest 98467)</td>
<td>16</td>
<td>18</td>
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<tr>
<td>KEEP THE FAITH (Jambalaya/Mercury 864-432)</td>
<td>16</td>
<td>21</td>
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<tr>
<td>I WISH THE PHONE WOULD RING (Arista 1-24666)</td>
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<td>26</td>
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<tr>
<td>SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54453)</td>
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<tr>
<td>FLEX (Columbia 74373)</td>
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<tr>
<td>GANGSTA (MCA 54555)</td>
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<tr>
<td>WALKING ON BROKEN GLASS (Arista 1-2452)</td>
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<td>23</td>
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<tr>
<td>DRIVE (Warner Bros. 17029)</td>
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<tr>
<td>THE LAST SONG (MCA 54510)</td>
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<td>JUMP AROUND (Tommy Boy 526)</td>
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<tr>
<td>FAITHFUL (EMI/RG 50411)</td>
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<td>EROTICA (Maverick/Sire 18782)</td>
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<td>WOULD I LIE TO YOU (Capitol 44809)</td>
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<td>WHEN I LOOK INTO YOUR EYES (Epic 74440)</td>
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<td>PLEASE DON'T GO (Next Plateau 339)</td>
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<tr>
<td>DEEPER AND DEEPER (Maverick/Sire 18639/WB)</td>
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<td>34</td>
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<td>WHO'S GONNA RIDE YOUR WILD HORSES (Island/PLG 864 521)</td>
<td>15</td>
<td>41</td>
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<tr>
<td>I WILL BE HERE FOR YOU (Geffen 1935)</td>
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<td>24</td>
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<tr>
<td>WHEN SHE CRIES (RCA 62412)</td>
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<td>CHAINS AROUND MY HEART (Capitol 79085)</td>
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<td>NEVER A TIME (Atlantic 87411)</td>
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<td>45</td>
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<tr>
<td>7 (Parkside Park 5561/Warner Bros.)</td>
<td>15</td>
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<td>SHE'S PLAYING HARD TO GET (Jive/RCA 42067)</td>
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<td>FOREVER LOVE (Giant 18727)</td>
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<td>SLOW AND SEXY (Epic 74741)</td>
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<td>MY NAME IS PRINCE (Parkside Park/Warner Bros. 18707)</td>
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<td>LOVESHould BrAUGHT You HOME (From &quot;Boomerang&quot;)</td>
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<tr>
<td>WALK ON THE OCEAN (Columbia 74706)</td>
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<td>WICKED (Priority 59313)</td>
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<td>I GOT A THANG 4 YAI (Perspective 0008/AM)</td>
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<td>56</td>
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<tr>
<td>JOHNNY, HAVE YOUSEEN HER (Atoz)</td>
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<th>#1 SINGLE: Madonna</th>
<th>Total Weeks</th>
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<tbody>
<tr>
<td>HERE WE GO AGAIN</td>
<td>48</td>
<td>5</td>
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<tr>
<td>IT'S GONNA BE A LOVELY DAY</td>
<td>48</td>
<td>3</td>
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<tr>
<td>GIVE IT UP, TURN IT LOOSE</td>
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<td>3</td>
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<tr>
<td>HAVE YOU EVER NEEDED SOMEONE SO BAD</td>
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<td>2</td>
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<tr>
<td>SHOULDA COME TOGETHER</td>
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<td>1</td>
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<tr>
<td>FEAR OF Dying</td>
<td>48</td>
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<tr>
<td>JUST A SMALL TOWN GIRL</td>
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<tr>
<td>BELL IS FROM THE EAST</td>
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<tr>
<td>ONCE UPON A TIME IN THE MIDNIGHT</td>
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<td>KEEP THE FAITH</td>
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<tr>
<td>SOMETIMES LOVE JUST AIN'T ENOUGH</td>
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<th>#1 SINGLE: Toni Braxton</th>
<th>Total Weeks</th>
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<tbody>
<tr>
<td>HERE I COME</td>
<td>48</td>
<td>5</td>
</tr>
<tr>
<td>die</td>
<td>48</td>
<td>3</td>
</tr>
<tr>
<td>MAD</td>
<td>48</td>
<td>2</td>
</tr>
<tr>
<td>MOVE</td>
<td>48</td>
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<td>LOVE</td>
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<tr>
<td>SONG</td>
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<td>0</td>
</tr>
<tr>
<td>SOMEBODY'S FREE</td>
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<td>0</td>
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</tbody>
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### CASH BOX CHARTS

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### Madonna

- **Here We Go Again**: Portrait (58)
- **It's Gonna Be A Lovely Day**: The O.J.S., S.Y.S. (73)
- **Give It Up, Turn It Loose**: En Vogue (DEBUT)
- **Have You Ever Needed Someone So Bad**: Mercury (864-136)
- **No Ordinary Love**: De La Soul (16)
- **Love Can Move Mountains**: Celine Dion (3)
- **Baby I'm For Real/Natural High**: After 7 (53)
- **Yesterday's (Geffen 19142)**: Guns-N-Roses (60)
- **Humpin' Around**: Bobby Brown (43)
- **Sesame's Treet**: Big Beat/Atlantic (1003)
- **How About That**: Bad Company (51)
- **Groovin' in the Midnight**: Maxi Priest (57)
- **People Everyday**: Chris Black (52)

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### Toni Braxton

- **Hiatus From "South Central" (Hollywood Basic 64900)**: Classic Example (71)
- **November Rain**: Guns N' Roses (61)
- **You Lied To Me**: Terri Dennis (63)
- **Just Another Day**: John Secada (37)
- **Symphony of Destruction**: Megadeth (74)
- **Games**: Chuckie Booker (40)
- **I Wanna Love You**: Jad (66)
- **Am I The Same Girl**: Swing Out Sister (67)
- **Digging In the Dirt**: Peter Gabriel (46)
- **Work to Do**: Vanessa Williams (61)
- **This Could Be the One**: Bad Company (77)
- **Don't Care**: Shakespeare's Sister (90)
- **Everything's Gonna Be Alright**: Father MC (DEBUT)
- **These Are Days**: G-Eazy (72)
- **I Believe In You**: George Lamond (DEBUT)
- **Constant Craving**: Chaka Khan (73)
- **Always Tomorrow**: Gloria Estefan (75)
- **Giving Him Something He Can Feel**: En Vogue (76)
- **I Love You Period**: Del American (18724/Reprise)
- **You Gotta Believe**: Marky Mark & The Funky Bunch (77)
- **Always The Last to Know**: Del American (18724)
- **Devine Thing**: Cupcakes (81)
- **Move This**: Tanya Tucker (82)
- ** Ain't Nobody Like You**: Miki Howard (80)
- **Baby Got Back**: Def American (19943)
- **Quality Time**: Irie (4206/RCA) (DEBUT)
- **Washed Away**: Tom Cochrane (85)
- **Here It Comes**: MC Serch (86)
- **How Do You Do**: Roxette (69)
- **Not Enough Time**: Arista (87437)
- **Life Is A Highway**: Tom Cochrane (87)
- **I Want It All**: Toni Braxton (90)
- **I Missed The Bus**: Kriss Kross (90)
- **Sweet November**: Atlantic (87445)
- **Rest In Peace**: E.M. (90)
- **Everybody's Free**: Rozalla (90)
SINGLES

- **FLEETWOOD MAG**: "Paper Doll" (Warner Bros., PRO-CD-8872)
  As one of four new songs released on the band's latest four-CD/72-song boxed set 20 YEARS—The Anthology, this reggae-flavored, Nick-sung single boasts being the first ever cut to feature every member of the group since 1975. That's the most interesting thing about the song—the rest has album cut written all over it, although it's reminiscent in sound to the late '70s MacPharland spread some AC radio attention. Richard Dashut produces.

- **EDDIE MONEY**: "Save A Little Room In Your Heart For Me" (Columbia CSK 4687)
  This reflective romance ballad, was recorded live during performances at a pair of Texas nightclubs earlier this year, and can be found on Eddie's Unplugged In Acoustic EP. The surprisingly unreserved Money has written a touching track bellying similar attention that has been paid to other artist's Unplugged work, despite the fact the idea was MTV's. Well, maybe now he'll get asked on the show. Eddie produces along with Monty Byrom and Frank Anthony.

- **SWING OUT SISTER**: "Notogonanche" (Fontana CLW 715)
  Following up on the chart success of their current "Am I The Same Girl?" single, the latest from the duo's Get In Touch With Yourself album is another mid-manned dance track with a sort of Sade meets Barry White groove. Latin percussion, a '70s disco beat, a Love Unlimited Orchestra horn arrangement and a soothing Brazilian-style vocal from Corinne Dreyer who co-writes a third of all the songs. The album is produced by contributing songwriter, Paul Staveley O'Duffy.

- **AGDC**: "Dirty Deeds Done Dirt Cheap" (Ato PRCD 4901)
  Just a little more retro-action here. Sure it's the same song we all know and love, except this time it's done live, recorded on the road during the '90-91 tour. This is the second single to come off the band's platinum Lie double album, (the first was "Highway To Hell," natch). The group is still in great form, and singer Brian Johnson delivers the classic song with the same bravado as of Bon Scott did back in 1976. Produced by Bruce Fairbairn.

- **TOM TOM CLUB**: "You Sexy Thing" (Sire/Reprise PRO-CD-5472)
  Well, I don't know why they didn't push one of their own originals before this track, but as covers go, this one is fun. Former Talking Heads Tina Weymouth and Chris Frantz ( teamed up with Mark Kotile and Bruce Martin) do a number on the old Hot Chocolate ditty in a techno-pop spin that should make all the boppers at the dance club's happy. The song is from the group's summer release, Dark Snap Love Action and is produced by themselves.

- **FIREFIANCE**: "Sleeping With You" (Epic ESK 4874)
  Ever since a few records that were done acoustically became big hits a couple of years ago, it seems everybody wants to get into the act. The latest to jump on board are these 1992 American Music Award winners with an acoustic version they did with a harder edge on their Hold Your Fire LP. Although lyrically immature, both versions are the CD single and other one could be a radio contender on either AOR or CHR. David Frater produces both.

ALBUMS

- **GO WEST**: Indian Summer (EMI 0777 7 94330 2 6)
  After two years since "The King Of Wishful Thinking" popped off the Pretty Woman soundtrack to achieve chart success, this duo (Peter Cox and Richard Drummie) returns with a similarly flamboyant album of soulful pop and ballads. The 13-cut CD includes the soundtrack hit, 11 new originals and a respectful cover of Bobby Caldwell's "What You Won't Do For Love." In addition to themselves, Go West has enlisted producers Peter Wolf, Ron Fair and Jon Gass.

- **BARENAKED LADIES**: Gordon (Sire/Reprise 9 26956-2)
  This popular Canadian quintet offers an oversized portion of wit, sarcasm, and humor on their 13-track debut LP. Sometimes mocking the styles of 10,000 Maniacs or Tracy Chapman, the acid-oriented group has many musical, lyrical and harmonic surprises hidden within these seemingly tongue-in-cheek (for lack of a better word) songs that range all the way from the silly, like their first single "Tell My Yoko Ono," to the maudlin "The Flag." Producer is Michael Philip-Wojewoda.

- **PRANCE**: Praise (Giant 9 24472-2)
  This London-based group (vocalist, Miriam Stockley and composer/ instrumentalists Simon Goldenberg and Geordi McCormack) have managed to merge New Age electronic sounds with World beat percussion sounds, traditional instrumentation, (30 musicians credited) with gospel and African choir harmonies from by soothing blends of Miriam’s often abstract lead vocals (which sometimes they don’t say or mean a thing). Different. Very, Richard James Burgess producer.

- **THE BEAUTIES**: The Beauties (Gasline Alley GASP-10575)
  This 12-cut debut album has many of the hopes found on the first works of many rock bands, (great clips, big energy and good intentions) and possibly more than most, but no new ground has been broken here. Hollywood seems to have counted out rock bands, this one a product of singer/lyricist, Steven McNeil and producer/guitarist Jason Howarth (7). The Beauties drive hard with angst-filled, rock/funk/blues, but there's more smoke here than flame. Steve Levine produces.

- **FLOTSAM AND JETSAM**: Cuatro (MCA MCD-10678)
  This is the fourth album to come from the Phoenix, AZ-based metal band (hence the title). Ironically, they've finished their fourth world tour and are on their fourth bass player, too. With two powerful guitarists, a strong lead vocalist, backed by a tight rhythm section (they all sing), producer Neil Kernon (Queensryche, Hall & Oates) has found this crusty thrash metal machine less 12-track album into a solid unit worthy of bigger notority.

- **ULTRAMARINE**: Every Man And Woman Is A Star (Dali 61414-3)
  For those of us who say this is a concept album. Paul Hammond and Ian Cooper have stretched the boundaries of what could best be described as house music. But the strands created by this Englishman is more than just electronic house frettage. They combine different acoustical instruments with a mix of house and techno sounds, with strange vocal inputs (some spoken, others sung) and eclectic melodies. Ultramarine and Jolly James producer.

POP SINGLES LOOKING AHEAD

**CASH BOX • DECEMBER 12, 1992**

1. ANGRY CHAIR (Columbia) — Alice in Chains
2. HEAL THE WORLD (Epic) — Michael Jackson
3. STOP THE WORLD (A&M) — Extreme
4. UNPLUGGED (Epic) — Lenny Kravitz
5. IF I WERE YOU (Chase) — Wailing Souls
6. MRS. ROBINSON (Atlantic) — Lemonheads
7. EVERY TIME I LOOK AT YOU (Mercury) — Kiss
8. I'M CALLING YOU (Epic) — David Sanborn
9. SOUL SERENADE (Island) — Oscar
10. PAPER DOLL (WB) — Fleetwood Mac
11. LONG WAY DOWN (RCA) — Michael Penn
12. I'VE ALWAYS BEEN A COWARD, BABY (RCA) — Pop Will Eat Itself
13. SOCIETY D (Hollywood) — Rattlbone
14. DAMN IT FEELS GOOD TO BE A GANGSTA (Rap-A-Lot) — Geto Boys
15. LETTERMAN (Atlantic) — K-Solo

**PICK OF THE WEEK:**

**TYKA NELSON**: Yellow Moon, Red Sky (ICM 4123-2)

Even though this is her second album, there are still those out there who are unaware of Tyka's vocal and songwriting abilities... or that she's the little sister of one of the biggest stars in the music business. But being overshadowed by brother Prince wasn't about to stop the abundant inherent talents handed down from their musical parents. On this album, Tyka shows off her writing skills on nine of the LP's 12 tracks which range from dance-floor jams like "Boy Do You Feel Lucky" to sweetly sung ballads like "I Want You" to the sultry island feel of the title track. Tyka produces along with Benny Dellinger and "8 Slammin' S."
What do Max Weinberg, Garry Tallent, Clarence Clemons, Steve Van Zandt and Danny Federici do these days? They back Darlene Love on a song called “All Alone On Christmas” then hang out with all these record company and movie people on the video set. Roy Bittan was, er, otherwise engaged.

**HEY, WE KNOW SOME PROS WHO SHOULD APPLY:**
It’s that time of year again: Rochester, New York’s House of Guitars is holding its third annual “World’s Worst Guitar Player” contest. The prizes? A guitar and amplifier (the winner should have to give them a guitar and amplifier), an instructional video tape (now they’re talking), and a one-way bus trip to Canada (now they’re really talking). The winner will also get to perform in a TV commercial for the store, open for some poor unsuspecting band somewhere, and even get a recording deal with Mirror Records, who will foist 75 copies of their own tape on them. So what are you waiting for? You have until New Year’s Eve to send a tape of your lowest pectoral moment to “The World’s Worst Guitar Player,” the House of Guitars, 645 Titus Ave., Rochester, NY 14617.

**MOVE OVER ANDREW LLOYD WEBBER...**: Here comes Pete Townshend. Tommy—who, like Jason, just won’t die—will open as a Broadway musical, April 22, at the St. James Theatre. It’s an expanded version of the production that played during the summer at the La Jolla Playhouse and it, like that, will be directed by Des McAnuff. Says Townshend: “Tommy has always been a theatre piece, but commissioned, conceived and written for the rock venue. Our original aim in 1968 was to help to redefine the limits of performance and narrative rock. We felt we should get away with it, and even if we failed we could only starve, and we were already well on the way to that condition when we started out on Tommy. Smashing guitars was a costly way to stay in the public view.”

Okay, why not? Tommy was an album, then a concert tour, then a movie, then a soundtrack album, then another concert tour, etc. And, as I pointed out in my column about Randy Newman, Broadway can use a bit of impetus from the rock and pop music worlds. But there’s something slightly depressing about it all. Pete Townshend was an important figure in rock and roll, the Who was an important rock and roll band. But the Who are finished; their last tour—with horns and back-up singers and synthesizers—was a poor exercise in nostalgia, faded glory at its most faded. Tommy sounded tired, Roger Daltrey’s fringed clothes and spinning microphones looked tired, everything felt wrong. The band look embarrassed. The show I caught didn’t have one iota of the fire and energy of the Who in their heyday, a heyday which seems to be gone. So there’s Roger Daltrey on, yes, Regis and Kathie Lee, hawking a new solo album, talking about, yes, 30th anniversary Who tour next summer. And there’s Townshend—a smart, funny, intelligent man—retreading those same deaf, dumb and blind boy tires, Tommy on Broadway. The land of blue-haired ladies and $60 tickets. If Townshend was writing a new musical for Broadway, okay, but this just makes an old Who fan like myself sad. Keith Moon, we hardly knew ye...

**Former President Jimmy Carter addressed industry members at a luncheon hosted by A&M Records to re-introduce the community to Cities In Schools, the nation’s largest dropout prevention program. Pictured (l-r) are A&M Chairman Jerry Moss; Carter; Herb Alpert; OSI President and Founder, Bill Milliken; and A&M President and CEO, Al Capo.**

**TAPPING THE FILM-GOING MARKET:** Although label marketing execs are constantly trying to find new ways to push product, in the last year there has been a concerted effort on the part of several independent organizations to offer their help in discovering strange new marketing worlds and going where no man (or commercial advertiser) has gone before.

Having a captive audience is a clever way of force-feeding the unsuspecting public (the airlines have been doing it for years), and the latest group to be tapped into has been the film-goer. Why not? They obviously have a few dollars to spend if they can afford to be sitting in a movie theater, so why not try to sell them a little music while they stand in line for popcorn or sit waiting for the 15 minutes of trailers and commercials to start?

A less subtle and more expensive form of pitching new releases in movie houses has been to actually show filmed footage for a particular act after the lights have gone down, a not-often-used tactic and primarily used when there is a tie-in with the label and a particular film company, distributor, or theater chain. Then, of course, there’s not only the real time cost factor in running the piece to consider, but the cost of production itself. It’s cheaper when you shoot the making of a particular video or special, but still costly: ESB did a summer push this way for Wilson Phillips’ last album.)

So now a new company comes along with the idea of soliciting the contractual obligation of a particular theater or chain by providing them with a varied assortment of new and established acts from an assortment of different labels. Movie Tunes has secured the 1,600 theater AMC movie chain and has been promoting albums from various labels, however, most of the actual sales results have been sporadic.

With the Christmas film season just about in full swing, why not have the opportunity to check out the impact of these programs at the retail level and see if the effectiveness can be monitored? The December program for Movie Tunes includes priority projects from Capitol (The Beatles’ 30th anniversary campaign), Hollywood Records (the Night And The City film soundtrack), Private Music (Yanni), Virgin (a new Roy Orbison project) EMI (with Go West), and MCA (with Patty Smyth and the Northern Exposure soundtrack).

The labels will be participating in where special retail test of these projects to determine the effectiveness of the campaign in the Phoenix area through the holidays and into the new year, with participation from the Wherehouse Music chain. A timely idea considering if the concept proves to be beneficial, Movie Tunes can not only validate their claims, but more importantly... they can raise their rates. Good old-fashioned American capitalism in action... I love it... Adios muchachos. Next week...
From Scratch

By John Carmen

CASH BOX, VARIETY, HITS—we’re what’s called “the trades.” But down in the trenches, the real nitty-gritty fans are doin’ it for themselves.

“Fanzines” have been the backbone of rock and roll, hip-hop, punk, jazz and whatever since before the Beatles. Home-made and homegrown, they are the ultimate do-it-yourself, the crudest of the crude. Fanzines helped re-define rock journalism in the stagnant ‘70s after the original rock mags like Crawdaddy had folded, and Rolling Stone became a glossy corporate mouthpiece. Such punk-era tabloids like Punk Magazine and Sniffin’ Glue breathed new life into the dead horse of rock fandom and criticism.

In the ’90s, we’re up against the corporate juggernaut again, bigger is better, the club scene is moribund, and it seems to be “no fun” all over again. But the seeds are being re-sown by the indie labels and by their indie counterparts, the new fanzines. Two of L.A.’s new rags are Dert and Fitz, both run by longtime L.A. scene-tresses, Dawn Laureen and Wendy McConnell, respectively.

Laureen began Dert in July of 1992, and is the quintessential one-woman show. “I go out and do all of it, layout, art, sell ads, distribute, you name it,” says Laureen. A professional photographer whose works have been shown in galleries (and was sued by Keith Richards over the supposed “commercialization” of his ugly likeness), Laureen is the typical pop-culture freak. “I’d love to make a living with Dert,” she says. “We’ve already featured the Ramones, Holly Woodlawn and Hunt Sales on our cover as well as Dukkey Flyswatter and the Duchess DeSade.” (On the Duchess’ photo, black duct tape was placed over her privates).

Laureen has added the recent services of RIP writer Laurel Fishman to help out also. “Our first issue was stapled and xerographed over Chinese food and beer all for $4.00,” says Laureen. Dert is also available in New York, San Francisco, and San Diego, with Laureen handling most of the editorial chores with help from her paramour Frank Infante, whose function is “to add insults and concepts.” Far out.

Fitz is a far more ambitious zine, however. McConnell and partner Kathy Lindell started up their mag with a $3,000 nut, and have put out four impressively slick issues. “We’ve had Inger Lorre, Social Distortion and Sonic Youth on the cover so far,” says McConnell. An accountant at Cinetel Films by day, McConnell also dreams of Fitz as full-time. “So far no profit, but we are at break even,” says McConnell. “It began as a labor of love, though.”

Fitz is available worldwide, and is distributed by Dutch East, and can be found at Tower Records everywhere. “We’ve been really lucky with our advertisers,” says McConnell. “Although now I can see the headaches of dealing with distributors like the indie labels do.” McConnell’s husband Dave is also the magazine’s music editor, making this truly a family affair.

NEWS FROM JAPAN

THE 2ND INTERNATIONAL STUDENT MOVIE FESTIVAL was held at Tokyo’s Asahi Hall December 2-7 under the auspices of the Asahi-Shimbun, a major national paper here, and the Organization of The International Movie Festivity. According to the sponsors, 30 films chosen from 184 movies took part in the preliminary selection from 24 competing countries. (Winners were not available at press time).

“LADA NAVIGATION” by B’z on BMG Victor was certified triple platinum in the single section by RIAJ (Record Industries Association of Japan). Double platinum awards went to “Zero”, also by B’z, BMG Victor, “Kessen Wa Kinyouri Taiyouga Miteu,” Dreams Come True, Epic Sony; and “Won’t Be Long,” The Bubble Gum Brothers, Epic Sony. In the album section quadruple platinum went to Yori Manyou No Hana Ga Sakurari, Southern All Stars, Victor. “Hold Me” by Zard on Polydor and “Fair Affair,” Masayuki Suzuki, Epic Sony went platinum. The Gold Album awards went to 7 titles in which Natsu No Ovarini by T-Bolan, Rock It Records; Guitarhythm III, Torayasu Futai, Toshiba EMI and East Asia, Miyuki Nakajima, Pony Canyon, were included.

A NEW RECORD COMPANY, Nippon Mercury Records, was established here in October. At the announcement party president Shigeru Aoki said, “Our company will try wide genres.” NMR is a rebirth of the old Nippon Mercury, which had a long tradition here.

THE ASSOCIATION OF HOME TAPING ROYALTIES will be established here in 1993. According to a copyright amendment law in which a home taping royalties payment system is created, this association is the only route qualified to use a right to collect and control the royalties paid by both importers and manufacturers of digital audio recorders and digital audio blank media. According to the law, the association will distribute the royalties to the copyright owners, including composers and lyricists. However, 20% of the total royalties will be expended to a common purpose of the music industries. For instance: publicities of the copyright or bringing up of fresh artists. The association will be sponsored by RIAJ (Record Industries Association of Japan), JASRAC (Japan Association of Rights of Authors, Composers and Publishers) and JASA (Japan Association of Artists and Singers).

TOTAL REVENUES OF KING RECORDS (for the first six months of 42nd term fiscal (March to September 1992) were 9.7% down from the comparable term of 1991 with $62 million. According to the company, steep down of CDs by 16% was the main factor. Besides this, few smash hits in this term were big reason for poor total results. Breaking it down: CDs were $37 million, music tapes showed $1 million, 0.6% down, video tapes were $3.5 million, 33% down while video disc was $8.4 million, 11.1% up over the comparable six months of ’91.

LOCAL 45s TOP 10

1. 3 XMAS CAROL NO KORONIWA (Pon House)...Junichiro Inagaki
   2. BY FOR NOW (B-JIN)...T-Bolan
   3. 2 SEKAINO NAKANO DAREYORI KITTO (King)...Mihoko Nakayama
   4. PRESENT FOR YOU (Pony Canyon)...Checkers
   5. DA KA RA (Toshiba EMI)...Maki Delkoku
   6. AI NO WAVE (Sony Records)...Carl Smoky Jihl & Yumi Matsutoya
   7. YAKUSOKU NO HASHI (Epic Sony)...Motoharu Sano
   8. JUN REN KA (Toshiba EMI)...Takehagi Nagabuchi
   9. GOOD LUCK MY LOVE (Toshiba EMI)...Kyuosuke Himuro
   10. MOTTO TSUYOKU DAKSHIME TANARA (Toshiba EMI)...WANDS

LOCAL CDs TOP 10

1. 1 THE SWINGING STAR (Epic Sony)...Dreams Come True
   2. FLIGHT RECORDER 1989-1992 LITTLE WING (Tokuma Japan)...Linberg
   3. 3 GUYS (Pony Canyon)...Chage & Akasa
   4. RUN (BMG ROOMS)...B’z
   5. SO BAD (Rock Ill)...T-Bolan
   6. QUIET LIFE (MMG)...Marlisa Takauchi
   7. MADE IN HEAVEN (BMG Victor)...Toshi
   8. GUIDE NO INAI YORU (For Life)...Yosai Inoue
   9. PAPER LAND (Warner Music Japan)...Chisato Moritaka
   10. BEST OF BALLADE EMPATHY (Pony Canyon)...Shizuka Kudo
TALENT REVIEW

Barbara Cook
By Robert Adels

WESTWOOD PLAYHOUSE, LOS ANGELES, CA—Most musical theater ingenues are bedeviled by their inevitable maturity. But the angelic-voiced Barbara Cook has always had God and a devoted audience on her side. Her soprano voice retains all the heavenly brilliance of her Marian the Librarian performance in The Music Man (Capitol)—the original cast album which spent over 200 weeks on the charts (a dozen of them at #1). Her emotive powers so completely showcased in She Loves Me (Broadway’s first Top 20 two-record set) have only improved with the passage of time.

What consistently transforms Ms. Cook’s Broadway stage talents into concert stage sorcery is her unerring ability to turn a simple song into a grand production number—without benefit of scenery, chorus line or overkill. With only her longtime pianist Wally Harper and bassist Bob Daugherty as supporting cast, Barbara Cook turns a bare stage into a spectacle-filled arena.

Through the years, her solo performance resume has included both the larger-than-life Carnegie Hall and the intimate Blue Angel. The only perceptible change in her demographics is that now her audiences include many ticket buyers too young to have seen her at the latter.

At her three-week Westwood run, she opened with the medley that first kicked off her second Columbia album (As Of Today) and has since become her signature intro (Wally Harper’s “Sing A Song With Me” and Irving Berlin’s “Let Me Sing And I’m Happy”).

Many of Barbara’s other song choices (Rodgers & Hart’s “He Was Too Good To Me” and “Carolina In The Morning” from her Carnegie Hall album) come with long-standing “standard” credentials. Other, newer tunes earn their “standard” stripes through Ms. Cook’s ingenuity (Janis Ian’s “Stars” and Amanda McBroom’s “Ship In A Bottle”). There is no age discrimination in Ms. Cook’s delivery as each song becomes hers alone from the first note.

From Broadway, Barbara reprises “Till There Was You” (from her Tony-award-winning Music Man), “When I Marry Mr. Snow” (from her recently re-recorded MCA Carousel) and “Losing My Mind” (from her ’85 Grammy-winning Follies, RCA). After her classic “Vanilla Ice Cream” turn from She Loves Me (Polygram), she breaks character to perform the show’s “Trip To The Library” number — successfully role-switching from proper ingenue to “improper girl with a past” without missing so much as one comic beat.

Ms. Cook disclaims the title of jazz singer, yet her “I’m Beginning To See The Light” swings with undeniable improvisation. While she’s never listed church music among her early influences, there’s an authentic gospel edge to her “Come Rain Or Come Shine.” And while she carefully distances herself from operatic singing, there’s a grandeur to her performance that truly belittles a diva.

Few have so effortlessly made the transition from theater thrush to solo concert and recording artist. But Cook fans hope that her upcoming DRG album of Dorothy Fields songs will be the kind of “two-woman show” that will take her back to Broadway in more ways than one.

TALENT REVIEW

PJ Harvey
By Hilalire Grey

THE WHISKY, WEST HOLLYWOOD, CA—The political “Year of the Woman” has also been a banner year for female singer/songwriters, evidenced by excellent 1992 releases from Sarah McLachlan, Annie Lennox, Concrete Blonde and Suzanne Vega, just to name a few. Just when you thought the glory was winding down, the British trio PJ Harvey, whose debut release on Indigo/Island records, Dry, has been embraced by college radio and music critics across the country, hits the road with an exceptional live show which powerfully indicts the sexual politics tearing people apart.

The trio, comprised of vocalist/songwriter/guitarist Polly Jean Harvey, bassist Steven Vaughan and drummer Robert Ellis, offered an absorbing 45-minute set to the packed-to-the-rafters crowd at The Whisky. They shook the walls with their unique sound, which mixes folk and power blues with punk fury, and rattled bones with searing lyrics recalling the hurt of Sinead O’Connor’s The Lion And The Cobra, and the anger of the early Pretenders.

Framed by the unusual, blistering rhythms provided by Vaughan and Ellis, Harvey wailed powerfully, using vivid lyrical images to explore complex emotions. In “Dress,” for example, the dress is a symbol of sexual role playing which offers both power and oppression to the wearer. “Must be a way that I can dress to please him,” she sang, following with “It’s hard to walk in the dress/I’m spinning over like a heavy loaded fruit tree.”

“Hair,” with its offbeat, swinging pace, found Harvey portraying the gender struggle through a dialogue between Masam and Delilah. Where Harvey cooed softly and longingly in the voice of Delilah against a quiet backdrop, the Samson passages crackled in a burst of musical and vocal fury, effectively illustrating the conflict on a number of levels.

To portray these emotional rumblings, Vaughan’s bass was given the unusual role of the lead instrumental voice of PJ Harvey, setting the tone and color on “Victory,” and propelling the dynamic whirlwind of “Sheela Na Gig.” “Sheela Na Gig” (the title refers to a Celtic fertility symbol) was a striking close to the trio’s regular set, as Harvey took on the voice of a woman desperately clinging to a lover by offering herself. “Look at these my child-bearing hips/Look at these my ruby red lips/I lay it all at your feet,” she sang, with the lover’s voice shouting coldly in response, “You exhibitionist!” Harvey effectively conveyed not only the devastation of the woman’s self-esteem, but also her musings on freedom—“Gonna wash that man right out of my hair/ Take my hips to a man who cares.”

The trio returned to the stage for a brief encore set of the unreleased “Man-Sized,” and “Water,” the triumphant final piece on Dry. Though the band offered no banter other than a few quiet “Thank you’s” and shy smiling acknowledgments, it was apparent that a deep connection was made with the audience, which filled out of the club in uncharacteristic quiet.
REVIEW

**BAILEY, CHAMBERS, FORMAN, LOEB AND EVANS:** Petite Blonde—Live (Lipstick CD: Lip 89012 2). Producer: Joachim Becker.

The music here alternates between finely-crafted homage to the seminal fusion styles made legend by Miles Davis and Weather Report and the emerging new fusion of jazz, R&B and contemporary classicalism. With a line-up of formidable sessionists—all of whom have fronted their own projects—this disc demonstrates that Bill Evans (saxophones), Mitch Forman (keyboards), Victor Bailey (bass), Chuck Loeb (guitars) and Dennis Chambers (drums) can be like chameleons. Recorded live last summer at the Newied Jazz Festival and at the Fabrik in Hamburg, standout tracks on the wax are "Two Price Hit," "Millenium" and "Oh So HIp."
CASH BOX CHARTS

TOP 100 R&B SINGLES

DECEMBER 12, 1982

#1 SINGLE: Wreckx-N-Effect

TO WATCH: Sade #50

HIGH DEBUT: Boyz II Men #38

1 RUMP SHAKER (MCA 54388) .......... Wreckx-N-Effect 3 7
2 GOOD ENOUGH (MCA 54517) .......... Bobby Brown 17 5
3 LOVE SHOULD Broughtyou HOME (From Boomerang) (LaFace 2-4039) .......... Bobby Brown 17 5
4 ALONE WITH YOU (Warner Bros. 19009) .......... Tevin Campbell 4 17
5 GAMES (Atlantic 87748) .......... Chuckii Booker 7 12
6 INSIDE THAT I Cried (AMS 0059) .......... CeCe Peniston 8 11
7 BABY I'M FOR REAL (Virgin 12594) .......... After Seven 21 4
8 PEOPLE EVERYDAY (Chrysalis 50397) .......... Arrested Development 6 16
9 FLEX (Columbia 74373) .......... Mad Cobra 10 7
10 I GOT A THING 4 YA (Perspective 00001) .......... Le-Key 23 11
11 DIFF'RENCES (Capitol 44460) .......... Portrait 14 6
12 I'VE BEEN WATCHIN' (Columbia 74012) .......... Joe Public 32 12
13 LOVE'S BEEN TAKEN OVER (Sassy 54321) .......... Chance Moore 37 7
14 I COULD USE A LITTLE LOVE RIGHT NOW (Capitol 44855) .......... Freddy Jackson 11 20
15 WHAT ABOUT YOUR FRIENDS (Atlantic/LaFace 1-4009) .......... TLC 2 12
16 I WILL ALWAYS LOVE YOU (From Bodyguard (Arista 13490) .......... Whitney Houston 34 3
17 THROUGH THE TEARS (Pendulum 54728) .......... Melli's Man 25 18
18 MY NAME IS PRINCE (Paisley Park 18707) .......... Prince The NPG 27 11
19 GANGSTA (MCA 54555) .......... Bell Biv Devoe 39 3
20 SLOW AND SEXY (Epic 74257) .......... Shabba Ranks 42 8
21 KICKIN' IT (Virgin 13594) .......... After Seven 5 16
22 IF I'VE EVER FALL IN LOVE (Go2kne 54518) .......... Shaw 44 7
23 MIC CHECK (AtoC/East West 96159) .......... UGK 9 16
24 GROOVIN' IN THE MIDNIGHT (Cherry 26107) .......... Maxie Priest 30 7
25 UPTOWN ANTHEM (Tommy Boy 519) .......... Naughty By Nature 17 23
26 YOU ME (AtoC/East West 94995) .......... Men At Large 31 8
27 I'D DIE WITHOUT YOU (Ge Street 24034) .......... P.M. Dawn 18 11
28 MUST BE REAL LOVE (TabuA&M 7701) .......... Rhonda Clark 36 13
29 ONE NITE STAND (Uptown 44455) .......... Father M.C. 41 11
30 SWEET NOVEMBER (Atlantic 87445) .......... Troop 24 15
31 SHE'S PLAYING HARD TO GET (Jive 42067) .......... R. Hurley 14 6
32 RIGHT NOW (Warner Bros. 18819) .......... Al B. Sure 12 14
33 WHEN YOU LOVE SOMEBODY (MCA 54481) .......... Patti LaBelle 36 11
34 MY KINDA GIRL (Arista 87466) .......... The Rude Boys 16 20
35 I WANT TO LOVE YOU DOWN (Elektra 64949) .......... Keith Sweat 48 8
36 SLOW DANCE (Jive 42003) .......... R. Kelly & Public Announcement 28 19
37 TIL YOU COME BACK TO ME (Manhattan 44852) .......... Rachelle Ferrell 49 9
38 IN THE STILL OF THE NIGHT (I'LL REMEMBER) (Motown 314523) .......... Boys II Men DEBUT
39 YOU KNOW WHAT I LIKE (Warner Bros. 19011) .......... El DeBarge 18 28
40 THE WAY YOU LOVE (Warner Bros. 19012) .......... Brian McKnight 40 5
41 A LITTLE MORE LOVE (Arista 2449) .......... Lisa Stansfield 29 20
42 I'M STILL WAITING (Uptown 54451) .......... Jodeci 20 18
43 WHERE DO WE GO (Reprise 18784) .......... Simple Pleasure DEBUT
44 HUMPIN' AROUND (MCA 34342) .......... Bobby Brown 22 17
45 I'VE BEEN SEARCHIN' [NOBODY LIKE YOU] (Atlantic 87454) .......... Glenn Jones 45 30
46 LET'S GET CLOSER (Reprise 18799) .......... Michael Cooper 33 9
47 BLESSED (MCA 95621) .......... Mary J. Blige 13 19
48 FREE YOUR MIND (AtoC/East West 96407) .......... En Vogue 35 8
49 REAL LOVE (UpTheMCA 54862) .......... Mary J. Blige 13 19

50 NO ORDINARY LOVE (Epic 74374) .......... Sade 58 5
51 CONFUSED (Owest 19721) .......... Tevin Campbell 62 3
52 LOVE MAKES THE WORLD GO AROUND (Island/Gee Street 864160) .......... Don-E 38 9
53 RIGHT HERE (MCA 62585) .......... SMV 63 7
54 BACK TO THE HOTEL (Profiles 5567) .......... N'Dea 65 14
55 ALL I SEE (Uptown 54508) .......... Christopher Williams DEBUT
56 ALL NIGHT LONG (MCA 54513) .......... Patitie LaBelle 69 2
57 MONEY CAN'T BUY YOU LOVE (Perspective 00011) .......... Ralph Treviant 47 21
58 SOMEBODY'S BEEN SLEEPIN' IN MY BED (Capitol 44805) .......... Gary Brown 50 23
59 GOODBYE MY LOVE (Mercury 864492) .......... Brian McKnight 77 7
60 SAVING FOREVER FOR YOU (Motown 187198) .......... Shaniq 78 4
61 CAN I TOUCH YOU (Capitol 44690) .......... Freddie Jackson 77 5
62 CAN I HANDLE IT (East West 98510) .......... Gerald Levert 51 15
63 GIVE ME MY HEART (LaFace 40260) .......... Babyface 53 22
64 ANOTHER CHANCE (Warner Bros. 18811) .......... El DeBarre 72 10
65 END OF THE ROAD (Motown 374631) .......... Boyz II Men 54 20
66 LIFT YOUR HEAD AND SHOUT (Bust It 71269) .......... Special Generation 66 8
67 I'M OVERJOYED (Third Story 94840) .......... Nona Gaye 73 7
68 MY DESTINY (Motown 2176) .......... Lionel Richie 43 16
69 COMMITTED (Jive 804) .......... Third World 56 17
70 AINT NO STOPPIN' US NOW (Jive 42304) .......... Mike Davis 59 11
71 JAM (Epic 74330) .......... Michael Jackson 52 21
72 YOU CAN MAKE THE STORY RIGHT (Warner Bros. 188737) .......... Chaka Khan 64 21
73 I ADORE YOU (From Mo' Money) (Perspective 7402) .......... Carol Wheeler 67 6
74 WHO'S LOVIN' YOU (Motown 21822) .......... The Jackson 5 7
75 TRIPPIN' OUT (Columbia 74379) .......... Prince Markie Dee & The Soul Convention 61 7
76 REVOLUTION (From Malcolm X (Chrysalis 50937) .......... Arrested Development 82 2
77 GIVE IT UP, TURN IT LOOSE (AtoC/East West 94925) .......... En Vogue 86 2
78 SOMEONE TO HOLD (Epic 74492) .......... Trey Lorenz 60 11
79 QUALITY TIME (Jive 42109) .......... Hi Five 84 3
80 NO RHYME, NO REASON (Warner Bros. 18756) .......... George Duke 85 3
81 REMINISCING (Uptown/MCA 54529) .......... Mary J. Blige 89 3
82 JUST MY LUCK (Columbia 74171) .......... Alyson Williams 76 25
83 MAKE LOVE 2 ME (Alpha Intl 787001) .......... Lorenzo 93 20
84 IT ALL BEGINS (MCA 54366) .......... Jody Watley 79 20
85 WOULD I LIE TO YOU (Capitol 44809) .......... Charles & Eddie 86 9
86 AIN'T NOBODY LIKE YOU (Epic 18849) .......... Miki Howard 77 13
87 A WHOLE NEW WORLD (Columbia 5897) .......... Peabo Bryson & Regina Bells 94 22
88 ALL DAY, ALL NIGHT (MCA 54474) .......... Stephanie Mills 95 3
89 WORK TO DO (Mercury 8561364) .......... Vanessa Williams 81 12
90 DREAM COME TRUE (Delicious 86536) .......... Brand New Heavie 83 19
91 MR. LOVERMAN (From Deep Cover) (Epic 74257) .......... Shabba Ranks 71 28
92 PICK IT UP (Luke 454) .......... Home Team 96 3
93 JUMP AROUND (Tommy Boy 526) .......... House Of Pain 93 23
94 ALL OF MY LOVE (Epic 74322) .......... Kathy Sledge 87 21
95 STILL IN LOVE WITH YOU (Tabu 0109) .......... Charlie 88 18
96 I MISSED THE BUS (Ruffhouse 74498) .......... Kris Kross 92 10
97 WELCOME TO THE GHETTO (Jive 12085) .......... Spike One 97 16
98 BRAINSTORMING (Motown 21720) .......... M.C. Brains 68 23
100 LET'S TALK ABOUT LOVE (Solar 74509) .......... 3rd Avenue 100 14
Jamaican toaster Shabba Ranks and his ribald observations on life have made the dancehall style an indelible part of the urban music vista. His current Epic Records album, X-tra Naked, the successor to his Grammy-winning label debut, As Raw As Ever, was celebrated during a party at the Banana Cafe in Manhattan. Pictured are (lr): Dave Glew, president of Epic; Shabba Ranks; and Hank Caldwell, Epic senior vp of black music.

**SOUND NIBBLES:** Malcolm X mania and exploitation is in full effect. It stands to reason that some of his family should be part of it. Gamilah Shabazz, the fourth of Malcolm’s six daughters, serves up a rendering of “America’s Living In A War Zone”—which incorporates a sample of her celebrated father’s voice and lyrics by the likes of Ice Cube, Grand Puba, Mr. Biggs, Me Phi Me, Johnny Marrs and Shabazz herself. To be released by RCA Records, the single is the advance to an album titled Rated X...Luke Records artists Home Team is making noise with the street mix of the single “Pick It Up” from their album Via Satellite From Saturn...Antonius is helping to debut the label Platinum Artists Records, a new Atlanta, Ga.-based label that’s releasing Antonius’ “Young Doctor Feelgood.” The label is headed by music industry veterans, the husband-and-wife team of Zetra and Merle Smith.

**REVIEWS**

**TREPASS:** Trespass (Sire/Warner Bros. 26978). Producers: Various.

Compilations like these boast a vast array of style and music. This soundtrack album is no exception, with the movie title by Ice T and Ice Cube leading the way. But there’s work by Public Enemy (“Gotta Do What I Gotta Do”), Sir Mix-A-Lot (“I Check My Bank”) and Donald D. (“I’m Gonna Smoke Him”) that also stand out on this collection. There’s even a down-home, southern-fried rock track on here from the film score composer, Ry Cooder (“King of the Streets”).

**PARIS:** Sleeping With The Enemy (Scarface SCR007 100-4). Producer: Paris.

Finally out despite the controversy, Paris manages to serve up a varied sampler of his rage and his sense of music. Perhaps the most incendiary offering on this disc is “Bush Killah,” which caused some concern even before it was released. But he gets his points across on other cuts, like “House Niggas Bleed Too,” “Conspiracy Of Silence” and “Guerillas In The Mist.” Musically refreshing are tracks like “The Days Of Old” and “Assata’s Song.”

**LOUIE RANKIN:** Showdown (Mesa R2 79045). Producers: Louie Rankin, Trakmaster and others.

Louie Rankin, toasts and sings his way through a varied, 11-song collection of dancehall, reggae and rap. Joined on the opening cut, “Typewriter,” by Red Hot Lover Tone of the Trakmaster posse, Rankin shows that he can lay deep in the groove, without forsaking the patois. The title track is a bit of campy dancehall, “Muscle” sports a rolling groove and touchy-feely good lyric, the eerie, engaging grooves of “The Sting” (also featuring Red Hot Lover Tone) have a gangsta feel.
The Answer To Your Prayers

LEAP OF FAITH

features gospel tunes arranged by the legendary Edwin Hawkins and may resurrect the career of the long lost Meat Loaf, whose “Paradise By The Dashboard Light” is featured in a key scene (there is a new video for it, too) and who also has a role in the film.

The Paramount holiday picture set for December 18 release stars Steve Martin as Reverend Jonas Nightengale, a revivalist with the skill to make people believe in the unbelievable. Nightengale sets up shop in the fictitious Rustwater, Kansas, a burg with a chilly economic climate and the home to numerous non-believers. Sheriff Will Braver-
man (Liam Neeson) among them. Debra Winger is Jonas’ business manager, who does battle with Braver-
man, Lolita Davidovich is a cynical waitress named Marva, and Lukas Haas is Marva’s brother Boyd.

Daniel Allan Carlin (Sister Act) was the production music supervisor and Cliff Eidelman (Star Trek VI) the composer of the score for Leap Of Faith. The MCA soundtrack accompanying the picture was largely produced by George Duke, and in addition to the Meat Loaf tune has a Don Henley song, “Sit Down You’re Rockin’ The Boat,” from the Broadway musical Guys And Dolls, as well as lots of gospel-oriented material.

Patti LaBelle does a gospel rave-up, “Ready For A Miracle,” Love Lovett and Duke join for “Pass Me Not,” Albertina Walker does the hymn “Blessed Assurance,” Wynonna Judd sings “Stone’s Throw From Hurtin’” and there are two gospel medleys arranged by H Hawkins.

The Angels of Mercy, who serve as Jonas’ choir in Leap Of Faith are played by real-life gospel singers including Ricky Dillard, leader of the New Generation Chorale, La Chanze (Once On This Island), Tony-winner Dolores Hall (Your Arms Too Short To Box With God) and Walker. Frequently called The Queen of Gospel, Walker has twice been named Best Female Gospel singer and has received seven Grammy nominations.

Fundamentalist Baptist authentic, and filmed in and around Plainview, TX, interior scenes for Leap Of Faith were filmed on Dallas’ largest soundstage, where Jonas puts on a revival that has Rustwaterans dancing in the pews and bringing in the sheaves.

Gospel fans who can be accepting of the blasphemy shouldn’t miss this one.

VIDEO REVIEWS

By Milt Petty & Ray Ballard

Sting: MTV Unplugged PolyGram/A&M Video $14.95

Personally, I’m getting tired of every artist who plays the show using Unplugged as an opportunity to place a video in the market place, but thank-

fully, this is one of the better ones to come from the series. Looking evermore aristocratic, Sting performs all the hits you would want to hear, includ-
ing “Every Breath You Take” and “Message In A Bottle,” as well as best of recent solo material in a way that suggests he is not bored with doing so. This Unplugged was recorded at a live perform-
ance during Sting’s 1991 Live Cages tour, and for those of you who might have taped it, 55-minute video includes three tracks not included on TV (one of the low key acoustic setting of the show, and because of excellent recording technology of video, Sting’s bass playing and the piano work of David Sanclous stand out to even better effect than in typical live Sting concert. In other words, this is better than being there. May be the Sting vid for your archive 10 years hence.

S.O.D.

S.O.D. Live at Budokan Mega Vision, $19.98

Easy listening fans, pregnant women and people with weak hearts should stay clear of this moeling, four-letter-word-infested work of art. This video looks into the formation of Stormtroopers Of Death back in the mid-’80s, discusses their dedicated fan base that didn’t really grow in numbers until later in the decade and contains live footage of their reunion show at the Ritz in New York City earlier this year. Whoever recorded the live show should be commended. You can hear every instrument clearly, with noth-

ing even remotely bad. You can even hear someone get-
ing punched as Billy Milano (vocals) uses his mic as a weapon in an attempt to get back to the stage. This 70-minute gem should be welcomed with open arms by all S.O.D. fans.
Soundtracks For The Season

By Milt Petry

Affiliating sales to their third Christmas sound story and directed by Henson's son Brian, stars Kermit the Frog as Bob Cratchit, Miss Piggy as Emily Cratchit, Fozzie Bear as Fozziwig, Kermit the Frog as Tim, Michael Caine as Ebenezer Scrooge and a host of other Muppets supporting players. Original songs for this Muppet yuletide tale were written and co-produced by Paul Williams, who earned a Grammy and two Academy Award nominations with his previous Muppet movie effort. Robert Kraft, whose resume includes The Little Mermaid, also co-produced. The original score for The Muppet Christmas Carol was composed by Miles Goodman.

The first single was Williams’ “It Feels Like Christmas” and also of note, Kermit sings lead on the touching “One More Sleep ’Til Christmas.” Michael Caine makes his singing debut on “Thankful Heart” (Tony Bennett need lose no sleep, and country act Martina McBride does a fine job on the ballad, “When Love Is Gone.”

This film and this soundtrack are the perfect early holiday gifts for the little and not-so-little ones among us.

Murphy Cons Congress

EDDIE MURPHY’S NEW PICTURE FOR TOUCHSTONE, The Distinguished Gentleman, directed by Jonathan Lynn (My Cousin Vinny) and written by Marty Kaplan, isn’t all that distinguished, but it is good for a few laughs and it does allow Murphy to do his thing while making a valid point or two about political chicanery in high places.

When Florida Congressman Jeff Johnson (James Garner in a cameo) dies, small-time con artist Thomas Jefferson Johnson (Murphy) has a brainstorm. Affiliating himself with a small political party already on the ballot, Murphy launches a successful election campaign based on name recognition and wins election to fill Garner’s seat. Johnson knows that a career as a Congressman allows one access to the perks of power in Fat City, Washington D.C., Babylon on the Potomac.
News, Etc...

BUENA VISTA COUNTRY—The sounds of country music and country’s riveting new look and style will come together for Best Of Country ’92: Countdown at the Neon Armadillo, a two-hour network television event from Buena Vista Entertainment airing Thursday, December 10 from 8:00-10:00 pm on the ABC network. Featuring the events that refined country music for the ’90s, the special will be hosted by Clint Black and Mary-Chapin Carpenter, co-hosted by Billy Dean, and will include a special salute to Garth Brooks.

ASCAP HONORS MEDIA—The American Society of Composers, Authors, and Publishers will honor the winners of the 25th Annual ASCAP-Deems Taylor Awards at the organization’s New York City headquarters December 8. ASCAP president Morton Gould and managing director Gloria Messinger will present the awards for outstanding print and media coverage of music for 1991. KLTV-TV’s Austin City Limits will be among the recipients for excellence in broadcasting and its commitment to the preservation of American music ranging from folk, to new, traditional, and Texas country.

BMI JAZZES UP THE HOLIDAYS—Embarking on their second season of Jazz on Music Row, BMI will present the first of four Sunday afternoon jazz concerts at the Nashville office. Pianist Thomas Cain, bassist Jim Ferguson and saxophonist Sam Levine, among others, will perform a holiday program on December 13. The concert series is sponsored by BMI and W.O. Smith Community Music School, a non-profit educational institution for children from low-income families.

ON THE MOVE—The Country Music Association has announced the promotion of Tammy Genovese to the newly created position of Director of Operations...Kitty Moon, president of Scene Three, Inc. has announced the addition of L.A.-based director Joe Gut to the Nashville film and television production company.

LIBERTY GETS THE BLUES—Liberty Records, which prophesied a major move into other genres of music with its renaming ceremonies earlier this year, has just signed internationally acclaimed slide guitarist, producer, and contemporary blues artist Roy Rogers. Rogers won a Grammy in 1990 for his production of Bonnie Raitt and John Lee Hooker’s “I’m In The Mood” and was nominated in 1991 for his performance on the feature film soundtrack for Hot Spot. His three solo albums include Chops Not Chaps, Slide sites, and Blues On The Range.

DUO WITH LEDOUX—Garth Brooks recently made a surprise visit to TNN’s Nashville Now, joining friend Chris Ledoux on their #1 hit, “Whatcha Gonna Do With A Cowboy.” Following the live Impromptu performance, both artists swapped kudos about the other. Brooks cited Ledoux as having a major influence on his live show, and Ledoux, in turn, thanked Brooks for the infamous line bearing his name in the early Brooks hit “Much Too Young To Feel This Damn Old.” (Photo Credit: Kevin Kenworthy)

I BELIEVE IN PLATINUM—Vince Gill got his just reward while hosting his Third Annual Celebrity Basketball Game and Concert, benefiting Nashville’s Belmont University and Athletic and Music Business departments. Before the concert began, MCA executives Bruce Hinton (left) and Tony Brown surprised Gill with a platinum album plaque for his recently released I Still Believe In You, Gill’s third and fastest-selling album on MCA to date. (Photo Credit: Beth Gwinn)

CROOK & CHASE DO TINSELTOWN—TNN’s dream-team talk show hosts, Lorriane Crook and Charlie Chase will be venturing to California to co-host the Hollywood Women’s Press Club’s 52nd Annual Golden Apple Awards. The Golden Apple Awards’ traditional gathering of Hollywood greats will convene Sunday, December 13, at the Beverly Hilton Hotel.

AWARD-WINNING SONGWRITER DIES—Songwriter, publisher, actor, and radio personality, Charlie Williams has died of cancer at the age of 62. Formerly a radio personality in Los Angeles, Williams had more than 200 of his songs recorded by artists such as Johnny Cash, Bobby Bare, Ray Charles, Randy Travis, Willie Nelson, and Eddy Arnold. His BMI Million-Air Award, which he received for the song “500 Miles Away From Home,” was just one of six he received from the performing rights organization in his lifetime.

LYLE LOVETT’S RIGHT BesIDE ME—No, it wasn’t Mary-Chapin, but rather ASCAP’s Merlin Littlefield (left) and Arista’s Steve Wariner (right) who were side by side with Lovett backstage recently at the Grand Ole Opry House.
COUNTRY MUSIC

By Brad Hogue and Cory Chesire

SINGLES

OUT OF THE BOX

■ BILLY DEAN "Tryin' To Hide A Fire In The Dark" (Liberty/SBK)
Producers:  Jimmy Bowen/Billy Dean
Writers:  Billy Dean/Tim Nichols
Album:  Fire In The Dark

If you thought "Billy The Kid" was all this guy had to offer, then think again. This first single from his new album might be considered a groundbreaker. Dean gives this self-penned original a seductive drawl that'll make the women melt. Can't wait to see the video.

FEATURE PICKS

■ STACY DEAN CAMPBELL "Poor Man's Rose" (Columbia)
Producer:  Brent Maher
Writers:  Stacy Dean Campbell/Bill Owslay/Jody Spence
Album:  Lonesome Wins Again

From his terrific debut album, Lonesome Wins Again, Stacy Dean Campbell sings this one with heart and soul sweetness.

He'll even make you think roses are better than diamonds.

■ JOE Diffie "Startin' Over Blues" (Epic)
Producers:  Bob Montgomery/Johnny Slate
Writers:  Lonnie Williams/Sanger D. Shaffer
Album:  Regular Joe

Smokin' Joe turns into Lonesome Joe on "Startin' Over Blues." It's fiddle-twang tradition straight from another decade. "I set my beer down somewhere, and I'll find it if I can..."

ALBUMS

■ TEXAS TORNADOs Hangin' On By A Thread (Reprise)

The four guys who began their career together as the unheated Tex-Mex Revue have since won one Grammy and have been nominated for another. Now with their third album, Hangin' On By A Thread, could a trend be developing for the unassuming Texas Tornadoes? In a sea of normaicy, the south-of-the-border sounds infused with '50s romance, '90s rock, and the album's star songs, a tie between the soulful ballad, "The One And Only" and the comic relief of "Guacamole," Hangin' On...is fluent in top-rate performances. While you will hear the characteristic accorion of Flaco Jimenez, don't expect it to be all tangos and tamales; there's way too much variety for that.
COUNTRY MUSIC

By Brad Hogue

HIGH DEBUT
1. TRAVIS TRITT—"Can I Trust You With My Heart"—(Warner Bros.)—#38

MOST ACTIVE
1. GEORGE JONES—"I Don't Need Your Rockin' Chair"—(MCA)—#25
2. SUZY BOGGUS—"Drive South"—(Liberty)—#45
3. AARON TIPPIN—"I Was Born With A Broken Heart"—(RCA)—#21

POWERFUL ON THE PLAYLIST—The Top 100 Country Singles chart remained steady again this week with the exception of a little moving and shaking. George Jones sure didn't need a rocking chair as his latest single moved 11 spots toward the top to rest at #25. Suzy Bogguss also saw some action as she moved into the #15 slot, up 10 from last week with "Drive South." RCA's Aaron Tippin also moved significantly, up seven to #21 with "I Was Born With A Broken Heart."

BOGGUS/HUNTSMAN/WALTON—Liberty recording artist Suzy Bogguss recently took time out for a photo while recording comments for Ron Huntsman Entertainment Marketing's Christmas On Music Row special for country radio. She is seen here with the show's executive producer Ron Huntsman (middle) and the show's producer Dave Walton. For more information about the program contact RHEM at (615) 443-7300.

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. I WANT YOU BAD (AND THAT AIN'T GOOD)—Collin Raye (Epic)
2. CHEAP WHISKEY—Martina McBride (RCA)
3. ONE GOOD LOVE—Nitty Gritty Dirt Band (Liberty)
4. I WILL STAND BY YOU—Corbin/Hanner (Mercury)
5. BEST MISTAKES I EVER MADE—Rick Vincent (Curb)

ARTIST SPOTLIGHT

A Lot About Livin' With Alan Jackson

By Brad Hogue

ALAN WHO? This is a question one might have asked five years ago. Today, however, in country music the name Alan is undoubtedly going to be followed with Jackson. The name will most likely be prefixed with words such as "million-selling," "award-winning," or "country superstar.

Since 1989, the Arista Records cornerstone has achieved phenomenal success in the field. His debut album, Here In The Real World, has sold 1.7 million copies, the award-winning follow-up, Don't Rock The Jukebox, is currently at 2.3 million, and his latest release, A Lot About Livin' (And A Little 'Bout Love) shipped gold and current sales are nearing platinum. With Miller Lite as corporate sponsor of his touring entourage, Jackson has played over 130 concert dates in 1992, and has performed to more than a million people.

Undeniably one of the hottest players in the game, Jackson kicks off another leg of his tour in Huntsville, Alabama on January 15, 1993. With a new set designed by technical wizard Ian Knight (Paula Abdul), which largely incorporates various video screens into the concert experience, Jackson is arguably the first country artist to take such a set on the road. In spite of all the fancy equipment, the tour will support his new album, which consists of the same type of traditional country music that made him famous.

"I think the new album is a little stronger than the first two albums," says Jackson, "but the only real difference is that the previous albums were a little more personal. There's only so much you can write about your own life, then you have to start writing about other things."

One of those other things includes his latest single, "She's Got The Rhythm (And I Got The Blues)," which he co-wrote with Randy Travis. Released on October 1, the song currently holds a bulleted #8 position on the Cash Box Top 100 Country Singles chart. "We wrote it," Jackson says, "because we wanted to pitch it to B.B. King, but I ended up taking it, arranging it, and making it my own. I've been doing it in the show every night, and the fans really seem to like it. It's a fun song for the album."

Another fun song is "Mercury Blues." While it's been widely publicized that Jackson has had a fruitful love affair—with cars, "Mercury Blues" is one of the few cuts on the album which Jackson didn't write. "It's a song that an old drummer friend of mine brought to my attention some time ago," Jackson explained. "We used to play it in the clubs a lot when the club owners wanted us to do some rock 'n' roll. I've always liked the lyrics since I'm such a car nut, so we changed the arrangement a little and countryfied it. I do it as the encore just about every night."

Jackson, who penned seven of the 10 cuts on the album, says his favorite is "(Who Says) You Can't Have It All." It's one of the few cuts on the album which wasn't written during his last tour. "Jim McBride and I wrote the song a couple years ago, and I've been hangin' on to it the best I could, even though everybody's been trying to pitch it to other people."

Other select cuts from the album include "Chattahoochee," which is the song from which the album title, A Lot About Livin' (And A Little 'Bout Love), was taken, "If It Ain't One Thing (It's You)," which is an apt example of Jackson's ability to write great country hooks, and the lighthearted "I Don't Need The Booze (To Get A Buzz On)," which landed in Jackson's hands accidentally.

Concerning the pressure factor of headlining, and following two incredibly successful albums, Jackson said, "All you can do is all you can do. We just tried to pick good songs like we did for the first two albums. So far that's worked pretty well."

I'd say "pretty well" is a bit of an understatement.

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

—compliments of CMT video countdown, week ending December 2, 1992
A FIRST FOR ARISTA NASHVILLE—Alan Jackson received a double platinum presentation for Don't Rock The Jukebox, making him the first artist on Arista Nashville's roster to receive such an award. Honors were bestowed on Jackson backstage at the Universal Amphitheatre in Los Angeles by Tim DuBois, senior vice president and general manager, Arista, Nashville (l) and Clive Davis, president of Arista Records (r).

INDIE FEATURE PICKS

- P.J. HAWK (Kottage)
  "Are You Sure"
  Since showcasing his first single, "It's Been One Of Those Days," P.J. Hawk has swept up the accolades as advocates of his singing style reported that a true independent winner had been recognized. Now with "Are You Sure," Hawk sails clean through this slower, steadier ballad. A fine follow-up.

- MARION HAMMERS (Interstate 40)
  "Get Me Just As Close To Her As You Can"
  Marion Hammers laments the loss of her man using a very interesting plot line that cannot be downgraded for lack of originality. For Hammers it seems to be summed up by a twang and a trim. Take a listen.

INDIE ALBUM PICK

It's A Cow Christmas (SPI 42697)
Producers: Rob Barrett, Jr./John Olson/Terry Esau

The masterminds behind It's A Cow Christmas have successfully milked the cattle phrases dry for this hilarious (and tasteful) repertoire of Christmas favorites. The catch is that while a lot of comedy albums, seemingly made for the pure humor often neglect style or sophistication, the crew at Spinnaker Enterprises and writer John Olson have remained loyal to their jingle heritage with a commercially sound parody on the nation’s heartland and its barnyard subjects. Great for the person who has everything, especially a sense of humor.
GOSPEL MUSIC

Brunson & Singers Are Stellar Winners
By Tim A. Smith


WORD/Epic RECORDING ARTIST REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS walked away big winners at the 8th Annual Stellar Gospel Music Awards. The awards, which honor artists in the areas of traditional, contemporary, and urban-contemporary gospel music, was held at UCLA's Royce Hall in Los Angeles, California.

Brunson and the "Tommies" took home awards for Album of the Year; Choir of the Year (Contemporary), and Song of the Year for the title cut from the award-winning album My Mind's Made Up.

Brunson's Word/Epic labelmate, Shirley Caesar, came away with two awards. Caesar received awards for Best Solo Performance by a Female (Traditional), and Album of the Year (Traditional) for her album, He's Working It Out For You.

Hosted by recording artist Marilyn McCoo and actor/singer Clifton Davis, the show included performances by the Anointed Pace Sisters, Tramaine Hawkins, Daryl Coley, Vickie Winans, Shirley Caesar, Vince Ebo, the Sounds Of Blackness, and members of the all-star choir conducted by Mervyn Warren, performing "Hallelujah" from the hot Handel's Messiah—A Soulful Celebration album.

Another highlight of the award spectacular included the presentation of the Most Notable Achievement Award to NAACP executive director, Dr. Benjamin Hooks, and the James Cleveland Award (formerly known as the Excellence Award) to the Gospel Music Workshop of America. Accepting the award on behalf of the organization were GMWA executive director Ed Smith and chairman Al Hobbs.

Don Jackson and Chicago-based Central City Productions taped the show for television. The two-hour special is scheduled to air nationally, via syndication, in celebration of Martin Luther King Day between January 13 and February 2, 1993.

Following is a listing of the remaining 1992 Stellar Award winners:

Best Performance by Group or Duo (Traditional)—The Country Boy Goes Home, Willie Neal Johnson & The New Gospel Keynotes (Malaco)

Best Performance by Group or Duo (Contemporary)—Testimony, Richard Smallwood Singers (Sparrow)

Best Solo Performance by Female (Contemporary)—Look A Little Closer, Helen Baylor (Word/Epic)

Best Solo Performance by Male (Traditional)—Tribute To James Cleveland, Vol. 1, Melvin Williams (CGI/A&M)

Best Solo Performance by Male (Contemporary)—Alive & Satisfied, Thomas Whitfield (Kenson)

Best Music Video—Wish Me, John P. Kee (Tyscot)

Best New Artist—This Is Gospel, War On Sin (Light)

Choir of the Year (Traditional)—God Get The Glory, Mississippi Mass Choir (Malaco)

Best Urban Contemporary Gospel Performance—Keys To Life, Ben Tankard (Diadem/Trinity).

INTEGRITY WELCOMES THANKYOU—One of Christian music's rapidly growing companies, Integrity Music has signed three-year reciprocal sub-publishing agreements with Thankyou Music effective now until December 31, 1995. Integrity Music will administer Thankyou's catalog for third party use in the United States, Canada, and Central and South America, while Thankyou will administer Integrity's songs for third party use in the United Kingdom and specified portions of Europe.

HOUSTON SINGS GOSPEL FOR BODYGUARD—The soundtrack from the movie, The Bodyguard, starring Kevin Costner and Whitney Houston, includes a contemporary arrangement of the gospel classic, "Jesus Loves Me." The song, performed by Houston, was produced by Houston and BeBe Winans. The cut also features background vocal performances by Take 6 members Claude McNight and Alvin Chea, along with Winans.

THE LATEST FROM THE URGENT CAMP—Urgent Music Group president Phillip Sandifer recently named Sherry Bell to the position of executive assistant. Bell will also be handling the publishing and foreign distribution areas for Urgent...Recording artist Dawn Smith Jordan recently signed an agreement with More Than Music, the booking division of the Urgent Music Group. Jordan can currently be heard on the Heart & Soul Music release, Songs For The Heart And Soul.

MILLER & COMPANY HAS TWO HEARTS—Star Song recording duo Two Hearts were the recent guests on The Nashville Network's Miller & Company, hosted by Dan Miller. Two Hearts not only performed "Teach Me How," a cut from their debut recording entitled, Stand Your Ground, but also brought "Baby," the pet dog, along for an encore. Look for Two Hearts to also be featured on TBN's Put Booms Show in early 1993.

IT'S COMING AFTER CHRISTMAS—Finally, the long-awaited follow-up to Out Of The Grey's debut album will release December 26. Entitled, The Shape Of Grace, the release will be Sparrow's featured album of the month for January and will also be marketed with a multi-faceted campaign built around the overwhelming response garnered from the first album. The duo will complete their first-ever video later this year and will release "Nothing's Gonna Keep Me From You," as the first single from the project on December 26. Look for Out Of The Grey in a city near you as an extensive tour is in the planning stages to support their new release.

Sparrow recording artist The Richard Smallwood Singers recently received a Stellar award in the Best Performance by a Group or Duo, (Contemporary) category for their Sparrow debut, Testimony, Richard (third from left) and the singers are pictured backstage at the eighth annual ceremony, held November 5 at UCLA's Royce Hall in Los Angeles. The Richard Smallwood Singers have been honored with a total of three Stellar Awards. (Photo Credit: Arnold Turner)
**GOSPEL MUSIC**

**Songs of Praise**

**CHICAGO MASS CHOIR: He That Believeth (Light)**
The popular, award-winning Chicago Mass Choir moves further into the traditional gospel vein on this album. Included in this package are such soul-stirring selections as "Lord Make Me A Vessel," "When The Blessings Go Up," and "He That Believeth." All indications are this is another award-winning effort.

**BRYAN DUNCAN: Mercy (Myth)**
With all the blue-eyed soul he can muster, Bryan Duncan has peeled the scab back on a few painful sores in his life, put them to music, and given them the name Mercy. However, for all practical purposes, Joe Listener will only know that Bryan Duncan's music is still replete with energy and power. Joining Duncan on the album were famed producer/singer/songwriter Michael Omartian and David Pack, as well as vocalist Crystal Lewis on the single "Five Smooth Stones."

**CRAG CRAWFORD PLAYERS: Our Weapons Are Not Camal (Exult)**
Crawford and crew deliver a hot mix of jazz and gospel on this, their debut release. Strong material and arrangements, along with the enormous amount of talent this band possesses makes this project a listening pleasure. Dropping in to share some vocal licks are The Williams Sisters along with the popular Donnie McClurkin and the McClurkin Singers.

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**TOP BLACK GOSPEL ALBUMS**

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<td><strong>10</strong> GOD GETS THE GLORY (Malaco 6008)</td>
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<td><strong>11</strong> HE'S WORKING IT OUT FOR YOU (Word/Epic 48785)</td>
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<td><strong>12</strong> CHILDREN OF THE KING (Malaco 4454)</td>
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<tr>
<td><strong>13</strong> SAINTS IN PRAISE (Sparrow 1240)</td>
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<tr>
<td><strong>14</strong> USE ME (AIR-10181)</td>
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<tr>
<td><strong>15</strong> THE COUNTRY BOY GOS TO HOME (Malaco 6010)</td>
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<td><strong>16</strong> WASH ME (Tyscot 1401)</td>
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<td><strong>17</strong> DIFFERENT LIFESTYLES (Capitol 92078)</td>
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<td><strong>18</strong> U KNOW (Savoy 14812)</td>
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<td><strong>19</strong> FAMILY &amp; FRIENDS VOLUME 3 (Salah/Sparrow 1507)</td>
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<td><strong>20</strong> HE LIVES (Savoy 14807)</td>
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<td><strong>21</strong> STAND STILL UNTIL HIS WILL IS CLEAR (AIR 10180)</td>
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<tr>
<td><strong>22</strong> LIVE (Malaco 4450)</td>
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<tr>
<td><strong>23</strong> THIS IS GOSPEL (Light/Spectra 73077)</td>
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<tr>
<td><strong>24</strong> HOPE OF THE WORLD (Tribute 790113)</td>
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<td><strong>25</strong> I'M GLAD ABOUT IT (Malaco/Savoy 14804)</td>
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<td><strong>26</strong> WE WALK BY FAITH (Tyscot 6026)</td>
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<td><strong>27</strong> NOW I CAN SEE (Malaco 6011)</td>
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<td><strong>28</strong> I SING BECAUSE I'M HAPPY (Savoy 7102)</td>
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<td><strong>29</strong> IN LIVING COLOR - &quot;LIVE&quot; (Blackberry 20033012)</td>
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<td><strong>30</strong> WITH ALL MY HEART (Sparrow 1325)</td>
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<td><strong>31</strong> CALL HIM UP (Word 48594)</td>
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<tr>
<td><strong>32</strong> STANDING IN THE SAFETY ZONE (Warner Bros. 29645)</td>
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<td><strong>33</strong> THROUGH THE STORM (Tribute/Spectra 790113)</td>
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<td><strong>34</strong> IT'S IN THE PRAISE (CGI 51416111)</td>
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<td><strong>35</strong> LOVE (Light 75080)</td>
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<td><strong>36</strong> HE THAT BELIEVETH (Light 750769)</td>
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<td><strong>37</strong> KEYS TO LIFE (Tribute 790113)</td>
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<td><strong>38</strong> NEVER LET GO OF HIS HAND (New Haven 200142)</td>
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<td><strong>39</strong> TESTIMONY (Sparrow 6542)</td>
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<tr>
<td><strong>40</strong> YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14909)</td>
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**New Releases...**

1. **A CAPPELLA CHRISTMAS (THE SERIES)** (Word 7019362508) – Various Artists
2. **CHRISTMAS... A TIME FOR PEACE** (Benson 84418-2952-4) – Dino
3. **CHRISTMAS COLOURS** (Maranatha! Music 84418-8856-4) – John Andrew Schreiner
4. **HYMNS: A PORTRAIT OF CHRIST** (Sparrow 1348) – Steve Green
5. **DREAM OF A LIFETIME** (Pakaderm/Word 7012515260) – Kelli Reisen
TOP 30 BLACK GOSPEL SINGLES

CASH BOX • DECEMBER 12, 1992

1. IT SHALL BE DONE (Sparrow 1234) ............ Daryl Coley 1 19
2. FOLLOW ME (Tribute 79013) ............. Donnie Harper/New Jersey Mass Choir 2 15
3. THANK YOU JESUS (Savoy 14611) ...... The New York Restoration Choir 3 19
4. WHAT HE’S DONE FOR ME (Sparrow 1447) ...... Richard Smallwood 5 8
5. MY MIND IS MADE UP (Word 48784) ......... Rev. Milton Brunson & The Thompson Community Singers 4 19
6. A TRIBUTE TO JAMES CLEVELAND (CGI 8530) .. Various Artists 7 19
7. THROW OUT THE LIFELINE (Sparrow 13199) ... West Angeles C.O.G.I.C. 6 19
8. MOVE MOUNTAIN (Fith 1800) ............... Rev. R.L. White/Mt. Ephraim Mass Choir 9 19
9. HE’S WORKING IT OUT FOR YOU (Word/Epic 48785) ... Shirley Caesar 8 19
10. IT’S GOOD TO KNOW JESUS (Malaco 6008) . Mississippi Mass Choir 10 19
11. ALL IS WELL (Savoy 5425) .................. G.M.W.A/Salt Lake City 12 8
12. I STOOD ON THE BANKS (Malaco 6009) .... Rev. James Moore 11 19
13. MASTER CAN YOU USE ME (Savoy 14804) ......... Rev. Timothy Wright & The Chicago Interdenominational Mass Choir 13 19
15. NOW I CAN SEE (Malaco 6011) .............. Florida Mass Choir 16 12
16. JESUS IS REAL (Tyscot 1401) .......... New Life Community Choir/John P. Kee 15 19
17. PUT EVERYTHING IN GO (AIR 7412) . .... James Bignon & Deliverance 18 8
18. IT’S IN JESUS (Tribute 5445) ............... Donnie Harper & The New Jersey Mass Choir 19 8
19. JESUS IS THE LIGHT (Benson 8559) ....... Hezekiah Walker & The Fellowship Crusade Choir 17 19
20. GOD IS MOVING (Sparrow 3213) . ... Sandra Crouch 21 8
21. Hallelujah (Warner Alliance 8521) ...... Handel’s Messiah-Various Artists 22 8
22. I KNOW I’VE BEEN CHANGED (Savoy 14807) .... Shun Pace Rhodes 20 19
23. VICTORY IS MINE (Malaco 4450) ............ Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 23 19
24. LET EVERYTHING PRAISE (Benson 2451) .... Thomas Whitfield 25 4
25. NEVER SHALL FORGET (Tyscot 40195) . V.I.P. Music & Arts Seminar Mass Choir 24 19
26. WE WALK BY FAITH (Tyscot 8749) ......... John P. Kee 27 4
27. THAT’S WHAT THE LORD IS TO ME (MYD 10001) ... Gerald Hinton & The Redeemers 28 2
28. IN MY NAME (Word 7664) .................... Rev. Milton Brunson/Thompson Community Singers 29 4
29. HEAVY LOAD (Malaco 6012) ................. Jackson Southernaires 26 13
30. PRAY FOR ME (Word 9202) .................. Mighty Clouds Of Joy 30 19

For More Information Contact:
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Sparrow Communications group recently hosted a luncheon for Steve Green to celebrate five consecutive #1 singles from We Believe. Presenting Green (center) with a commemorative plaque are (l) Kyle Fenton, coordinator, national promotion, Sparrow Communications Group; and (r) Jenny Lockwald, director, national promotion, Sparrow Communications group.
HOPE YOU ALL ENJOYED a most bountiful Thanksgiving. Guess by now we’re all through brown-bagging our cold turkey sandwiches.

SHOWTIME IN DALLAS. The recently held IAAPA show at the Convention Center in Dallas saw a good number of coin-op tradesters participating, both as exhibitors and observers. Association officials were still evaluating the results when we made contact, however, we can report an exhibitor count of 700 and an estimated attendance of 18,000, plus a lot of favorable comments from coin-operators who were there. Next year’s event is scheduled for November 17-20, 1993 at the Los Angeles Convention Center.

GOIN’ GREAT! Two of the newest redemption pieces introduced by Bromley, Incorporated at the October AMOA convention, and subsequently featured at the Parks Show (IAAPA), have been getting terrific reaction, according to sales manager Joe Bundra. They are: Clay Shoot, a two-player gun game; and Quarter Mile, which is a “quarter driving game,” where you start at the top and “drive” your quarter down through seven levels. Still plays a major role in this one. As for Rock ‘n Bowl, this “redemption staple,” as Joe calls it, is now three years young— and still hot! Elsewhere in this column you’ll see a photo of Bundra, with Bromley prexy Laura Bromley and Cash Box’s Nashville operations director Mark Wagner, with Clay Shoot and Quarter Mile in the background. This was taken in the Bromley exhibit at AMOA Expo.

SHOWTIME IN CHICAGO. We’re referring to Pinball Expo ‘92 at the Ramada in Rosemont. Rob Berk, creator and organizer of this event called it “our smoothest to date.” Attendance was good...the seminar program was interesting and well received...and the ever-growing presence of coin-op tradesters was most evident. Take a look at the list of seminar moderators and panelists which included Alvin and Michael Gottlieb along with Jerry Armstrong of Alvin G & Co., whose session drew a good crowd. Roger Sharpe (Williams Bally/Midway), Gil Pollock (Premier), Alvin Gottlieb, and Data East Pinball’s Ed Cebula led a panel discussion on “Pinball Today And The Future,” with some emphasis on the continuing acceptance of dollar play, which also attracted a sizeable audience. Gottlieb’s new Cue Ball Wizard, by the way, was the featured piece for the Pinball Tournament (which is among Expo’s highlights); Premier’s facilities in Bensonville, IL was the site for this year’s Pinball Expo tour; and Premier proxy Gil Pollock was a key speaker at the convention banquet. Broadway Arcade owner Steve Epstein and IFPA’s (Int’l. Flipper Pinball Assn.) Doug Young conducted a panel discussion on pinball tournaments and leagues, which was also a crowd pleaser. Noted pinball machine designer Pat Lawlor gave an interesting and well attended talk on pinball design. Rob Berk told us that this year’s show also saw a number of overseas visitors from such countries as Japan, Germany and Holland. Next year’s event will be held a little earlier in the season. Dates are Sept. 9-12, 1993 at the Ramada in Rosemont.
I.C.E.'s Full Court Frenzy

CHICAGO—Innovative Concepts In Entertainment, Inc. has once again teamed up with designer Sam Kim of G.L. Technology to produce an outstanding new basketball game called Full Court Frenzy which was officially unveiled at the recently held IAAPA Show in Dallas. In 1991, I.C.E. received the "Best Novelty Game of the Year" award (voted upon by U.S. operators) for Putting Challenge, which was also licensed from G.L. Technology.

"Basketball Is Back...Full Court Style" is the slogan for the new piece and Full Court Frenzy runs true to form, representing a new generation of coin-op basketball. A key element is the patented multi-positional basket and backboard (rotational and linear movement), offering a wide variety of shots, all within the three-foot width of the game.

The basket positioning system is operated by two gear motors (controlling the linear and rotary action), and an optical tracking system (controlling the position of the turntable unit). With this technology, the game achieves an unsurpassed level of play value.

Full Court Frenzy offers a number of truly unique features including real live sounds such as dribbling, sneaker squeaks, rock 'n roll music and a 3-point announcer; as well as a 19" Wells-Gardner Monitor for game selection, player selection, post-game stats and scoring and timing; along with a programmable message display. It's all here—and playing this game is the next best thing to being on the court yourself!

One to four can play and they can choose from three different games. The machine has a sleuth-type, anti-tamper alarm system which not only alerts the location to the "cheater" but even turns the basket around to completely negate any such attempt.

I.C.E. officials report that Full Court Frenzy has been bringing in terrific earnings on test, particularly in bars and arcades. Further information may be obtained through factory distributors or by contacting I.C.E. at 1501 Kensington Ave., Buffalo, NY 14215.

After The Ball Is Over—Have Another!

SRO ALL THE WAY AT ATLAS DIST.-OHIO! You have been hearing and reading about all of the post-AMOA Expo showings. Distributors have been hosting throughout the country. These events provided a positive follow-up to a highly successful trade convention. Well, let's make room for one more—the Atlas Dist. post-Expo gathering held at Atlas' Cincinnati facilities, which drew a total attendance of 375, among which were 115 operators! In addition, there were about 24 factory representatives on hand to lend their assistance and support. A full lineup of the new equipment featured at Expo was on display as an accommodation for those ops who were unable to make the trip to Nashville as well as for those who attended the convention and wanted to take a closer look.

Atlas provided a full-course meal of steaks and chicken (grilled outdoors to your taste); along with about 56 door prizes including 20" Magnavox TVs, Magnavox VCR units, CD home players, speakers, 2-piece cue sticks, cameras and other items.

The big first prize was a 50" Mitsubishi TV which went to Tommy Thompson of Tora Music Co. As noted by branch manager Jerry Grotjean, "The operators who came out for our affair were in a very festive, upbeat mood—ready to look at all of the equipment and make their purchases. They asked a lot of questions...commented on the food and refreshments that were delicious and plentiful...and described our open house as a 'mini AMOA show and even better'!"

Pictured in the accompanying photos are: (Photo 1) Atlas team members including branch manager Jerry Grotjean, Gail Loukins, Tana Campbell, Randy Ceeceo, Julie Higgins, Tana Chapman and Teresa Iorfida; (photo 2) a group shot of some of the manufacturer reps in attendance; and (photo 3) a shot of the tables and guests (with some of the decorations visible) who came out to enjoy this event!
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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: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.35 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.

Classified Ads Close TUESDAY

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