Meat Loaf
One Hell of a Comeback

M. Butterfly Flutters to the Screen

CMA AWARDS: Gill Fills The Bill

Dennis Menaces Home Video
INSIDE THE BOX

COVER STORY

Meat Loaf: One Hell Of A Comeback!

Most are calling it a comeback, but, in fact, Meat Loaf has been selling consistently for the last 16 years (over 15,000 albums a week in the U.S. alone). The long-awaited follow-up to his classic Bat Out Of Hell has just been released, and it’s a monster.

__M. Butterfly__ Flutters To The Screen

As a play, _M. Butterfly_ raised eyebrows and won many awards. Now Jeremy Irons and John Lone star in this controversial, based-on-fact film about a most unconventional love story. Director David Cronenberg adds his unique touch to the Geffen Pictures release.

CMA Awards: Gill Fills The Bill

MCA artist Vince Gill garnered top honors at the CMA Awards, gathering five of the major awards including the coveted Entertainer of the Year. Arista’s Alan Jackson took home three as many of country music’s elite performed and presented at the 27th annual event.

_Dennis Menaces Home Video_

Dennis may annoy Mr. Wilson, but his mischievous antics will delight home audiences as Warners releases the home video. The wonderful Walter Matthau mugs his way through the film as the beleaguered Mr. W, and basically steals the picture.

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**NUMBERS ONEs**

**POP SINGLE**

Dream Lover

Mariah Carey

(COLUMBIA)

**R&B SINGLES**

Dreamlover

Mariah Carey

(COLUMBIA)

**COUNTRY SINGLE**

One More Last Chance

Vince Gill

(MCA)

**GOSPEL ALBUM**

It Remains To Be Seen

Mississippi Mass Choir

(MALACO)

**POP ALBUM**

In Utero

Nirvana

(DGC)

**R&B ALBUM**

Music Box

Mariah Carey

(COLUMBIA)

**COUNTRY ALBUM**

In Pieces

Garth Brooks

(LIBERTY)

**HIP-HOP ALBUMS**

Menace II Society Soundtrack

(JIVE)

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RIAA SEPTMBER SONGS: The Recording Industry Association of America’s September awards include 23 Gold, 13 Platinum and 16 Multi-Platinum albums, five Gold and one Platinum single. PolyGram Music Video provided the single Gold music video for the month.

September’s 23 Gold tally is its first peak since January’s total of 26. September’s success is due, in part, to several emerging artists making their first Gold impressions:

Amongst the newcomers through the Golden Album gates were Radiohead, Pablo Honey; 2Pac, Strictly 4 My N.I.G.G.A.Z.; Toni Braxton and Brian McKnight. Vets included U2, Aerosmith, Sting, Rod Stewart and Eric Clapton with Van Halen scoring Double Platinum.

Gold Single went to Janet Jackson’s’ “I,” tying her with brother Michael at 12. Vince Gill’s “I Still Believe In You” gave him his first Double Platinum single. Andrew Lloyd Webber’s The Premier Collection was the single Music Video to go Gold. All certifications are calculated by the independent accounting firm of Gelfand, Rennert & Feldman.

WHATAYA SAY TO A GIANT MECHANIC?: Giant Records has entered into a multi-faceted association with New York-based Mechanic Records and Futurist Records, announced Irving Azoff, Giant owner and Steve Sinclair, Mechanic president.

Under the terms of the agreement, Mechanic will deliver albums to Giant for release on the Giant/Mechanic Records label as well as signing and maintaining a roster of additional artists. TAD’s Inhaler, whose album has been slated for an October release, is the first Mechanic artist to release an album under the new agreement while Volved, current Mechanic artist, will stay with MCA distribution, with whom Mechanic was previously associated.

SELLMAR DEBUTS IN U.S.: The UK-based Sellmar Corporation, parent company of numerous European-based record labels, has debuted its first U.S. venture, Atico Records, headquartered in Clearwater, Florida with a branch office in New York City.

Exec director is Bill Joseph, and Michael Blakey heads A&R. Blakey says the label will sign as many as 30 acts over the next two years. Interested groups can contact Atico at 813-441-6406.

Will To Power, from Tidal Force, a progressive art-rock band already a hit in Europe, is the premiere Atico release, set for October 11. The first single, “Station to Station,” goes into airplay October 18.

MARIACHI FEST TRIB TO DISNEY: The mariachi festival to be held November 13 at the Anaheim Arena featuring the best known mariachi groups throughout the world will be a musical tribute to Walt Disney.

Participating will be Veronica Castro, Mariachi Vargas de Tecalitlan, Mariachi Nachistlan, Jose Hernandez, Mariachi Sol de Mexico, Las Perfitas Tapatias and the Ballet Folklorico de San Juan. Ticket prices range from $15 to $50 and are available through the Mariachi Festival hotline at 1-800-882-1177 and all Ticket-Master outlets.

Columbia recording artist Michael Bolton recently launched the Michael Bolton Foundation, for women and children at risk, at a black-tie gala in Connecticut. Pictured (l-r) are: Jerry Lembo, v.p., adult contemporary promotion, Columbia; Louis Levin, Bolton’s manager; Bolton; Don lenner, president, Columbia; Burt Baumgartner, sr. v.p., promotion, Columbia; and Charlie Walk, assoc. dir., national Top 40 promotion, Columbia.
TRYING TO GET OVER: New York’s best kept secret, Jean-Paul Bourelly (and his shape-shifting Blue Wave Bands!) emerged this weekend from hiding to rumble through two sets at the Mackenzie Music Cafe. Chicago-born Bourelly master-minds the next step forward in funky music; his approach is retro, his sound is not. Mixing a stone cold groove with the unique, swampy wash of his guitar, he writes hokey songs that you might call pop were it not for the moody, angular jazz inversions of his chord changes. His live arrangements are loose and tend to run a little long, but the tunes themselves are consciously and brilliantly written, the lyrics emotionally charged and personal.

He did Saturday night as he’d done some years back, pumping hop-hop drum samples through the P.A. while the band layered their own groove on top of the beat. Bassist Melvin Gibbs (also with Eric’s Eye & I) and drummer Bill McCiellan held down the fort while Bourelly took songs like “Unity” and “Can’t Get Enough” into outer space. Among the evening’s highlights was the funk bomb “Got To Be Able To Know” from his forthcoming album (on D.I.W. Records). 1992’s Trippin’ (Enemy) was an unevenly captured collection of exceptional music; recorded with the clarity it seems to be asking for, “Garden of Love,” for example, could have had the impetus to smack its way into the charts past the Spin Doctors’ “Little Miss Can’t Be Wrong.”

But Bourelly has successfully confused the music industry: he has appeared on records by Bell Biv Devoe, High Five and Jazzy Jeff & the Fresh Prince, and also with Miles Davis and McCoy Tyner—they know he’s out there, they just don’t know what to do with him. And his unsavory allegiance to a wholly “organic” approach has proved a dual-edged sword. There doesn’t seem to be any John Hammonds around these days (you know, the guy who discovered Billie Holiday and Bruce Springsteen), and Bourelly isn’t making any concessions. Stay tuned for news from the frontlines of the stalemate. He’ll be at the Knitting Factory October 21 & 22.

IT WAS AN ACCIDENT, I swear—but this turned into guitar week. After seeing a set of Al DiMeola at the Beacon Theatre (yes, he still likes to play really fast, but not all the time), I snuck into the Village Vanguard to hear Bill Frisell. Appearing with him were bassist Kemitt Driscoll and tasty drummer Joey Baron, who can both be found on Frisell’s Have A Little Faith (Elektra). Frisell has plenty of options at his disposal, but his passion these days is a mournful, plaintive sound he achieves with subtle effects devices and straightforward melodic ideas. He evokes the textures of spaghetti westerns and surf music (!), often paired with a humble backbeat, creating an eerie environment for his improvisations.

RECORDS: New singles from New Order’s Blue Monday (“Power, Corruption, Lies”), Crowded House’s World Brothers (“Woodface”), and traditionally hardworking Blue Öyster Cult’s Fire of Unknown Origin (from its Hambicious album) are all available now.
TALENT REVIEW

Kenny G/Peabo Bryson

By Marisa Catlin

Kenny G

GREEK THEATRE, LOS ANGELES, CA—Kenny G said it best himself, when he paused to chat with his audience, at his Greek Theatre appearance: "Is this a perfect evening, or what?" This was the kind of evening where Cupid has a field day. The Greek Theatre's outdoor setting on a warm Indian summer night, with a full "blue moon" for ambiance, could not have better set off the sweet sounds of Kenny G's show. The mostly crowded audience seemed to become more enthused as the evening drifted on.

And who wouldn't have? Kenny and his band seduced the audience with a crisp, sophisticated show laden with brilliant band solos. Kenny's own solo clarinet and sax excursions on tunes such as "Sentimental" and "Forever In Love" were full of the emotion and panache that have made his latest Arista CD, Breakles, the biggest-selling instrumental album of all time.

Peabo Bryson (Columbia) opened the show with his incomparable smooth-as-silk song styling. Song stylists are few and far between in these days of generic R&B sameness. Peabo knows how to craft a song, without overlooking the frame of the melody. Therefore, it was no surprise that the Kenny G/Bryson duet on "This Night Is Over" was a crowd-pleaser; couples were coupling their hearts out on this one.

The most gratifying part of the evening was Kenny and his band's splendid "Unplugged" set at the end of the show. The purity of each player's jazz roots were laid out in a vibrant, soulful set that was a nice counterpart to the high-energy fusion that is the signature of this band. Maybe an "Unplugged" special on VH-1?

TALENT REVIEW

Iggy Pop

By Troy J. Augustine

THE PALACE, HOLLYWOOD, CA— Iggy Pop (real name: James Osterberg) returned to his two recent Virgin albums, Brick by Brick and the current American Caesar, as well as songs that ran the gamut of his long, strange and wonderful career.

The crowded Palace show demonstrated not only the awesome staying power of great rock (the 46-year-old prowled the stage like an eager rookie) but the sometimes easy-to-overlook quality of the man's music. And credit his monster backing band, particularly guitarist Eric Schemerhorn, for providing an impressive glue that firmly held together all of Pop's various musical inclinations.

During the debauched "Wild America," the current single from American Caesar, it was hard to tell if Iggy was raving against U.S. perversion or celebrating it, as he sang of American's being so "God damned spoiled, they're poisoned inside" while dancing about like an anxious cheerleader at the homecoming pep rally.

Highlights of the show included a manic "Lust For Life," which ended with Pop stripped down to his bright red bikini briefs, "TV Eye," a tune that inspired him to stage-dive deep into the already riled crowd; the acoustic, Lou Reed-ish "Social Life" (Iggy Pop unplugged!), the show's first encore; and crowd favorites from Pop's early days with Detroit punk groundbreakers, the Stooges, including the nasty "Loose," the sonically intense "Search And Destroy," a sped-up "Raw Power" and the always popular "Wanna Be Your Dog."

Despite his painfully thin physical appearance (someone buy the poor guy a sandwich), Iggy Pop the musician is in perhaps the best shape of his life. Seemingly ageless, just like the best rock 'n' roll, Pop is a survivor in every sense of the word and, some 24 years later, shows nary a sign of slowing down.

Meat Loaf in a rare quiet pose

ASK YOUR FRIENDS to name some of the most successful albums of all time, and they'll list Michael's Thriller, Whitney's Bodyguard or the Bee Gees' Saturday Night Fever. They rarely will mention or remember Meat Loaf's Bat Out Of Hell. The album, released on Epic/Cleveland International Records back in 1977, has surpassed the 25-million mark worldwide (still selling 15,000 copies a week in the U.S. alone) and, according to the Guinness Book of Records, is the longest-charting record in the history of the British charts.

Now, after years of retirement, bankruptcy and several failed comeback attempts, Meat Loaf has roared back with a vengeance. He and producer/songwriter Jim Steinman have teamed up again to create their wall-of-sound paean to teenage lust and angst with the brand new MCA album, Bat Out Of Hell II: Back Into Hell. To everyone's astonishment, the record debuted in the Top 10 on the U.S. charts (it's #5 this week in Cash Box) and soared to #1 in the U.K. and Australia.

The single, "I'd Do Anything For Love (But I Won't Do That)," is also a monster international smash (#19 in Cash Box).

MCA Music Entertainment Group chairman Al Teller personally signed Meat Loaf in 1989, and it took Messrs. Loaf and Steinman four years to bring the project to completion. Their hard work and patience has paid off; it looks as though Bat II will be every inch the classic that its predecessor has become.

Of course, what most devoted Lovelians are eagerly anticipating is the live show. It is on stage where Meat Loaf really shines, giving his all at every performance. His powerful vocals and frenetic stage presence are legendary. "On tour is where I'm most comfortable," he says, "I want to have the best show in the world, give real value for the money, and I'm willing to work my ass off for it."

The "best show in the world" has already hit Australia where Meat Loaf and his band will be for most of October. In November, the show will make its way to such venues as the Wadsworth Theater in L.A. on the 10th, Sunrise Amphitheater in Miami on the 12th, the Tower Theater in Philadelphia on the 20th and Cleveland's Convention Center on the 21st. Meat Loaf's career may have gone to hell and back, but now it seems he's back for good.

Pictured celebrating the success of Bat Out Of Hell II: Back Into Hell are (L-R): Bruce Tenenbaum, senior v.p., promotion, MCA Records; Meat Loaf; and Richard Palmes, president, MCA Records.
ASHC... The UK publishing community was surprised to hear that the managing director Gloria Messinger and general counsel Bernard Korman were leaving ASCAP only a week before its annual awards ceremony which Messinger was expected to host.

The sudden departure seems to have followed a five-month review of the society by management consultants Booz-Allen & Hamilton which led to a restructuring of the society's management team and various other measures to help members benefit in future.

This news, to a certain extent, overshadowed the fact that Elton John won the society's prizes for IRS best songwriter and best song ("The One").

Elton, in the meantime, has called in the help of a few friends by special invitation on a duet album that features k.d. lang, Don Henley, Stevie Wonder, Chris Rea, Little Richard, Bonnie Raitt, P.M. Dawn, Tammy Wynette, Kiki Dee, Marcy Detroit and RuPaul. As Elton is the second most successful duet artist in our charts ever to expect to see plenty of singles taken from the release.

IN THE CITY... This seminar event could have been subtitled “In Quotes” because several members of the various panels were very frank with their remarks—often tongue-in-check. Ed Bicknell, manager of Dire Straits, as usual, was often to the forefront with quotes like: “I know what you’re all thinking, ‘Rich bastard.’ And you’re right...or...”

Andy Dodd, co-founder of the International Managers’ Forum claimed that the organization’s amended document seeks to make perpetual copyright ownership illegal and “could be the bomb that shatters the industry.”

Former Sex Pistols manager Malcolm McLaren saved his personal bombshell until the end of the week when he claimed that he paid a third party to clean the five-inch knife allegedly used by Sid Vicious to kill his girlfriend in New York in 1978. When it was pointed out to him that washing the knife might be construed as an attempt to pervert the course of justice McLaren is reported as becoming evasive and replying: “You don’t have my word on anything, I have constantly been accused throughout my career of not necessarily telling the truth...can you prove it?”

All this, of course, is good publicity as he prepares for the launch on an album which features his own vocals throughout and is called Paris.

The general opinion seems to be that In The City was a success.

CHARTS... After four weeks Culture Beat had to give up the top spot on the Singles section with both Jazzy Jeff & Fresh Prince and the Pet Shop Boys taking the one and two spots respectively with “Boom! Shake The Room” and “Go West.” The Philadelphia rap group must be particularly pleased because their last single “Ring My Bell” peaked outside the Top 50.

In these volatile times for single releases do not expect them to be on top for long because Take That & Lulu are expected to take over with “Re-light My Fire.” As for the charts, four singles made their debut in the Top 10 and another 21 in lower positions.

A couple of weeks ago I mentioned TV ads using old hit songs and it was way back in 1958 that Lord Rockingham’s XI polled our charts with “Hoots Mon” and that became the oldest chart topper ever to return to our charts when it entered at #60 this week following a wacky wine gums (candy) TV advertisement.

The 1968 pop hit for Love Affair called “Everlasting Love” should have been called Everlasting Recording because it seems to have been cut by everyone. It was originally recorded by Robert Knight but even David Essex and U2 have had a go. Now it’s popped up at #21 with new teen idols Worlds Apart picking it as their third single.

In the album charts Meat Loaf’s Flat Out Of Hell II is living up to its name because it has dropped from top to second position with In Utero by Nirvana making its debut right at the top. The Mark One version of Flat Out... isn’t doing too bad either making its 44th appearance in our charts which breaks the record held by Fleetwood Mac’s Rumours. With Hits Out Of Hell also charting it means that the group’s record labels can afford a little caviar to go with the Meat Loaf.

Another triple winner this week is Prince whose three new albums—The Hits/The B-Sides, The Hits 1 and The Hits 2—all debut in the Top 10 at #4, #5 and #6 respectively. Other Top 10 newcomers are Elements—The Best Of Mike Oldfield and Kenny Thomas’ Wait For Me at #9 and #10.

CHRISTMAS BIGGIES? Finally we are now coming up to the time when the labels announce their Autumn releases and everyone is trying to predict the top albums for Christmas.

As far as the seminars in the aforementioned In The City one point made was that there was a lack of knowledge by the British companies when it comes to marketing country music...this is underlined by the fact not one label has included a major country album for this time of the year with only the compilation Country Ladies by Telstar being aimed at this lucrative market.

The good news from a country point of view is that Billy Ray Cyrus plans to be in Britain during November for his debut concert, TV appearances and possibly the Royal Variety Performance.

TALENT REVIEW

Suzy Bogguss

By Mick Green

QUEEN ELIZABETH HALL, LONDON, ENGLAND—Back in 1989 Suzy Bogguss had the unnerving experience of having the artist preceding her refuse to come off stage at the Wembley Festival and then going on to argue with the compere in public, while the American girl waited to make her British debut.

During the years that followed Bogguss has promoted her career in Britain and this time she was here as the headliner. She had her full American band with her and the support of her record label (Liberty) who released her latest album Something My Sleeve (currently #69) in Britain before the American release.

She also had her own warm-up act in the shape of Robert Earl Keen for this short tour which took in Ireland and Scotland as well as England.

Keen is another of what seems an endless stream of singer/songwriters from Texas. He has built up quite a following in Britain and on this trip was accompanied by just a bass player, who sang harmony. Keen has developed a cult following as a performer.

His songs have been featured in movies and he has cuts by the likes of Nanci Griffith and Joe Ely. Personally I found his own songs very woody and not too tuneful and seemed to be Dylan-influenced, but he got a good response from those present.

Suzy Bogguss I would describe as a "superb act waiting for that magical career break." She is still doing nothing for that song with special appeal which will lift her up a notch and take her to a larger audience. She has a superb five-piece band that has been with her for more than two years now and the tightness of regular performances shows throughout their time on stage.

Bogguss opened with "Someday Soon" and her cover of the old favorite got the show off to a great start. I felt the show’s momentum dropped a little during the next three or four modern numbers, but all five members of the band showed just how superb their harmonies are when they joined in on "Save Yourself."

Suzy is picking up a fair amount of air play in the UK with her current single “Hey, Cinderella” and, for me, the program lifted again from this point and went from strength to strength. Her version of the Eagles’ hit “Take It To The Limit” was simply superb and when she went back to the “Cowboy’s Lament” that included modeling, she was clearly on a winner and the crowd’s response showed that this was just what they wanted.

She started solo on “In The Day They Don’t Remember” but her band leader/bass player joined in on harmonies. “Just Like The Weather” was the best of the new songs and could be the one that breaks for her. She slipped on an appearance on Top Of The Pops and Joe’s which saw the lead guitarist also featured on sax, and the following number at one point had Suzy and all the band playing percussion. She finally closed with "Outbound Plane" but the crowd left her in no doubt they wanted more.

Again I felt she lost the audience a bit on the first two encores as they rocked it up more. When she finished with the "Cowboy’s Sweetheart" you knew she had won the audience over. Given the right song this lady is going to be very big.

Judging by the audience reaction the lady has one problem. The live audience may want a different type of music than what radio is currently pushing. But this lady has the quality to supply both markets.
REVIEWS
By M.R. Martinez


Warmth rather than innovative excess best characterize this sophomore effort by the critically acclaimed young lion. With a stellar stable of sidemen—including guitarist Pat Metheny, Charlie Haden on bass and Billy Higgins on the drum kit—Redman divides the album’s 10 tracks among his own compositions (the smooth “Soul Dance,” “The Deserving Many” and others) and tracks by his sidemen. But there are other little gems included on this album besides the highlights mentioned above.

KEVIN EUBANKS: Spirit Talk (Blue Note CDP 7777 7 89262 21). Producer: Kevin Eubanks.

There is an accessible etherealism pervasive throughout this album, a warm gentleness, even on the more polyrhythmic, outside efforts. Eubanks is best when he demonstrates his fretboard dexterity on his acoustic guitar. His duet voice with brother Kevin (trombone) and Kent Jordan (alto flute) paint marvelous sonic tapestries. One of the best examples of this is on “Going Outside,” where he and Jordan engage in soothing interplay. His solo work on “Journey” is sensitive, and the easy swing bop on “Livein’” is playful. Veteran bassist Dave Holland keeps things lively and Marvin Smith’s drum kit work shines on the track “Livein’.”

RICHLIE COLE: Profile (Heads Up HUCD 3022). Producer: Carroll Coates.

Richlie Cole is a history expert. He is also a marriage counselor. He can marry the history of swing, bop and cool with show tunes. He can re-configure the entire human music equation into accessible explorations of rhythm, harmony and then melody. Take his rendering of “Volare.” It’s fun, but the warm tone coming from his alto saxophone gives a chronic humor to jazz. “We Belong Together” is an example of finding personal expression in a tightly arranged jazz composition. Guitarist Wayne Johnson does the same thing in a solo on “Festival De Samba.” There’s no groundbreaking urgency on this album. Just nostalgia, familiar, like “Little Darlin’.”

T.S. MONK: Changing of the Guard (Blue Note CDP 7777 7 89050 2). Producers: T. Monk & D. Slicker.

Drummer-led jazz ensembles are often slaves to the rhythm. And throughout much of this album T.S. Monk and company spent much of the time accentuating tempo, rhythm breaks and odd time signatures. Never is this more evident than on the opening two tracks “Kolo” and “Changing of the Guard.” But some fine compositions and the generous playing of pianist Ron- nie Mathews ensure that there is enough melody to sate listeners seeking a mellower flavor. Tracks such as “Monk’s Dream” and “Una Mas” are given fresh personality in the hands of this sextet.

ARTHUR TAYLOR’S WAILERS: Waitin’ At The Vanguard (Verve 314 519 677). Producer: Brian Bacchus.

Joined by a hefty line-up of young turks, veteran drummer Arthur Taylor leads a tight live set that features more rhythmic groove than the law should allow. tenor saxist Willie Williams plays on the Monk album and this one. The difference between Taylor and younger drummers is that he permits the players (particularly altoist Abraham Burton and pianist Jacky Terrason) to create tempo and rhythmic breaks. The best of this set is “Dear Old Stockholm” and an Ellington/Strayhorn medley that includes the unique “Chelsea Bridge.” This quintet also plays sweet on “Salt Peanuts.”


Blake serves up some sonorous tones on both alto and tenor saxophones on this 12-track collection. There’s no effort to forge new territory, but the easy, melodic lift, the gentle, mostly swaying rhythms are sculpted to appeal to a broad cross-section of music audiences and radio formats. Perhaps one of the most pleasing tracks is the David Walters-penned “Once Not Once,” which is like a gentle shoreline cruise. Acoustic bassist Carl Hillman and pianist Tim Gilpin join Blake in easy reflective lines throughout this composition. Another gem on this album is the cover of Freddie Hubbard’s “Little Sunflower.”
M. Butterfly
By John Goff

John Lone and Jeremy Irons express their feelings in M. Butterfly
THERE ARE A FEW MOMENTS early in Geffen Pictures’ M. Butterfly, a Warner Bros. release, which caused laughter at the screening I viewed in Worcester. The incidents and lines on screen which, ostensibly, caused the reactions could have been expected perhaps in rural America or within homophbic audiences familiar with the storyline (a man falling in love with a man posing as a woman) when John Lone, as the poseur speaks to Jeremy Irons’ character of desiring an “honest” relationship “without deceit.” It’s not meant to be funny, nor played for humor, it is an integral part of the deception (revealed later as such) to making the Irons’ character believe and accept it and necessary to the story itself. But this was amongst people in Los Angeles, supposedly sophisticated people. Very strange but short-lived, limited only to those few instances and is overcome later by the compelling nature of the piece as a whole.

The movie is beautifully mounted, carefully photographed by Peter Suschitzky and well directed by David Cronenberg. It has a following before release from the play by David Henry Hwang, who does the screenplay here. It is a suppositional account of a true occurrence out of France. The major drawback to both the actual happening, the play and the film is the claim of the French diplomat Irons’ character that throughout their several-year sexual affair he never knew his partner was male. Hwang, in the film, attempts to give the character a motivation of love-obsession when, after the fact is revealed, has the character express: “I loved the illusion,” after rejecting the reality. It’s thin.

Considering, however, the success of The Crying Game perhaps the public is fascinated with cross-gendering pieces. It will be interesting to follow the handling of this one. Expect to hear some pockets of outrage across this country regarding the Irons-Lone clichés, if it lasts long enough to get there.

Cronenberg directs moddily, allowing pictures and images to substitute for words in most instances. This allows audiences to draw in their own conclusions, gives them something to do. Not a piece for a lazy audience. Those not given to thinking beyond when to stuff the next handful of popcorn in their mouth won’t care for it. Suschitzky’s camera work is wonderfully mood-lit, a lot out of necessity to hiding Lone’s masculinity which doesn’t always work. Wg netting and thick make-up attempting to hide board show up occasionally (perhaps these were end-of-the-day shots). Costumes by Denise Cronenberg with the high Mandarin collars hiding the actor’s Adam’s apple are more successful. Confusing also is the use of British-English accents and attitudes rather than an attempt at French which, after consideration, would probably have caused more laughter if used.

With several satellite characters moving around this is essentially a two-character piece. Those others are not given much credence or action, used only to necessarily separate the two as needed. Lone and Irons are definitely central. Lone’s vocal exercise is nothing short of masterful, if that is indeed his own voice used when he is in female characterization. It appears at times to have been looped, but whether that was in regular post-production re-recording or re-voicing by an actual female is not known—at least not to me. Either way it is extremely well done with applause going to Lone for the performance and/or the re-voicer and post technicians.

Lone’s performance is fascinating and convincing in both characterizations. Irons has the tougher job actually, convincing an audience he is in love with a fascinating creature and that he is not aware of being involved in a homosexual relationship. That he is not totally successful in causing this acceptance wholeheartedly is not the performer’s fault, it is inherent in the story itself; one of those fascinating true facts wherein truth is stranger than fiction.

Executive producers are Hwang and Philip Sandhaus and producer Gabriel-la Martinielli.

Mr. Jones
By J.G.

Richard Gere and Lena Olin express their feelings in Mr. Jones
MR. JONES IS A RICHARD GERE acting tour de force in search of an ending. Playing a manic-depressive actor gets to go from soaring highs wherein he feels confident enough to fly and then drops into suicidal lows. It’s an actor’s dream and ultimately that’s what it becomes without a story and end, an actor’s showcase.

Well, the title is Mr. Jones, a single person. Screenwriters Eric Roth and Michael Cristoffer (story credited to Roth) deal almost exclusively with Gere’s Jones character. An element of mystery is attempted by referring to the character only as “Mr. Jones.” Rather tacky element considering that it appears as if they had a desire, somewhere along the line, to deal knowledgeably with the disease; a desire which is only superficially served throughout.

The ending of the piece appears to be a coin-toss winner or—and this is the stronger assumption—an imposition on the film by a power greater than the screenwriter’s, a power whose greater power exceeds its talent and understandings. The Jones character’s actions have built throughout the film in a lead in to his literal flight off that roof in an inner belief of flight while reality (in this case, gravity) takes him down. What we have on screen is a sudden realization by the character that he needs help and he turns to his therapist, Lena Olin (she’s in love with him and they’ve had sex), for help—Well, Streisand cured Nelson of 40 years of emotional baggage in the sack in Prince Of Tides, why shouldn’t it work here?—Final dialogue: getting a cup of coffee... “decaf,” she says as she cradles him, is worthy of a total three-episode order of a syndicated sitcom. It’s hard to believe seasoned professional screenwriters such as Roth and Cristoffer would script that ending and especially that dialogue. I’ll go this far: I don’t believe they did it unless under orders, at which point it became not theirs.

But Gere’s performance is strong and would merit raves were it framed in a better work. He gives a fascinating picture of an addict addicted to the highs of his disease with the lows being the price he must pay to get up there. Olin is pretty standard in her psychiatrist role, servicable in a supportive situation and in a love story that never comes off.

More impressive in the performing arena is Lauren Tom as a troubled patient. Coming off a larger role in The Joy Luck Club, this role is a more impressive vehicle for an actress. Look for mention of Tom come Academy Award hype time for Supporting. Also impressive in her acting debut is Lisa Malikowicz as a young lady swept up in one of Gere’s highs. Keep an eye on her; looks, presence and talent. Anne Bancroft offers fine support as hospital psychiatric lead. Rest are pretty utilitarian roles, there to move the character from set to set.

Mike Figgis directed—well, it’s a Mike Figgis film—and therefore must take responsibility for the imbalance of the project. He never seems to make up his mind whether to make a comment on the character’s problem, addressing it only superficially and thereby cheating his audience and his project, or going for the love story element. He leaves it all on the actor’s shoulders then edits on a “oh-Isn’t-that-sweet” ending which negates all the character’s being through. Even Maurice Jarre’s music doesn’t quite seem to find right moods.

But wait a minute, film’s executive produced by Richard Gere and Jerry A. Baerwitz. Maybe it should be— a Richard Gere film?

A TriStar Pictures Presentation, Rastar Production; producers are Alan Grosman and Debra Greenfield.
**VIDEO REVIEWS**

**Dennis The Menace**

By John Geff

**DENNIS HAS TORMENTED** poor Mr. Wilson for many years, but never so delightfully as in this John Hughes, Warner Bros. outing. Sure to be a good holiday seller, the big screeners look terrific on the TV screen with a well-balanced script, all-pro cast, even handed Nick Castle direction and memory evoking summer evening, small-town locales filmed on location in Illinois, it’s just a delightful romp. Walter (with the marvelously malleable mug) Matthus provides several good belly laughs and that’s a wonderful way to spend a family evening at home. Warner Home Video.

**The Preppie Murder**

By J.G.

**OTHER SIDE OF THE COIN** is this torn-from-headlines well made-for-TV story of the infamous New York Central Park killing of Jennifer Levin by Robert Chambers which added to the exposure of how the judicial system can be manipulated in favor of the criminal. The sensational aspects of the case also throw a harsh spotlight on the lunatic feeding habits of the media. Anytime those stalwart reporters(? of Current Event fame look like heroes there’s something rotten in reporting, and suspect in screenwriting. Technically proficient but repulsive subject is not something for a pleasant evening. End legend on screen reminds us that the killer Chambers is eligible for parole this (1993) year. A further frightening aspect. Turner Home Entertainment

**My New Gun**

By J.G.

**IF YOU'RE INTO KOOKY**, go for it. Kooky, not kinky. It’s mild-mannered and yuppie, sort of. Mid-way off-center characters with naturalistic performance approach gives it an interesting look. Performances are neat with James LeGros, Diane Lane and Tess Harper sharing the “interesting” label. Limited appeal to a more affluent suburban-type audience. Written and directed by Stacy Cochran, it tends to get long-ish toward the back end. I.R.S. Releasing and Columbia TriStar Home Video.

**Private Wars**

By J.G.

**STORY OF THIS RELEASE** isn’t so far-fetched in today’s society. Neighborhood gets fed up with local bully gangs and hires a troubleshooter to wipe ’em out. But that’s only one element here. Big $ shot is actually behind it—all–sort of a disclaimer for taking a stand against hoodlumism. Steve Railsback is the drunken troubleshooter and Stuart Whitman the big-shot developer. Elements are there but execution’s not. Budget shows, and script by Ken Lamplugh and John Weidner (Weidner also directed) doesn’t hold up. PM Home Video.

**TOP 30 VIDEO RENTALS**

**CASH BOX • OCTOBER 16, 1993**

1. THE BODYGUARD (Warner Home Video 12591)
2. UNFORGIVEN (Warner Home Video 12531)
3. A FEW GOOD MEN (Columbia TriStar Home Video 27990-5)
4. SCENT OF A WOMAN (MCA Universal home video 81283)
5. HOME ALONE 2 (Fox video 1989)
6. THE CRYING GAME (Live Home Video 69039)
7. MALCOLM X (Warner Home Video 12596)
8. BRAM STOKER’S DRACULA (Columbia TriStar Home Video 51413-5)
9. NOWHERE TO RUN (Columbia TriStar Home video 52373)
10. FOREVER YOUNG (Warner Home Video 12571)
11. LEAP OF FAITH (Paramount Home Video 32792)
12. BODY OF EVIDENCE (MGM/UA Home Video M10987)
13. SOMMERSBY (Warner home video 12649)
14. SNIPER (Columbia TriStar home video 76753)
15. LORENZO’S OIL (MCA/Universal Home Video 81269)
16. JENNIFER 8 (Paramount Pictures/Paramount Home Video 32495)
17. AMOS & ANDREW (Columbia TriStar Home Video 53263)
18. TEENAGE MUTANT NINJA TURTLES (Columbia TriStar Home Video 52433)
19. ARMY OF DARKNESS (MCA Universal home video 81288)
20. UNTANED HEART (MGM/UA home video M902913)
21. A RIVER RUNS THROUGH IT (Columbia TriStar Home Video 51573)
22. THE DISTINGUISHED GENTLEMAN (Hollywood Home Video 1716)
23. PASSION FISH (Columbia Tri-Star home video 50283)
24. HOWARDS END (Columbia/TriStar 26772)
25. DAMAGE (New Line Home Video 75033)
26. HOFFA (Fox Video 1991)
27. MATINEE (MCA/Universal Home Video 81481)
28. TOYS (Fox Video 1992)
29. UNDER SIEGE (Warner Home Video 12420)
30. PASSENGER 57 (Warner Home Video 12569)

**VID BIZ**

By John Geff

**ELTON JOHN’S MUSIC VIDEO** “The Last Song” (MCA Records), has been named video winner of the Ninth Annual Nancy Susan Reynolds Awards by the Center for Population Options. Group annually presents the awards for outstanding portrayals of family planning, sexuality and reproductive health in the entertainment media. Other winners include *Dream On* and *Step By Step For Comedy Series; Picket Fences For Dramatic Series; As The World Turns and Days Of Our Lives, Daytime Drama. Other categories include Children’s Programming, Documentary, Entertainment Special, Radio Broadcasters Award and Critic’s (Print) award. Winners will be honored at a gala dinner November 10 at Loews Santa Monica Beach Hotel.
REVIEWS By Troy J. Augusto

- MIDNIGHT OIL: “My Country” (Columbia 79027)
Together for more than 22 years, Midnight Oil could be looking at the biggest hit of its career with this compelling flag-waving song that sits for unapologetic patriotism. Or does it? Singer Peter Garrett and band actually rail against blind faith here, including those who would commit crimes in the name of the state and those who would accept such action without question. What separates this piece from much of the Oil’s politically based writings is the undeniable hook of the song, particularly its infectious hook. A hit.

- URGE OVERKILL: “Positive Bleeding” (Geffen 4567)
After a successful campaign with the infectious, “Sister Hanford,” this very hip Chicago trio looks to hit again with this equally appealing song, a tune that sorta sounds like Bob Dylan, after a few dozen singing lessons, fronting the Clash. Song sports a driving chorus, a quizzical bridge and a damn fine lead-guitar riff hook. One of the highlights of Urge Overkill’s continuing club tour, this one should find a comfy home at most rock outlets. From album-of-the-year candidate Simizerate.

- LL COOL J: “Stand By Your Man” (Def Jam 77098)
Don’t count the album 14 Shots To The Dome out yet. LL’s new single recalls his very popular "Round The Way Girl," both in Cool’s smooth flow and mellow delivery. And the beat-hood kicks in with the hit song's smooth production, as well as the different offered remixes (the best being Teddy Riley’s "New Jack Street Mix") toward big-time acceptance with major crossover action a strong possibility.

- VINCE NEIL: “Can’t Change Me” (Warner Bros. 6275)
Best part of Vince’s new single, the latest from his first solo effort, is guitar whiz Steve Stevens’ beautiful acoustic six-string intro. Song is one of the least irritating cuts from an album full of throwaway dubs pop-metal. Similar to a Motley Crue Neil’s former band) ballad, in that the singer rarely wanders from his tried-and-true approach, the swaying number is rescued in the middle by Steven’s, whose unique style and creative, unexpected guitar lead saves the tune, which should find a day-place with hard-rock outlets.

PICK OF THE WEEK

- THE LEMONHEADS: “Into Your Arms” (Atlantic 52849)
This band only hinted at the scope of its potential with its previous It’s A Shame About Ray album, as the title track and the Boston group’s version of Paul Simon’s “Mrs. Robinson” made folks take notice. Led by this sweet, acoustic-guitar powered track, the trio’s new Come On Feel The Lemonheads collection is poised for big things. Frontman Evan Dando has, in a relatively short time, blossomed into a quite evocative songwriter and a striking frontman, reasons to expect big play for this warm tune, with a great deal of Top-40 crossover likely. The Lemonheads are currently touring clubs and theaters, along with Juliana Hatfield, and are a band worth seeing.
REVIEWS by Troy J. Augusto

MEAT LOAF: Bat Out Of Hell II: Back Into Hell (MCA 10699)

Already one of the great rock 'n' roll comeback stories, Meat Loaf's new album is the inevitable sequel to the big guy's first monster release and, expectedly, strays little from the approach taken on the original. Grandiso, synth-powered music and lush production fits Jim Steinman's over-the-top songwriting style like a glove, allowing Meat plenty of room to flex his powerful, near-operatic voice. Part II also includes Meat's take on tunes written by Steinman's solo aff, originally written for Meat Loaf.

THE BIG F: Is (Chrysalis 27019)

Three years is a long time to wait for a second album, especially given the interest generated by The Big F's debut, but thankfully the wait was well worth it. This hard-hitting trio often resembles Soundgarden, though it avoids much of the ultra-dark stylings of that band. Album is loaded with cuts for metal radio, including the chart-topping "Patience Peregrine," while modern-rockers could get much mileage out of the very twisted "Idiot Kid Heads Out," possibly an all-rock sleeper hit.

SHOOTZ GROOVE: Respect (Mercury 518 224)

Very promising rap-rock crew bows with this five-cut recording, which leads an expected full album in 1994. Strong, hard-hitting rap lyrics, which address such subjects as tolerance and unity, are layered over hard rock music, a la Body Count, though without that lil' Led group's misfired anger or demonic themes. Metal and college radio can take this track from dance-pop to rap-rock. Tunes offered here, with the Run DMC-meets-Sabbath jam "Buddhahalsalay," featuring tasty guitar work from Donny (first name only), the best of the lot.

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PICK OF THE WEEK

BELINDA CARLISLE: Real (Virgin 39102) Producer: Various

The former Go Go's vocalist issues her fifth and arguably best solo album, a collection whose stripped-down feel and comfortable altitude marks a welcome return to Carlisle's early-'80s style. All 10 songs on Real deal, in one way or another with love, though various songwriting and production teams manage to avoid redundancies, keeping the overall feeling fresh and light. Carlisle even experiments with different vocal approaches, notably on the sweet "Where Love Hides" and first single "It's Too Real (Big Scary Animal)." Former bandmate Charlotte Caflery co-writes six songs, while Jeff and Steve McDonald (of Redd Kross) and ex-Bangle Vicky Peterson also contrib.
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<td>I'll Be Your Woman</td>
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**TO WATCH: Dr. Dre**

**HIGH DEBUT: Erick Sermon**

**Erick Sermon**

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**TO TOP 100 R&B SINGLES**

**OCTOBER 16, 1993**

**#1 SINGLE:** Mariah Carey

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**SOURCE:** Various

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**TOTAL WEEKS ON CHART:** 16

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**NEXT ISSUE:** November 6, 1993

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**EDITORIAL:** Compiled by David S. Cohen

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**RESEARCH:** Data compiled by J.D. Robinson and Peter Ruben

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**PRESENTATION:** Designed by Michael Nee

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**ADVERTISING:** Managed by Susan Hamsley

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DON'T...

REVIEWs by M.R. Martinez

UMAR BIN HASSENA Be Bop Or Be Dead (Axiom/Island 314-518048-2). Producer Bill Laswell. Timeless spirit and the messages intrinsically woven throughout this inspired collection of new and retro word music. Last Poet Umar Bin Hassan has to be warming the hearts of all Afro-centric rap listeners, with his album which opens the track with a musically updated version of "Niggers Are Scared Of Revolution." Producer Bill Laswell assembles a stellar roster of musicians, particularly Bernie Worrell, Bootsy Collins, Tuyo Musa Soso and Amrion Claudine Moncrief. Despite the politics, this is a funky album that will get played and listened to.

A.L.T.: Stone Cold World (Inner City/PAR Par 2025-2). Producers Tony G. and others. The music remains melodic, but the freestyle rap on this 10-track album is harder than his previously released solo on a major label. These are street stories told in vivid color, yet still radio playable in many instances. Tony G. as co-executive producer with Andre Manuel keeps the tracks musical and fun, which helps the hardness of topics like "17 Shots," "Get Out My Life," "Heaven Can't Wait" (the title track) "Stone Cold World." A.L.T. demonstrates that he can be as mean as the streets.

MK FEATURING ALANA: Surrender (Charisma 72438 39034-2). Producers Mark Kinchen. Danceable, bumpin' beats and Alana's disco diva vocals form the spirit of this album. A tribulation in the tradition of the British boogie sound systems. There's an eclectic suggested, but the music doesn't stray far from the rhythm. This album is a little New Jack swing. Notable tracks on this album include "Always," "Bullet," "Love Changes" and "Surrender." Disc is alive.

RED FOX: As A Matter Of Fact (Elektra 9 61531-2). Producers: Various. There's a consistent quality of Caribbean funkiness throughout this dancehall album. Red Fox aka Gareth Shelton, makes no apologies, as he steps through this minefield of short stories. He's a "Born Again Black Man" and his rapping through the "Vineyard / True Rite" and "You're Gonna Take You Home" (track the features Kool Y & Easy, Dyer). Despite the obvious dancehall permutations, this is a musically diverse album. "Sample Good Body Runs In Yah Family." featuring The Man They Call Soreyy Dan.

PICK OF THE WEEK

AARON HALL: The Truth (SfArt/MCA SJDM10810). Producers: Vassal Benford. He was seminal member (as lead vocalist) of the groundbreaking group Cay, which spawned the New Jack Swing revolution. He serves up this solo debut album with the skill and ease that suggests experience. Yet nearly every track exhibits enthusiasm. There's also a distinct production throughout, particularly on the jazzy, hip-hop version of "Don't Be Afraid" (from the juice soundtrack). One version on the album features a 4-piece orchestral arrangement. Other standout tracks include "Open Up," "Do Anything" and "Pick Up The Phone."
Columbia/Chaos Records artist Tashan had an opportunity to mix it up during the Congressional Black Caucus Legislative Weekend. He was joined by some of Columbia’s top executives, including senior vice president LeBaron Taylor, described as (1-v): Tashan; comedian A.J. Jamal; Congressman Knee Mfume, chairman of the Caucus and a representative from Maryland (and former radio personality); and Taylor.

**SAMPLES:** Former Arista recording act Kiara recently signed a production deal with Hush Entertainment’s record label THG Records. The duo, which will release the single “Tell Me” in November, have also signed a co-management deal with Pretty Special, Inc. Company president Priscilla Chatman and executive producer Tony Green will coordinate daily activities for the duo, including public relations, artist development, booking/touring and music production activities...Peabo Bryson, Roberta Flack, Jeffrey Osborne and Patti Austin are scheduled to appear in the theatrical music production of *The Colors of Christmas*. Produced and directed by Stig Edgren, this adult contemporary-weighted, two-hour show features a full orchestra and children’s choir in addition to the headliners. A national holiday tour is expected and proceeds will benefit U.N.I.C.E.F...His Purple Majesty (we can’t print his name/symbol here), has officially bowed New Power Generation, the official fan club and magazine that replaces the U.K.-based Controversy, which had been the official club and magazine that recently announced its closure. Located in the Purp’s Minneapolis home, New Power Generation will also feature merchandising arm...“Baby I’m Back” is the title of J.T. Taylor’s single recently released on MCA Records. It’s also the title of his new album coming out soon...Diamonds In The Rough, the female hip-hop quintet on Highest Joy Records is back in effect with the single “Dawg Catchin.”

“Hey Mr. D.J.,” the single by Zhane from the Roll Wit The Flava compilation album on Flavor Unit/Epic Records, was recently committed to video. Pictured on the set of the shoot are (l-r): Jean Norris and Renee Neufville of Zhane and video director Peter Allen.
Premier Artists management president Pamela Browne has signed platinum-selling Bellmark/Life Records act Tag Team to an exclusive personal management pact. The group is expected to continue carving out the niche it started with the stellar single "Wooomp, There It Is." Browne, whose two-year-old, Nashville-based company represents artists such as Silk lead singer Gary Jenkins and singer Donna McElroy, will guide Tag Team's efforts to obtain marketing opportunities and sponsorship related to their hit single. Pictured are (l-r): Steve "Roll'n" Gibson of Tag Team; Browne and Cecil "DC" Glenn of the duo.

WELCOME TO THE UNDERWORLD: The 21-year-old Hughes Brothers, Albert and Allan have launched a record label, Underworld Records, under the Capitol Records umbrella. The soundtrack to their critically acclaimed debut film Menace II Society was platinum, suggesting that the duo can have as much success in developing music talent as they can producing and directing films. Joining the twins in this venture is partner and personal manager Darryl Porter.

Underworld will likely release soundtracks to the Hughes' upcoming film projects for Caravan Films, which is on the Walt Disney Studios lot. The filmmakers are also expected to direct music videos (which is how they got their professional start) for selected Capitol and Underworld artists. Capitol, which recently underwent substantial reorganization under new chief Gary Gersh—including a purge of the black artists roster and elimination of the black music division—called the deal a reflection of its desire to "bring in progressive black artists."

THE ORDER OF CHAOS: "It's something that even Sunsplash has never attempted," says Jim Tyrell, co-chief of Your Tour Event Management. He's talking about the upcoming dancehall tour that is essentially the ultimate artist development strategy—putting out acts that appear on the soundtrack to the Walt Disney Pictures Cool Runnings. The film is derivative of the real story about the Jamaican bobsled team that showed up at the 1988 Calgary Winter Olympics. The soundtrack features five of the seven Columbia/Chaos acts that will be part of the 40-date tour. Included are Supercat, Tiger, Tony Rebel, Wolly-A-Girl, Wailing Souls, Diana King and Carla Marshall.

Tyrell, who once served as vice president of promotion at Epic Records when it was owned by CBS Records, says that his company's involvement in this groundbreaking tour was the result of a precipitous meeting with Columbia director of A&R Maxine Stowe, who had developed a plan for the tour. "We [Tyrell and partner Denis Wright] were in the office on an entirely different matter when she shared this idea with us," Tyrell recalls. "We pointed out some things that could be done to improve this opportunity and we were then signed on to work the tour [along with Associated Booking Corp.]" Tyrell says that additional dates are likely to be added to the tour, which is currently scheduled to run through Nov. 15 and does not currently include dates on the West Coast.

RAP SINGLE REVIEWS

By Dr. Boyryan

KRS-ONE: "Outta Here" (Jive IDJ-42346-2)

This hip-hop legend shows the world that he is one of the dopest rappers out there—past or present. When you listen to this track, you will see why KRS shall never fall off. As he busts the story of his career, DJ Premier hooks up a phat muffled beat while a repeating bass line dances across the proceedings. Boogie Down Productions is old school, but it ain't goin' out.

FUNKY POETS: "Born In The Ghetto" (S50 Music/Epic BSK 77099)

Four brothers from the streets tell a tale of a woman who struggles not to let the ghetto make her product of the environment. Even though the rhythm is fast-paced and the beats are phat as hell, the song has a unique character making it easy to listen to. To be sure, many will find the song pleasing to the ear. Out of the four mixes, the R&B mix had to be the most slamin'.

TRIQUE-DIK-SLICK FEATURING CHRISTOPHER RAS: "Euphoria (Mary Jane, Too)" (MCA - MCASp-2824)

Rappers expressing love for the use of hemp is all the rage now, but "Euphoria" is the most creative yet. The track bumps. Unlike other songs that pledge allegiance to the "wacky tobbaccy," this song is tasteful because it doesn't rely on explicit lyrics. Along with the radio version, the "Blunt" version offers a street vibe. It's truly innovative.
American Sammy Corp.’s Simple Simon

CHICAGO—American Sammy Corporation marked its entry into the redemption arena with a cute and lovable character who talks the player through a simple, uncomplicated version of tic-tac-toe by using a lighted back-glass with nine squares. The name of the game is Simple Simon and the object of play is to toss the balls onto the playfield and try to match Simple Simon’s lit squares.

Sounds like fun...is fun! Simple Simon allows up to four coins to be inserted before each game and each one increases the ticket value of the lit squares which provides more challenge for the players to test their skill and, in turn, generates increased earnings for the operator.

This game was developed locally through the efforts of a team of people who fine-tuned every detail, including the character and voice, the background music and “Simon Jingle,” which are original compositions, and a whole new idea of digital scoring. With nine sets of digital scoring lights, the colors can change from red to yellow to green and make the back-glass come alive.

American Sammy gave special acknowledgement to Rich Oltmann, owner/operator of Haunted Trails in Burbank, Illinois, for his contribution to the development of Simple Simon. Oltmann’s years of experience in the video industry, in operation as well as product development, provided valuable input in the design of this game.

Among its many features are: metal ticket door for durability and ease of operation, a ticket dispenser which either resets or finishes payout after new tickets are fed in (operator adjustable); LED display showing number of coins played; different levels of payout percentages (operator adjustable); different bonus levels, to name a few.

Simple Simon is currently in delivery. Further information may be obtained through factory distributors or by contacting American Sammy Corp., 901 Cambridge Drive, Elk Grove Village, IL 60007.

Steve Lieberman Is AAMCF’s ’94 Honoree

CHICAGO—Each year the American Amusement Machine Charitable Foundation pays tribute to an outstanding industry leader at its Annual Appreciation Dinner, which is held in conjunction with the ACMEx convention.

The 1994 honoree, as selected by the AAMCF board of directors, is Steve Lieberman of Lieberman Music Company in Minneapolis, Minnesota. Ceremony will take place on Saturday, March 18, 1994 at the Hyatt Regency O’Hare in Rosemont, Illinois where the Annual Appreciation Dinner will be held.

Lieberman Music Company, founded by Steve Lieberman’s grandfather, Samuel, in 1907, is a prominent coin machine distributor of amusement equipment, phonographs and vending equipment, covering the states of Minnesota, North Dakota, South Dakota, Wisconsin and Central Iowa. Steve and his brother, Dave, took over leadership of the company in 1967, following the untimely death of their father, Harold Lieberman, himself a nationally recognized coin machine figure. Thus began the third generation of Liebermans involved in the business. Steve is currently president of Lieberman Music Company/Viking Vending, a distributor of vending equipment added to the company in the 1950’s.

Ray Galante, president of Music-Vend/Danis Distributing and of the AAMCF board of directors, expressed his pleasure over the decision to honor Lieberman. “Steve is an outstanding individual who has made significant contributions to the coin-op industry over the past 25 years,” he said.

Proceeds from the appreciation dinner and the AAMCF charity car raffle are traditionally donated to a charity of the honoree’s choice. Steve plans to select a charity in the near future.

Established in 1985, the American Amusement Machine Charitable Foundation is a non-profit public charity located in Elk Grove, Illinois. The foundation has made significant donations in past years to the National Association for the Prevention of Child Abuse, the U.S. Olympic Committee, Give Kids the World and numerous other charitable organizations.

Steve Lieberman

American Sammy To Intro Survivor Arts At AMOA Show

CHICAGO—Survivor Arts, a fully digitized video game with a fighting theme, made its initial debut at the JAMMA show in Japan. American Sammy Corporation will be presenting it to the American market at the upcoming AMOA convention in Anaheim, California.

This is a two-player, six-button game offering a hand-to-hand combat theme with a special twist—weapons. There are a total of eight characters for players to choose from and each has 20 special moves incorporating flips, punches and the use of weapons. What you do is to learn the various moves as best you can in order to rank as a “survivor.”

The characters are large and detailed and the three-dimensional environment gives depth to each fighting round. There are eight different stages of play with two Bonus Rounds. The final Survivor must defeat Daniel, who is the founder of the Survivor Arts fighting technique. He is searching for immortality and can only achieve it through his disciples fighting against each other. At the climax, he must do battle and defeat the final Survivor.

The new game is currently in test. American Sammy will shortly be announcing collections data and will provide programming and pricing information at AMOA Expo ’93.
COUNTRY MUSIC

COUNTRY NEWS BOX

The Vince Gill CMA Awards

NASHVILLE—Vince Gill received top honors with a total of five awards including Entertainer of the Year at the Country Music Association's 27th Annual Awards, held Wednesday, September 29 at the Grand Ole Opry House in Nashville. Gill, who co-hosted this year's show with Clint Black, collected awards for Male Vocalist of the Year, Song of the Year ("I Still Believe In You") with John Barlow Jarvis, Album of the Year ("I Still Believe In You") and Vocal Event of the Year ("I Don't Need Your Rockin' Chair" with George Jones & Friends). This marked the first time a performer received Male Vocalist of the Year three years in a row. Alan Jackson gathered three awards for Single of the Year ("Chatahoochee"), Vocal Event of the Year ("I Don't Need Your Rockin' Chair" with George Jones & Friends) and Music Video of the Year ("Chatahoochee") directed by Martin Kahan.

Mary-Chapin Carpenter received her second consecutive award for Female Vocalist of the Year. Mark O'Connor was named Musician of the Year for the third time in as many years.

Brooks & Dunn repeated their 1992 win with the Vocal Duo of the Year Award, as did Diamond Rio for their Vocal Group of the Year Award. One of the night's highlights was the induction of Willie Nelson into the Country Music Hall of Fame.

The Vocal Event of the Year Award went to country legend George Jones for his "I Don't Need Your Rockin' Chair." Jones shared honors with Vince Gill, Mark Chesnutt, Garth Brooks, Travis Tritt, Joe Diffie, Alan Jackson, Pam Tillis, T. Graham Brown, Patty Loveless and Clint Black.

The Horizon Award, given to the performer who has shown the most significant career development over the past year, was won by Mark Chesnutt.

This year's CMA Award ceremonies, which aired on CBS, were produced and directed by Walter C. Miller and scripted by Donald K. Epstein.

BMI president & CEO Frances Preston (center) celebrates with the winners at the 41st Annual BMI Country Awards in Nashville September 28, honoring songwriters and music publishers. Gathered on stage with her after the gala are (l-r) Don Von Tresch, writer of BMI Country Song of the Year "Achy Breaky Heart"; Sony Tree vice president & COO Donna Hilley, named BMI Country Publisher of the Year; BMI Nashville vice president Roger Sovine; songwriter Harlan Howard, debut recipient of the President's Award; and BMI Country Songwriter of the Year Tom Shapiro. "Achy Breaky Heart," published by Millhouse Music, was announced as the year's most popular country song. It served as the debut single for both Von Tresch and Mercury recording artist Billy Ray Cyrus. Shapiro led all writers with four award-winning songs ("I Know What It's Like", "Remember My Name", "Achy Breaky Heart", "If You Miss Me When I'm Not There") to be crowned top songwriter. Sony Tree placed 12 award songs on the most-played list. This is the 20th publisher victory for the Sony Tree catalogs. (Photo Credit: Richard Crichton)
## Top 100 Country Singles

**October 16, 1993**

<table>
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<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist/Label</th>
<th>Debut</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>ONE MORE LAST CHANCE</td>
<td>Vince Gill (MCA 54715)</td>
<td>2</td>
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<td>2</td>
<td>NO TIME TO KILL</td>
<td>(RCA 66239)</td>
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<td>WHAT'S IT TO YOU</td>
<td>(Epic 24511-2)</td>
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<td>4</td>
<td>PROP ME UP IN FRONT OF THE JUKEBOX IF I DIE</td>
<td>(Epic 70711) Joe Diffie</td>
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<td>EASY COME, EASY GO</td>
<td>(MCA 54717)</td>
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<td>IF I DIDN'T LOVE YOU</td>
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<td>7</td>
<td>I'M NOT WORTH Missing</td>
<td>(Mercury 9118)</td>
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<td>DOES HE LOVE YOU</td>
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<td>THIS ROMEO AIN'T GOT JULIE YET</td>
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<td>TRASHY WOMEN</td>
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<td>JUST LIKE THE WEATHER</td>
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<td>HOP trio</td>
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<td>HURRY SUNDOWN</td>
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<td>THAT WAS A RIVER</td>
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<td>AIN'T GOING DOWN (TILL THE SUN COMES UP)</td>
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<td>THE BUG</td>
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<td>MASTER OF ILLUSION</td>
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<td>ONLY LOVE</td>
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<td>I'M NOT BUILT THAT WAY</td>
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<td>QUEEN OF MY DOUBLE WIDE TRAILER</td>
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<td>LET THE GOOD TIMES ROLL</td>
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<td>GOD BLESSED TEXAS</td>
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<td>A COUPLE OF GOOD YEARS LEFT</td>
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<td>I DON'T CALL HIM DADDY</td>
<td>(BNA 62038)</td>
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<td>COWBOY BOOGEY</td>
<td>(Warner Brothers 45319)</td>
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<td>SMALL PRICE</td>
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<td>MOONLIGHT DRIVE-IN</td>
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<td>SOON</td>
<td>(Liberty 76833)</td>
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<td>LOOKING OUT FOR NUMBER ONE</td>
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<td>I WANT TO BE LOVED LIKE THAT</td>
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<td>FALLIN' NEVER Felt So Good</td>
<td>(Columbia 18465)</td>
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<td>50</td>
<td>SOMEPLACE FAR AWAY</td>
<td>(Curb 10565)</td>
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</tbody>
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**High Debuts:****

- Tanya Tucker #41
- Bobby Tisdale #53

**Total Weeks:****

- #1 Single: Vince Gill
- TO WATCH: Doug Supernaw
- HIGH DEBUT: Tanya Tucker
- #1 INDIE: Bobby Tisdale

**Debut Dates:**

- Conway Twitty: 70
- Country Carter: 68
- Tracey Lawrence: 66
- Merle Haggard: 57
- Mark Collie: 64
- Terri Clark: 69
The lead single from this slapstick collection, "If Ten Percent Is Good Enough For Jesus" is currently looking for much needed action on radio, with nine select Ray Stevens profundities remaining for countless hours of leisurely listening pleasure. Comic connoisseurs will wallow in side-splitting, awe-inspiring tunes like "The Higher Education Of Ole Blue," where the family bound attends an Ivy League college, learns to communicate at social functions, and finally determines that he's been continuously abused as a young pup, and will therefore prosecute his owners. Farce. Whom. Idiotic. Ridiculous. Funny. As always, Ray Stevens.

NARRATIVE ARTISTS Music From The Paramount Motion Picture Soundtrack The Thing Called Love (Giant 24497-2)

Back to the music: While The Thing Called Love was no Jurassic Park at the box office, the collection of tunes on the soundtrack is one of the best of the year. A further introduction to lesser known artists including Clay Walker, Daron Norwood, Matraca Berg, Dennis Robbins, Deborah Allen and Keni Welch, the soundtrack also produces catchy Trisha Yearwood, Randy Travis, K.T. Oslin and Rodney Crowell. If you haven’t seen the film, you need to buy the disc. Good stuff!
COUNTRY MUSIC

By Brad Hogue

HIGH DEBUTS

1. TANYA TUCKER—"Soon"—(Liberty)—#1
2. TRISHA YEARWOOD—"The Song Remembers When"—(MCA)—#46
3. SHENANDOAH—"I Want To Be Loved Like That"—(RCA)—#48
4. HAL KETCHUM—"Someplace Far Away"—(Curb)—#50

MOST ACTIVE

1. DOUG SUPERNAW—"I Don't Call Him Daddy"—(BNA)—#6
2. ALABAMA—"Reckless"—(RCA)—#17
3. CLINTON GREGORY—"Master Of Illusion"—(Step One)—#23
4. GEORGE STRAIT—"Easy Come Easy Go"—(MCA)—#5
5. LORRIE MORGAN—"Half Enough"—(BNA)—#15
6. LITTLE TEXAS—"God Blessed Texas"—(Warner Bros.)—#33

POWERFUL ON THE PLAYLIST—

RADIO NEWS—Beginning this month, Cash Box will profile a feature DJ of the month from either a small, medium, or large market radio station. Station managers, if you know an exceptional jock who puts much into his/her job and deserves some attention, don't hesitate to contact Brad Hogue in editorial or Robin Hess in charts to make a recommendation. (615) 329-2898.

HOLLYWOOD—David "Hollywood" Manning has been named general manager of the urban/country WRBQ AM/FM in Tampa, Florida. "After years of working in the country music capital, it is exciting to bring that experience to a new market," Manning said. "We are going to focus on hot country hits. Also, we will accept, listen to and play new country artists." As vice president & general manager of Nashville's WSIX FM/AM, Manning initiated change at the station which rivalled the legendary WSM. His greatest strategy was to lure outstanding air personalities from other stations. Manning brought Gerry House back to Nashville from Los Angeles, a move which resulted in earning House the #1 morning drive ratings ever since. WSIX became the #1 country station in the market and the #1 station overall. Manning began his radio career in Nashville 17 years ago.

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. ANDY CHILDS—"Broken"—(RCA)
2. HIGHWAY 101—"You Baby You"—(Liberty)
3. CHARLIE FLOYD—"I've Fallen In Love (And I Can't Get Up)"—(Liberty)

CMT Top Ten Video Countdown

1. Vince Gill .................. One More Last Chance (MCA)
2. Clay Walker .................. What's It To You (Giant)
3. Steve Wariner .................. If I Didn't Love You (Arista)
4. Diamond Rio .................. This Romeo Ain't Got Julie Yet (Arista)
5. Joe Diffie .................. Prop Me Up Beside The Jukebox (Epic)
6. Reba McEntire with Linda Davis .......... Does He Love You (MCA)
7. Toby Keith .................. He Ain't Worth Missing (Mercury)
8. Confederate Railroad .......... TRASHY WOMEN (Atlantic)
9. Wynonna .................. Only Love (Curb/MCA)
10. Lorrie Morgan .................. Half Enough (BNA)

—Compliments of CMT video countdown, week ending October 10, 1993.

INDIE CHART ACTION—Leading the Cash Box independents AGAIN this week is Bobby Hood on the Bentlunes label with "Lost In The Neon Lights" up three to #33. Congratulations to Mr. Hood three weeks straight! Rockin' J's Norris Stewart climbs two to #58 with "Rhythm & Boogie," while Chris Shook on the Platinum Plus label moves "Hello Earth" up three to rest at #59.

OOOPS WE GOOFED! Three weeks ago, Ernie Ashworth's latest single, "I Wish" climbed all the way to #57, then to #57 a week later before losing its bullet, making hime the #1 indie for the week. Credit was mistakenly given to Bobby Hood, this week's #1 indie. Ernie's follow-up single just debuted at #54. Watch for it!

INDIE REVIEWS

* JEFF ALLEN "You Can't Take It With You" (Epitome CD-2301)

The lead cut from his Epitome CD release, What My Heart Says, "You Can't Take It With You" reiterates one of Don Henley's phrases, "You don't see no bears with luggage racks." "Life's a lot like money, you spend it then it's gone/But it ain't worth a nickel without family, friends and home." Good advice from a father to a son interpreted with careful strength by this top vocalist. Give it a spin!

* CHRIS RIDGE "Real Love" (Platinum Plus AA CDX 1101)

Isn't this what we're all looking for? From the Platinum Plus label, "Real Love" gives a quality independent performance by female vocalist Chris Ridge. The upbeat shuffle brings to life certain aspects of "Real Love" which just can't be faked. Good stuff!

Nashville's leading tunesmiths were on hand to celebrate at the 10th Annual Harlan Howard Birthday Bash. In addition to performances by the songwriters and surprise guests, RCA Records vice president Thom Schuyler presented members of the band Alabama with an award honoring the group's three most recent platinum albums. Pictured (l-r) are: Schuyler; songwriter/artist Karen Moore; Maypop Music Group vice president Noel Fox; Alabama member Teddy Gentry; and songwriter/artist Guy Clark.

DIAMOND RIO donated half the proceeds from their 2nd Annual Golf Classic to the American Lung Association which in turn made it possible for 30 children to attend Camp Wezbgone in Middle Tennessee. Diamond Rio also distributed proceeds to camps in Eastern and Western Tennessee. Camp Wezbgone is a special camp for children with asthma.
CONTEMPORARY CHRISTIAN NEWS

Reunion Records’ Lofty Ideas

NASHVILLE—Reunion Records breaks up Michael W. Smith’s third quarter dominance with a unique collection of songs focused around Amy Grant, a barn, and a couple of hundred high schoolers—Songs From The Loft. Featuring Grant, Gary Chapman, Michael W. Smith, Susan Ashton, Wes King, Kim Hill, Michael James, Ashley Clayland, Donna McElroy and Amy Delaine this venture’s “Who’s Who” of Christian music is touted as “energetic worship for a new generation.”

Songs From The Loft was an inevitable conclusion to the innovative weekly gathering/youth meeting Amy Grant and husband Gary Chapman began in the fall of 1990. Located in the loft of the Chapman’s farm, kids between the ages of 13-22 would join together in a very casual, “no hype allowed” atmosphere. Concerned that some of the traditional youth songs might be a little tired, Grant wrote a new song each week with the first of those “Hope Set High” debuting on Grant blockbuster Heart In Motion release. The Chapmans also made it a habit of inviting their friends to provide musical relief and The Loft was often graced with many a Christian music favorite, some finding their way on this album.

Songs From The Loft is being aggressively marketed to retail with the traditional posters and displays with Reunion including an electronic press kit and a youth resource kit targeted at music ministries within churches. Also for Grant and Chapman to make appearances in top market retail outlets.

So Cal Music Scene Benefits Reality Rock

REDLANDS, CA—The Southern California rock community has gathered together to honor and support one of their own. The unique effort, Third Wave. The Reality Rock Collection, is a benefit project for California’s longest-running, non-profit music youth outreach ministry, Reality Rock. Featuring the Altar Boys, Sight Unseen, Black & White World, The Choir, Brian Healy/D A S, Killing Tree, Mortal, The Prayer Chain, Raspberry Jam, Undercover, Uihanda, and the violet burning, Third Wave, released, through the Brentwood-distributed Essential Records Group, will consist of new, live, or reworked favorites of California’s rock and alternative bands.

For over a decade Reality Rock Ministries has been a strong musical support system and presence for literally hundreds of bands in California, offering the youth of Southern California a Christian music alternative through its weekly rock program, Reality Rock area concerts including the annual Rock of Love, quarterly music publication, The Rock, and its youth group presentations.

Notes Reality Rock president John Smiley, “This release is really a dream come true for us. I have been blown away by the overwhelming support we have received on this project from the bands and record companies involved. God has truly blessed Southern California with a continuing legacy of great bands, and Reality Rock is excited to be a part of the Third Wave.”

News Briefs

Sandi Patti begins a week-long promotional tour for Word and Epic throughout Michigan and California. After the tour she’ll be on her way to the sold-out Praise Gathering in Indianapolis October 7-9. Ray Bolzt is in the studio working towards a March release with Steve Milikas producing. Dakodha Motor Co. is officially and unexplainably off the

(Continued on Page 25)
NEWS (continued from page 24)

much-awaited Guardian Miracle Mile tour. Hoi Polloi takes the band's place...Benson Music Group is giving away 1,000 cassettes of ex-Striper Michael Sweet's debut solo project 30 days prior to release...Two Hearts stopped off at Tyndale House Publishers in Chicago to support the Two Heart/Tyndale joint promotion featuring Life Application Bible and the duo's new release Give Me The Word...Bobbie Mason was featured last week on the Billy Graham tour in Philadelphia...The Waiting, that indie group from Atlanta that had everyone talking about its release, Tithary Town, has signed to Eden Records. The band is currently holed up in Huntington Beach, CA with Adam Again's Gene Eugene as producer...In other Eden news, Veil's Sean Doby has resigned his executive trustee position which leaves Doug Yates and Masaki Liu in charge...White Heart has reportedly signed on with Dave Kelley for management...In the world of music publications, Syndicate is still without a buyer while Strang Publishing...Inside Music will cease publishing...Helen Baylor and husband James are the proud parents of a baby boy Jonathan Frederick born September 10...

BENSON SIGNS JOEL LINDSEY—Joel Lindsey, writer for several top Christian artists Pam Thum, Jeff & Easter, The Speers, and Wendy Bagwell & The Sunlighters has signed an exclusive songwriting agreement with Benson Publishing. Pictured back row (l-r): Amy Lewis, administrative assistant; Jerry Park, president, Benson Music Group; Wes Farrell, president/CEO, Music Entertainment Group; and Steve Fret, chief operating officer, M.E.G. Front row: Jeff Morgan, professional manager; Lindsey; Cindy Wilt, director of publishing; and Julie Ecrement, professional manager.

TERRY MCMILLAN, VETERAN STUDIO HARp-PERCUsSIONIST NOW SOLO ARTIST—SOR has signed Terry McMillan to a recording agreement. The first release, I've Got A Feeling, features nine traditional gospel and Christian standards. Pictured (l-r) are: Jeff Roberts, SOR sales director; McMillan; Arnie Thies, SOR marketing manager; and Peggy McMillan.

CONTEMPORARY CHRISTIAN REVIEWS

Singles

PICKS OF THE WEEK

■ AMY GRANT "We Believe In God" (Reunion) AC, inspirational, CHR

It seems like Amy is doing a great job of trying to please everyone without skimping on quality or personal vision. While Heart In Motion had many conservatives scratching their collective heads and wondering aloud if the young, wholesome lady who sang "El Shaddai" was gone forever, this first single from the innovative Songs From The Left will reassure even the most hardcore critics that Amy Grant is in complete control of her spiritual faculties. The beauty of "We Believe In God" is its simplicity. Delicate acoustic guitar, simple, yet direct words and Grant's almost conversational delivery (even when joined by a chorus of youngsters) make this a winner.

■ MICHAEL W. SMITH "Kentucky Rose" (Reunion) AC, inspirational, CHR

Originally written for a previous album (it was thought that it didn't quite fit, pacey-wise), "Kentucky Rose" finds its way on Smith's greatest hits album, The First Decade 1983-1993. Once again, as with Smith's colleague Amy Grant, this single should be a balm of sorts for those concerned about Smith's forays into the greener pastures of mainstream pop. "Kentucky Rose," a ballad about a farmer/preacher man of the title, shows Smith in his best light as a storyteller. It's "Emily" or "I Hear Loo ba." With a touch of drama added in, "Kentucky Rose" comes in at a long 5:25. CD single offers an interview and intro options.

■ RICH MULLINS "Hold Me Jesus (Dona Nobis Pacem)" (Reunion) AC, inspirational

First out of the box for Mullins is this sweet ballad from the band-spankin' new A Liturgy, A Legacy & A Requiem. Mullins talent of wrapping the ordinary struggles and triumphs of everyday life in with hookey melodies is in full evidence here. Understated musically, richly arranged, lyrically, radio continues to have a friend in Rich Mullins.

■ PETRA "Just Reach Out" (DaySpring)

With three cuts to choose from, Petra's new contribution to radio shows the handiwork of producer Brown Bannister. Yes, it's a ballad, but there is enough texture and grit behind John Schelin's vocals to make it interesting. Not that Petra's ballads have been historically boring, but it's nice to see them living up to their rock-band reputation. That said, AC and especially inspirational formats may lift an eyebrow or two at the guitars and arrangements. CHR will be happy indeed.

BLACK GOSPEL REVIEWS

■ DONALD MALLOY Everything Will Be Alright (CGI)

One of gospel music's best kept secrets should have that tag removed after this album hits the airwaves. Malloy's silky smooth voice, coupled with strong material and production makes this record a joy to behold. One of the many gems in this project possesses is the song, "Goodness And Mercy." The song features Malloy joined by labelmates Esther Smith and the Angelic Voices.

■ DOUGLAS MILLER Victory (CGI)

Gospel favorite Douglas Miller, returns after a break between labels, with an album featuring a potpourri of musical flavors. There's traditional, light contemporary, and even a song or two that could easily fit within an inspirational format. Miller's longtime fans will enjoy the updated version of "Soldiers," a song which was featured on one of his earlier recordings.

■ ALBERTINA WALKER He Keeps On Blessing Me (Benson)

Walker has all of the ingredients for a hit production from Derrick Lee, leader of the Bobby Jones band, and Sanchez Harley; choral backing by Rickey Dillard and the New Generation Chordale, and a duet with the currently hot Dorothy Norwood. Traditional gospel tops the menu here. Heading the list are the songs, "He Keeps On Blessing Me," which features the duet with Norwood, "Yes God Is Real," and the "The Thomas Dorsey Medley," which includes "Jesus Is The Light," "Angels Keep Watching Over Me," and "There'll Be Peace In The Valley.

■ HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Live In Toronto (Benson)

Young choir with a slamming "now" sound and touring choreographer seem to be the "in" thing in gospel music today. If that is the case, then Walker and this aggregation from Brooklyn, NY fits in without missing a beat. This album has it all. Just put it on and get ready to move. Joining Walker and the choir is Commissioner Fred Hammond, who shares lead vocals on the jamming, "Can't Live Without You."
Someone Forgot to Tell

Brent Lamb and In Reach

Brett Williams and his band In reach that after their critically acclaimed 1991 debut album, Waterline, they were due for a sophomore slump. The band’s new album, Power And Promise, on Star Song is loaded with the same blend of intelligent Beatlesque power pop (“I think the reason people call our music ‘intelligent’ is because we never use the word ‘baby’ in our lyrics,” Williams laughs) and sparkles with fresh melodies which characterized their previous release. But as Williams admits from his Seattle home, there is one major difference this time around.

“It was a tough year in many ways after Waterline came out. We learned with the last album that ‘critically acclaimed’ usually means that it didn’t sell as well as we had hoped,” Williams comments to the accompanying sound of his children playing in the other room. “It’s frustrating to put so much work into something for so many years and then have it not do as well as you had hoped. A lot of this album came from that experience of frustration and struggling with these things which led me to realize what was important was me personally just trusting the Lord and realizing that he isn’t going to leave me. That became the theme of the album: trusting the Lord in all circumstances. It was a therapeutic album in a way.”

Therapeutic, perhaps. Quality is evident and Williams is happy with the way Power And Promise came out. “Everyone wants to believe that they’re progressing at what they do,” he comments, “and I do feel that way about the new album even though we’re not making a conscious effort to try anything differently from the last record. I’m especially pleased with the lyrics on the new record. It’s worth noting that some of the songs were written while touring to support the last album, some were written while we were in the studio recording the new album, and some of the songs were written before we ever had a record deal. So we had a wide variety of songs to pick from rather than trying to write everything in six weeks before we started recording.”

The band has been working in the Pacific Northwest since 1984. While far removed from the Seattle grunge sound (although Williams does comment that he was once in a band which beat Queensryche in a Battle of the Bands competition several years ago), Williams prefers staying at his home base rather than moving to Nashville as so many other Christian artists have done. “I like the fact that people say we sound different because we’re out of the loop, so to speak,” he notes. “It’s a non-competitive atmosphere. It’s a lot less pressured up here as far as what you’re supposed to sound like, and you’re freer to be yourself.”

What keeps him going? “Music is what I’m best at. I remember hearing a pastor say once, ‘Find what it is that you do best for the Lord and do it with all your heart for Him.’ So that’s what I’m doing.” He goes on to say, “I don’t believe that going out and playing songs for the Lord is a ministry in and of itself. It’s the vessel that provides for talking about the Gospel which is ministry.”

—Jerry Wilson

Tulsa, A Beautiful Place to Be—Wayne Watson (far left) shown here with producer Stephen Yake (right) completed filming in Tulsa, Oklahoma the first video cut “Walk In The Dark” from the October release A Beautiful Place.

Joshua’s Sales Conference—David Meece and Andy Landis were invited to perform at Joshua’s annual Manager’s Sales Conference in Irving, TX. Pictured (l-r): Kim Moore, Joshua’s music buyer; Jim Linnell, president, Joshua’s; Landis; Meece; Jeff Willet, national accounts director, Star Song.

Souls Mission Debut—Darrell Brown and David Batteau, creators of Soul Mission, were in Nashville to premiere its new Myrrh project on WLAC’s Brian Mason Show. Pictured (l-r): Russ Taft, friend and surprise visitor; Brown; Brian Mason, host; Jill Brownell, Myrrh radio promotions; and Batteau.

The Donut Man Heads to the Farm—Integrity Music Just-For-Kids’ October release has finished filming. On location outside Dallas (l-r): Annie Biggs, director; Ed Lindquist, executive producer; David Benware, producer; The Donut Man himself, Rob Evans; and Steve Axtell, puppeteer.
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