RUSH: No Fly-By-Nights
FREE WILLY: Whale of a vid!
BARBRA DOES VEGAS
INSIDE THE BOX

COVER STORY

Rush: No Fly-By-Nights

Canadian rockers, Rush, on the verge of celebrating their 20th anniversary as a music biz force, have just released their latest album on Atlantic, *Counterparts*. The album debuted at #2 last week, and it could become one of their biggest yet.

Free Willy: Whale of a Vid!

It's been a monster hit movie, it spawned a smash single (Michael Jackson's "Will You Be There"), and now *Free Willy* comes to the home screen—just in time for the holiday season. A perfect gift for the entire family.

Barbra Does Vegas

Hot on the heels of her latest success, the Columbia album titled *Back To Broadway*, Barbra Streisand shocked the entertainment world with news that she will perform two concerts on New Year's weekend at the spanking new MGM Grand Garden in Las Vegas.

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**HAPPY NEW MGM/STREISAND YEAR**: Columbia recording artist Barbra Streisand will perform two concerts New Year's weekend at the MGM Grand Garden, a new 15,000-seat theater in Las Vegas.

Streisand, performing her first paid concert appearances in 27 years, will perform Dec. 31, New Year's Eve, and also the evening of Jan. 1, 1994.

The rare concert appearances by Streisand will be the inaugural attendance in the MGM Grand Garden theater, announced Richard Sturm, senior vice president, marketing & entertainment of MGM Grand Hotel Inc., and Marty Erlichman, Streisand's representative.

MGM Grand Garden, a state-of-the-art venue for both entertainment and sporting events, is part of the new $1 billion MGM Grand mega-entertainment resort in Las Vegas, which opens Dec. 18. Besides the MGM Grand Garden, the complex also includes the 5,005-room MGM Grand Hotel & Casino, along with MGM Grand Adventures, a 33-acre theme park.

Streisand has performed in concert rarely since 1966, and on each of those occasions, only as a fundraiser for charitable or social issues she supports.

**SONY, B'USTER, PACe JOINT**: Sony Music Entertainment, Blockbuster Entertainment Corporation, and PACe Entertainment Corporation announced the formation of a joint venture partnership to develop and operate musical concert amphitheaters in North America, Europe and other international markets. SME, Blockbuster and PACe will merge their existing amphitheater operations together in connection with establishing the joint venture.

SME and PACe will contribute their amphitheaters in Pittsburgh, PA and Raleigh, NC and amphitheaters under development in Camden, NJ and Tampa, FL to the joint venture. Blockbuster will add its amphitheaters in Charlotte, NC and Phoenix, AZ as well as its newly opened facility in San Bernardino, CA to the partnership and PACe will contribute its interest in amphitheaters in Houston, TX and Nashville, TN. The joint venture partnership will be managed by PACe.

**SCHULHOF KEYNOTES NARM**: The National Association of Recording Merchandisers (NARM) has announced that Michael P. Schulhof, president and CEO of Sony Corporation of America and chairman and CEO of Sony Music Entertainment, will be the keynote speaker at the organization's 36th Annual Convention, scheduled to take place March 19-22, 1994 at the Marriott Hotel in San Francisco, CA. The speech will be featured in the Convention's General Session Sunday, March 20.

"With his unique role as the first executive in our industry to head up both music software and hardware, Schulhof can unify two distinct corporate cultures and help them understand the opportunities between the two businesses," notes NARM executive vice president Pamela Horovitz. "This makes him an ideal choice as a keynote speaker. His address will have a powerful impact on our members."

**RAPPERS THROWIN' GUNZ**: Flava Flav of seminal hip-hop outfit Public Enemy last week was arrested for allegedly shooting at a neighbor in a dispute authorities say started over the 34-year-old rapper's girlfriend.

This incident came a day after rapper/actor Tupac Shakur was arrested for shooting two off-duty police officers in Atlanta. Flav, whose real name is William Drayton, at press time was arraigned in New York on attempted murder and weapons possession charges. He was held without bail. Shakur was out on bail pending an arraignment last week. The officers were released from the hospital the day after the shooting.

**ON THE MOVE**

- **Rick Blackburn** has been named president of Atlantic Nashville. He has been vice president/general manager, having joined the division at its inception in 1989. MTM has promoted two of their key executives, **Sara Levine** has been upped to president, business director from executive vice president; and **Judy McGraw** is now president, creative director from executive vp of the same department. **Charles Goldstuck** has been appointed senior vice president and CEO of Capitol Records. He joins the label after five years with Warner-Chappell Music where he served as vp and worldwide controller. Capitol has also announced major changes in its promotion department. **Phil Costello** has been named national vice president of promotion. He hold a similar post at Def American. **Bruce Reiner** has joined the label as national director of pop promotion. He held the same position at Profile Records. Other changes include: **Jeff Blaiock**, senior director of national pop promotion; **Leslie Martinez**, senior director of national AC promotion; **Frank Palombo**, senior director of field promotion; **Dave Downey**, director of college promotion; **Greg See**, director of alternative/progressive adult promotion; **Judy Gilsman**, associate director of AC promotion; and **Jim Payne**, local promotion manager for the Carolinas. **Frank Apostolico** has been elevated to the post of executive vice president and CFO for WEA Manufacturing Inc./Specialty Records. He was senior vp. **Bull Records**, a division of the Chameleon Label Group, has appointed **Mark Garfinkel** and **Ken Waagner** as co-managing directors for the new venture. Gartenberg has been director of A&R for Chameleon; Waagner headed Big Noise, Chameleon's Chicago-based production company. **Judy Valsi** has been upped to senior director, AC/jazz promotion, West Coast for EMI Records Group. She was director. **Rhino Records** has promoted **Faith Noah** to senior director of product management & direct response marketing. She was director. **Walter Winnick** joins EMI West Records as national director, album promotion. He was co-founder of Oracle Entertainment, a management firm. **Qwest Records** has upped **Jolene Levine** to director/A&R administration. She was manager of the department. **Andrew Berkowitz** has been promoted to associate director national video promotion at Arista Records. He was manager of the department. **Epic Records** has appointed **Amanda Hall** associate director, A&R. Since 1991, she has served as a product manager at the label. **Darren Higman** has been elevated to the position of manager, artist development for MCA Records. He was previously advertising and merchandising coordinator. **Reprise Records** has named **Dave Stein** as national sales manager. He was Midwest regional sales manager for Warner Bros. Records. **Darrin Fashaw** has been tapped as product manager at A&M Records. He was national director of retail promotion. **BMG Songs** has appointed **Frederick Six** to the newly created position of senior director, licensing and administration. He has previously worked as vice president, business affairs for EMI Music Publishing. **Jim Veilutato** has been named director, creative affairs for Sony Music Publishing. He was senior creative director at Famous Music.
Joe Satriani: Hard Rock-in'

**ROCKTOBER ROCKED** to a close with a three-day rock 'n' roll odyssey at the Hard Rock Cafe, featuring appearances by Matthew Sweet, David Lee Roth, Joan Jett and Joe Satriani. The event was simulcast on WNEW-FM, anchored by gravel-voiced, classic-rock guru Scott Muni. Also appearing was a newly arranged Squeeze, revamped for the bicentennial time in its lengthy history, this time reunited with singer-keyboardist Paul Carrack (remember their "Tempted"?) and Elvis Costello and the Attractions drummer Pete Thomas. Their latest effort brings them back to their original label, A&M, and is entitled *Some Fantastic Place*.

**ANOTHER EXTRAVAGANZA** is coming our way: this one is the Music and Performing Arts First Annual Celebrity Auction, which will be benefitting the many charities of B'nai Brith Hospital. It'll be happening Monday, November 22 at Christie's on the Upper East Side and will include a wide variety of memorabilia such as Les Paul's guitar, manuscripts from *Fiddler On The Roof* and other paraphernalia from artists such as Pat Benatar, Neil Diamond and Jimmy Rodgers.

**THE SWEETEST VOICES** in reggae, The Mighty Diamonds, headlined a show Tuesday night at S.O.B.'s before a completely crowded house. You haven't lived until you've heard these three do Jerry Butler's "Only The Strong Survive," not to mention their own "I Need A Roof." Also appearing was hitmaker Frankie Paul, crooning songs from his forthcoming CD (on *Heartbeat*). Before them came Captain Remo, a singer who got the night going with a high-energy set, throwing in phrases from tunes like "Pass The Dutchie." The show, of course, went into the wee wee hours.

**Q'EST QUE C'EST?** Le Mystere Des Voix Bulgares is something new for you—the Bulgarian women's choir is bringing its spectacular brand of music to the U.S. in a tour that will arrive on these shores on November 18 at the Manhattan Center. Their most recent, *Melody, Rhythm And Harmony*, is available on *Mesa Records*, and features their special interpretations of traditional Bulgarian folk music.

**MEANWHILE**, this town is gearing up for yet another CMJ Convention. This year's *Alternative-oriented Music Marathon* will include performances by Therapy?, Tripping Daisy (Island), Sugar Minott, NYC funkateers The Authority, Mazy Star and Poster Children. Also appearing will be Easy-E and MC Ren. Among the panel topics will be the explosion of the rap press, the oncoming influence of the communication elements of the computer age, and the concept and issues of alternative acts getting signed to major labels, and what did groups like Nirvana do to the alternative-ness of that genre anyway? One keynote speaker will be Jason Lanier, who is considered the founder of Virtual Reality technology, which is either the coolest thing to come along or the scariest, depending on what you thought of Stephen King's * Lawnmower Man.* I'm still freaked out about the emergence of a telephone that allows the conversationalists to see each other. How will people like me pretend they're big shots?

Brass from Rhino Records and Avenue Records as well as R&B singer Jimmy Witherspoon and members of soul-funk act WAR are seen here exchanging honors as both companies celebrate the success of their business relationship, which launched in August of 1992 with the first of a batch of WARI album reissues on Rhino. In the 14 months that have transpired since the two firms banded together, some 500,000 pieces of Rhino-distributed Avenue product, by the likes of Eric Burdon, Jimmy Witherspoon, WAR and Robben Ford, have been sold.

**WHEN PUBLICIST JEFF WAGNER** made the move from the EMI Records Group to the Hard Rock Cafe, you had to know that the hip restaurant chain was going to up its contemporary music profile, complementing the eatery's already impressive ties to rock 'n' roll past. And, sure enough, this week comes the first clue that the Hard Rock is going to try to be a bit more cutting-edge as Wagner issued a press release listing the top 10 albums of the year as chosen by its own employees who, the release claims, listen to over 12 hours of music a day. The list, which includes current albS from U2, the Cranberries and Nirvana, is a bit dated though: it lists two records, Pearl Jam's *Ten* and Metallica's *The Unblackening*, both of which were released in 1991! Look for an increase in music-related promotions and more live appearances at the restaurants as Wagner works his magic.

**PUBLICISTS FROM HBO HAVE** been calling a lot lately, which could only mean one thing: a new Madame special. The ambitious blonde one's current *Girlie Show* tour only played three U.S. cities (New York, Philadelphia and Detroit, completely bypassing the West Coast) but her appearance at Sydney, Australia's Cricket Grounds will be broadcast on the premium channel on November 20 at 10:15 pm. But wait. The L.A. County Museum is having a butterfly collecting symposium that night. What to do, what to do. When HBO showed the final night of Madonna's world tour in August of 1990 it scored one of its best-ever ratings nights.

**A NEW MUSIC SUPPER CLUB**, aiming for the aging rock crowd, has opened at the Renaissance restaurant in Santa Monica, with Mick Fleetwood's Blue Whale Band performing at the opening last Wednesday. The club, which is run by the same folks who operate New York's Surf Club and Boston's Avenue C, plans to offer eclectic music and affordable dining (according to its PR people) and is located at 1212 Third St. at the Third Street Promenade's northernmost end. Club runs from 9.00 pm 'til 1:00 am.
TALENT REVIEW

Redd Kross
By Troy J. Augusto

THE PALACE, HOLLYWOOD, CA—That Redd Kross continues to be smartly entertaining and deliciously fun in concert is no surprise to anyone who's seen the long-time L.A. cult faves perform before, as most at the Palace seemed to have. What was unexpected at this show, though, was the sudden and swift upturn that the band has taken in regards to its songwriting and its live delivery.

The now-five-piece group, fronted by long-haired siblings Steven and Jeffrey McDonald, still spins dreamy, ultra-sweet musical pop tarts, but a new grasp of songwriting-ese, apparent on its new "Phaseshifter" (Mercury) album gives Redd Kross more bang for its buck and would even lead one to believe that a commercial breakthrough, long expected for these guys, is on the horizon.

A Beatles/Yoko Ono-inspired "Lady In The Front Row," with its unashamed Moody Blues nod, heavy versions of "Crazy World" and current radio hit "Jimmy's Fantasy" (inspired by Jimmy Page's dream sequence in the Led Zeppelin movie, The Song Remains The Same) and "I Don't Know How To Be Your Friend," from the band's 1990 Atlantic album Third Eye, were the 85-minute show's key cuts.

Unfortunately, a show-ending string of mismatched cover tunes, including a plodding take on Elton John's "Funeral For A Friend" by keyboardist Gere Fennelly and a lame and grating "Disco Bitch," also featuring Fennelly, this time playing the role of a crazed social critic, brought the show to a less than enjoyable end.

TALENT REVIEW

George Clinton/P-Funk All-Stars
By Adam Tadesse

UC IRVINE'S BREN EVENTS CENTER, IRVINE, CA—Reminiscent of the ringleader of chocolatey circus, funkmeister George Clinton held forth over a more than three-hour odyssey into the world of funk 'n' roll. This show, which attracted an appreciative college-age crowd, was a compendium of the P-funk universe—from "Chocolate City" (the opening track by the P-Funk All-Stars) through the "Electric Spanking Of Warbabies." Oddly, Clinton didn't perform much material from his recently released Paisley Park/Warner Bros. album, Hey Man...Smell My Finger.

But the P-Funk universe didn't let anyone down. Guitarist Blackbird McKnight and bassist Cherokee kept the rhythm section tight, while the Horny Horns blared out phat textures over one rollicking funk anthem after another. "Get Off Your Ass and Jam," "Alice In My Fantasies" and the aforementioned "Electric Spanking..." were all rendered with explosive effect. The highlight was the rendition of the hallmark blues/rock jam "Maggot Brain," where guitarist Mike Hampton served up a wailing tribute to the song's original fret wizard, the late Eddie Hazel. Hampton's guitar frenzy kept the audience spellbound, swaying as if in a trance.

While this was not the best Clinton/P-Funk performance, poseurs to the funk throne would have been blasted away by the solid sound delivered on this night.

COVER STORY

Rush: No Fly-By-Nights
By Troy J. Augusto

The Rush-men (l-r): Lee, Peart and Lifeson

IT'S HARD TO BELIEVE that Rush, Canada's premier power trio, has been making records for 20 years, but it was, in fact, 1974 when bassist/vocalist Geddy Lee, guitarist Alex Lifeson and original drummer John Rutsey issued Rush, a hard-hitting and raw slab of Led Zep-influenced rock that was but the tip of the band's potential.

After replacing Rutsey with drummer/lyricist Neil Peart in 1975, Rush moved in an exciting, groundbreaking direction, mixing masterful song arrangements and technical prowess with Peart's tales of fantasy, space travel and inward individual exploration. Heavy stuff to be sure, and nothing that the hard rock world had ever seen before.

Following albums Fly By Night, the underappreciated Caress Of Steel and 2112 explored the limits of the trio's musical muscle as well as its preoccupation with things cosmic. In 1976, after four studio albums, Rush offered All The World's A Stage, the first of three (thus far) live collections that have attempted (with limited success) to capture the essence of a Rush concert, surely one of the most impressive shows in all of rock.

Following albums like Moving Pictures, Hemispheres and Permanent Waves (the band's response to New Wave music) saw Rush tighten both its style, which was refined and thickened by Geddy's new love for keyboards, and its songwriting, moving, on songs like "Free Will," "Closer To The Heart" and "Tom Sawyer," towards a more personal and human approach. Another live set, Exit...Stage Left, gathered music from those albums and closed a period in the band's development. 1982's Signals followed and was the first of a series of albums that used the keyboard as a spotlight instrument in the band. Though Rush sacrificed many of its longtime core fans, albums like Power Windows and Hold Your Fire saw further, dramatic refinement of the band's style.

After another live album in 1989 (A Show Of Hands) the band made the move from Mercury Records, its home since 1974, to Atlantic and began yet another distinct and wonderful musical life, as Peart's lyrics began to explore, for the first time, the issues and the struggles that face all of us everyday.

The band's new album, Counterparts, its 15th studio effort, is a return of sorts for the band to its late '70s/early '80s style as keyboards have been all but removed in favor of Lifeson's oh-so-tasty guitar fluorishes. Song themes, though, continue on their forward-looking path, touching on such topical issues as AIDS, world affairs and personal relationships. Songs like "Stick It Out," a hit at album-rock radio, "Double Agent" and "Animate" are dynamic tracks that are sure to please both longtime fans of the band and newer converts. The album debuted last week in the Top 5 of most album charts, including #2 in Cash Box.

Of the band's creative endeavors, Peart says, "Our job is to pour as much as we can into the melting pot of Rush, tributaries flowing to the larger river, sparks added to the fire, reflections carried to the mirror. That's how we can best pursue happiness." Whatever the band's secret, we say, Bravo!
Mary-Chapin Carpenter: Making a dent

THE MUSIC TRADE MARKET SURVEY for the past three months has revealed that BMG has reclaimed its title as top distributor in the Singles market just three months after being ousted from the top spot by PolyGram. During the past quarter BMG had its biggest share ever with 25.4% of the market.

The Top Ten Singles artists read: Take That, Culture Beat, Freddie Mercury, Chaka Demus & Pliers, 4 Non Blondes, Urban Cookie Collective, Billy McLean, Billy Joel, Haddaway and UB40 and the actual top-selling records were “Mr. Vain” (Culture Beat) in the top spot and then “Pray” (Take That); “Living On My Own” (Freddie Mercury); “What’s Up” (4 Non Blondes); “The Key: The Secret” (Urban Collective); “It Keeps Raining In My Tears” (Billy McLean); “River Of Dreams” (Billy Joel); “Dreams” (Gabrielle); “Tease Me” (Chaka Demus & Pliers); and “Boom! Shake The Room” (Jazzy Jeff & Fresh Prince).

ALBUM BIGGIES: As far as albums were concerned, Virgin became the leading label with 9.3% and PolyGram the leading company and distributor with 23.6% and 25.9% respectively.

Top Ten artists were as follows: U2, UB40, Meat Loaf, REM, Spin Doctors, Prince, Bon Jovi, Billy Joel and Michael Ball and the artist albums that sold the best were Zooropa (U2); Promises And Lies (UB40); Bat Out Of Hell II (Meat Loaf); Pocketful Of Kryptonite (Spin Doctors); Automatic For The People (REM); Emergency On Planet Earth (Jamiroquai); Bigger, Better, Faster, More (4 Non Blondes); River Of Dreams (Billy Joel); Always (Michael Ball); and Ten Summoner’s Tales (Sting).

COMPILATIONS: Compilations do not count for our normal album charts but are often some of the biggest sellers and the Top Ten were: The Best Dance Album In The World...Ever, Now That’s What I Call Music! 25; Hits 93 Vol. 3; 100% Dance Hits; The Bodyguard; Originals; Ragga Heat Ragga Beat; Energy Rush Presents Dance Hits 93; 100% Dance Hits Vol. 2, Dance Adrenaline—a quick look through the titles shows the effect dance music is still having in this sector.

COUNTRY MUSIC: Country music still only has a small percentage of sales but this is probably in line with the number of actual new releases—but artists that work Europe are getting some success.

Although Mary Chapin Carpenter has yet to show in our pop charts she has just about completed a major tour and virtually sold out everywhere which means that she probably attracted more than 20,000 people to her live shows and that is good news for an act that has never had a Top 75 single hit nor an album appear in those charts.

She not only did well for theater ticket sales but also had major spots on national radio and TV appearances and it has been proved in the past that the slow burn is inclined to last longer as far as Brit audiences are concerned.

Billy Ray Cyrus was lined up for a live London show plus really prestigious TV on the Royal Variety and the Des O’Connor Show but because of illness has had to cancel. This will drastically affect his chances of making any future impact because the visit is now scheduled for early 1994 and he will have lost the chance for that vital TV exposure.

Garth Brooks is also scheduled to visit around the same time for promotional work but it seems a strange decision to hold up the release of In Pieces because an official New Year release will miss the vital Christmas market. The album has already gone into the #3 position in our country charts, purely on import sales.

This has left the market clear for Irish idol Daniel O’Donnell and his Live! album immediately entered our pop charts at #21, something that no American country star can manage. His video has been in our pop music video charts for around a year and is the second biggest seller of any form of music this year. He is also a massive seller of theater seats—not bad for a guy on an indie label!

PRS STILL IN THE WARS: 1993 has not been a good year for the Performing Rights Society and now the new chief executive Ted McLean has resigned after less than six months in the job—after he was suspended about two weeks ago.

THREAT TO UNDERCUT LABELS: The American warehouse club retailer Costco has cleared High Court objections to it being allowed to start trading this month and as well as selling supermarket products it claims it will be able to supply music shops with better deals than the record companies, if those shops become members. Their first warehouse opens just to the East of London this month.

RADIO: As the radio airways open in Britain the latest figures show that BBC radio has lost around 1.3m listeners to the commercial stations in the past 12 months but it has by far the biggest national weekly reach. But in London its pop flagship Radio One FM has only 25% of the market compared with 30% for the commercial Capital FM.

CURRENT CHARTS: Our schools are on half-term vacation and this has given a boost to the Singles sales figures but Meat Loaf is still tops with “I Would Do Anything For Love” with Bryan Adams looking for his second Number One with “Please Forgive Me.” It has reached the second spot. Altogether there are 23 new entries in our Singles chart with “Got To Get It” by Culture Beat being the highest of these making its debut at #7. The new single “Heart And Soul” has been described as having the “sound of the Sixties” but it really is the sound of the Fifties because old pop rival Cilla Black (50) and Dusty Springfield (54) came together to duet on it and managed to put it into the bottom 75th position in our charts; making them the oldest female duo to have chart success!

Meat Loaf also reigns supreme still at the top of the album charts with Bat Out Of Hell II: Back Into Hell still holding off Diana Ross’ best showing for years with One Woman—The Ultimate Collection proving that the more mature ladies can still sell!

That goes for the gentlemen too because the highest debut album is Duets by Frank Sinatra at #5, and Doris Day’s Greatest Hits also made its debut at #45 proving there is plenty of mileage in the old acts.
REVIEWS

By M.R. Martinez


TOP 30 JAZZ ALBUMS

1. BETWEEN THE SHEETS (Warner Bros 45340)
2. LOVE REMEMBERS (Warner Bros 26695)
3. DREAMS BEYOND CONTROL (GRP 9714)
4. NO ABSOLUTE TIME (Atlantic 82500)
5. EAST RIVER DRIVE (Epic 47489)
6. LUCKY MAN (Capitol 96892)
7. THE ROAD TO YOU (Geffen 24601)
8. PAINT THE WORLD (GRP 9731)
9. WHEN SUMMER COMES (GRP 9724)
10. STRAIGHT TO THE POINT (Verve Forecast/Verve 517997)

Lee Chancier shines on his saxophone, especially on "First," featuring the always heartwarming and crafty vocals of Angela Bofill. Zonjic dances through a litany of radio-friendly tracks, including "Oblivion," the R&B/jazz-sculpted cover of "People Get Ready," "Progress," and the funky "Memphis Underground." The title track is a wispy affair powered by Bob James piano.

You’ve always been able to link Noel Pointer’s name with jazz fiddle greats like Grappelli, Creach, Ponty. This album will perhaps suggest that he’s splashed the waters of his predecessors and contemporaries. This is smooth, gallant, adult contemporary music. Pointer doesn’t try to re-invent the stylistic wheel, he merely jiggles it with his suave sensibilities. There’s enough groove and smooze ("Back To Paradise") and smooze moves ("Samoa"). A responsive group of sidemen, including synesthete Peter Mofret and percussionist Manolo Bandrena help this violinist find the right textural niches.

This is an aptly titled collection, which features Castro-Neves with a few of his favorite friends. Abrahm Laboriel (bass) and Alex Acuna (drums) form the traditional rhythm section, yet there are no traditional rhythms. Castro-Neves’ fret work is exemplary, and particularly shines when guest sideman Eric Gale applies his considerable dialect to the guitar interplay. There’s a great deal of dexterity in the tempo flow, which alternates between straight samba/bossa nova-influenced grooves and gentle, other worldly capitulation. Noteworthy tracks include "Envelope," "New Hope" and "I Have Seen Tomorrow."
Flesh And Bone

By John Goff

Meg Ryan and Dennis Quaid in a pair of the strongest performances of the year in Flesh And Bone.

FLESH AND BONE GOES DEEPER than even that, beyond narrow and into the soul of its inhabitants; and it is dark there—dark, forbidding and haunted. Ghosts of barely remembered pasts, ghosts of others’ pasts haunting the caring characters’ unconscious which drives through time to influence the present and subdue laughter and true enjoyment of living, assuring those characters a quiet ache of only desperation. The only truly happy character to emerge from writer/director Steve Kloves’ imagination is the evil one, happy and content in his world of viciousness. Kloves’ is the strongest dual chore, writing/directing, seen thus far this year.

The commercial appeal of the Paramount release, Mirage/Spring Creek production, is about as dark as the film’s soul, but damn, it’s a fine piece of filmmaking. Kloves’ story is psychically intricate and well-written that way as it illustrates the effects parents have on their children, whether they are in constant contact or just memories; and his characters—which drive the piece—are analytically thought through and brought to flesh and bone—to life. The playing of these characters is not for amateurs, pan flashes, or image-conscious stars to portray. Kloves’ characters call for Actors, and, by God, he got ’em.

The characters are lonely, wandering, searching through barren lives which don’t offer much in the way of hope. Allegorically Kloves plays the near-bare Texas plains expanses as a tangible visual for the intangible emptiness of the characters’ interiors. These people travel the same territory over and over, grasping at moments of happiness, moments of beauty but unable to sever the cancerous pasts from the present, and equally unable to break their patterns.

The photography of Philippe Rousselot adds rich moments to the film as well as moments of fright. He captures the beauty of the country, the expanses of openness, the confining freedom of those Texas plains as well as seeming to go into the souls of the people.

Dennis Quaid has the most intricate role to pull off, and he does it terifically. A loner, knowing where the pain of his past is, desires of caring and loving while at the same time afraid of it and afraid of himself, of the evil he may have inherited from his own father while not wanting it. Quaid pulls himself in, guards against everything around himself. A complete, convincing performance.

Meg Ryan has moments which make you ache for her, especially when you realize that she doesn’t know the truth which causes her inner pain, a true innocent. Desperately searching for peace and happiness she is probably the most unlikely of all this bunch to survive, and she makes us want desperately to see her happy and whole. She’s moving and wonderful.

The Evil one, the role which will garner the most attention is that of the father, solidly essayed by James Caan. He is evil personified, satisfactorily striding through life happy when he is making someone else miserable. Caan sinks his teeth into this and makes you believe no one else could play it.

Gwyneth Paltrow is the bridge between good and evil, playfully accepting of either one, allowing both to roll off her back with equal aplomb so long as she has her own anesthetizing agents—whiskey and money. She handles the chores admirably. Scott Wilson turns in a solid and touching performance as an ex-con trying to go straight and shines in an illustration of what stirs in a person once convicted of a crime then confronted similarly down the road of life.

Thomas Newman’s score weaves through nicely Sydney Pollack executive produced. Mark Rosenberg and Paula Weinstein produced.

Fatal Instinct

By J.G.

Dense detective, Armand Assante, surrounded by adoring dolls (l-r) Sean Young, Kate Nelligan and Sherilyn Fenn in Fatal Instinct.

THE TITLE SUGGESTS the send-up of two hot properties, Fatal Attraction and Basic Instinct. They’re there alright but so is an entire genre and recognizable portions of Double Indemnity, Sleeping With The Enemy, Cape Fear and any Mike Hammer—noir or not—piece ever made as well as others. It sustains humor well without any really good belly laughs by virtue of some fine performances and fun direction by Carl Reiner, but contains nothing that will put it over the top and bring in packed houses. It’s good—better if you’re acquainted with all the poked-at subjects—fun entertainment, and that’s what it’s all about in the long run.

Reiner, cast, photographer Gabriel Beristain, Albert Weskys’ costumes and production designer Sandy Veneziano evoke the presently popular erotic thriller trend, noir detectives, James M. Cain mysteries, spanning films from the ‘30s to the present so whatever decade you prefer you’ll be able to find it, and you’ll be able to enjoy it.

Armand Assante is the central figure, a detective/lawyer, arresting and defending, honest/dumb, and he’s solid with the played-straight approach. He has fun with his own image as the hard-boiled dramatic and even manages to spoof his Mambo Kings success with a dance in high heels. Kate Nelligan, as his wife, sleeping with the auto mechanic and plotting to kill him does a dead-on Barbara (Double Indemnity) Stanswyck impression that squeezes the role like a juiced orange. Sherilyn Fenn as the Zelda-like secretary adoring her boss has her share of the fun. And Sean Young is delicious as the vamp without underpants. She boosts her own image as well as the Glenn Close/Sharon Stone roles making her a high and dead center through the goalposts. The lady’s got all the right moves.

Having fun also is James Remar kicking around the DeNiro tattoos from Cape Fear as a nasty stalker and Tony Randall as a courtroom judge. Christopher McDonald takes on the dim mechanic nicely and Clarence Clemons adds a neat bit as Young’s traveling companion with his sallow sax work. Cameos by Reiner, Eartha Kitt, Bob Uecker and Doc Severinsen are neat.

Reiner’s approach is playing against humor with the performer’s actions, playing through the absurdity of the often recognizable-often not, situation which was a good choice. It also allows the incorporation of a near stand-alone storyline which writer David O’Malley has incorporated—not a strong storyline but it’s there nonetheless. Anything stronger would have detracted.

Producers for the Jacobs/Gardner production, Metro-Goldwyn Mayer release are Katie Jacobs & Pierce Gardner. Executive producer is Peter Jan Brugge.
VID REVIEWS

Free Willy
By John Goff
AS HE LEAPED THE BREAKWATER in Free Willy, Keiko the whale (presently ailing in Mexico City) is primed to make the leap from theatres to TV this week for a huge holiday splash it’s hoped and predicted. The wonderful movie which has garnered in excess of $76 million and was still on the big screen two weeks ago, is a natural winner at this time of the year. Willy is fresh in the kiddies’ minds (grown-ups kids too) and is nice to have around any time of the year. Features excellent technicals—even with stop action and slo-mo VCR, it’s tough to spot where the real whale leaves off and the mechanical one begins—and heartwarming performances. Warner Home Video.

Sliver
By J.G.
WHATCHA GONNA DO when you’re rich and bored? Construct an apartment building with a spy system in every room and watch. Or, in the case of writer Joe Eszterhas, script another screenplay for Sharon Stone. “You like to watch...don’t you?” the catch phrase asks. Well...if it’s interesting. This isn’t as interesting as the first pairing, Basic Instinct. Well-photographed but the antics leading to the story payoff are pretty boring leaving Stone and William Baldwin, er, exposed—and while that’s O.K. for their skin, their talents require more specialized framing. Paramount Home Video.

Knights
By J.G.
LOTS OF LEAPING and hi-tech punch-out Sound FX highlight this grumpy look into the future featuring five-time female kickboxing champ Kathy Long. Long handles the action well enough. She’s teamed with cyborg Kris Kristofferson (Kristofferson portraying a cyborg. Don’t get the wrong idea—yet), so don’t look for any hi-tech histrionics. For that aspect look to the ever-interesting Lance Henrickson as the evil (naturally) cyborg and, as ever, he doesn’t disappoint. Paramount Home Video.

The Man Upstairs
By J.G.
KATHARINE HEPBURN AND Ryan O’Neal? Not exactly Hepburn and Tracy, but interesting. This is a character-driven Christmas piece, made for TV, written by James Prideaux and directed by George Sheafer. Hepburn comes up with those moments of strength which reminds you how powerful a performer can be when they know what they’re doing and when they’re doing it because they love what they do. O’Neal comes up with a touching performance to complement Hepburn’s and in this, essentially, two-character piece the moments they click together are wonderful. A good holiday piece. Cabin Fever.

TOP 30 VIDEO RENTALS
CASH BOX • NOVEMBER 13, 1993

1 GROUNDHOG DAY (Columbia TriStar Home Video 52903 5) 
2 ALIVE (Touchstone Pictures/Home Video 1596) 
3 CHAPLIN (Live Home Video 69897) 
4 FALLING DOWN (Warner Home Video 12648) 
5 NATIONAL LAMPOON’S LOADED WEAPON 1 (Columbia TriStar Home Video 52363) 
6 SCENT OF A WOMAN (MCA Universal home video 81283) 
7 POINT OF NO RETURN (Warner Home Video 12819) 
8 THE BODYGUARD (Warner Home Video 12591) 
9 BENNY O' JOON (MGM/UA Home Video M900007) 
10 SOMBERSY (Warner Home Video 12649) 
11 MAP OF THE HUMAN HEART (HBO Video) 
12 THE CRUSH (Morgan Creek/Warner Home Video 12926) 
13 UNFORGIVEN (Warner Home Video 12531) 
14 UNTAMED HEART (MCA/UA Home Video M902913) 
15 A FEW GOOD MEN (Columbia TriStar Home Video 27999 5) 
16 BOILING POINT (Warner Home Video 12976) 
17 THE CRYING GAME (Live Home Video 69039) 
18 THE VANISHING (Fox Video 1997) 
19 INDIAN SUMMER (Touchstone Home Video 1936) 
20 MAD DOG AND GLORY (MCA/Universal Home Video) 
21 ARMY OF DARKNESS (MCA Universal home video 81289) 
22 HOME ALONE 2 (Fox video 1269) 
23 JENNIFER 8 (Paramount Pictures/Paramount Home Video 32496) 
24 THE CRYING GAME (Live Home Video 69039) 
25 CB4 (MCA/Universal Home Video 12926) 
26 SNIPER (Columbia TriStar Home video 70752) 
27 BODY OF EVIDENCE (MGM/UA Home Video M10287) 
28 LEAP OF FAITH (Paramount Home Video 32972) 
29 FOREVER YOUNG (Warner Home Video 12571) 
30 BRAM STOKER’S DRACULA (Columbia TriStar Home Video 51413 5)

VID BIZ
By John Goff
HOME VOYEURISM...? Whaddya think? Sound like a new, wide open venue to you? Well, let’s got on it... Damn, waited too long. Republic’s already beat us to it. Look here, they’re holding a special contest. A Red Shoe Diaries’ contest to promote Zalman King’s line of Red Shoe Diaries home vids. Viewers of the latest release, Red Shoe Diaries 3: Another Woman’s Lipstick are being presented with the contest at the head of each cassette. Send in your diary and the winner will have their fantasy made into a Red Shoe Diaries episode. The winner and a guest will also win a trip to the set (to see who’s portraying them), including airfare, deluxe hotel accommodations for two along with $1,000 spending money... Wonder if the contest is open to writers?
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**Top 100 Pop Albums**

**November 13, 1993**

**#1 Album:** Pearl Jam

**To Watch:** The Breeders

**High Debut:** Pearl Jam

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**Top Tracks**

**Last Week**

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**Cash Box Charts**

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**REVIEWS by Troy J. Augusto**

**JACKSON BROWNE: I'm Alive (Elektra 61524)**

The acclaimed singer/songwriter returns with his first new album in four years and in the process steps away from the overt political musings that characterized his most recent recordings in favor of a more personal and introspective record. Of course, divorcing Danny Hannah would have that effect on any guy, eh? The self-aware “My Problem Is You,” the twisted optimism of the title track (the first single), the morality of “All Good Things” and the reggae-flavored “Everywhere I Go” are highlights.

**RED HOUSE PAINTERS: Red House Painters (4AD 44591)**

Brainchild of chronically depressed singer/lyricist Mark Kozelek is Red House Painters, a band that languishes in a bottomless musical pit of regret, loss, pain and heartache. And it does so well that the band, with this release, has issued three albums in just over a year. Pretty quick work for a group with so many painful stories to tell. Highlights (lowlights?) of this often morbid collection include the staid “Bubbles” and a cover of Simon and Garfunkel’s hopeful “I Am A Rock.” Doctor, heal thy self.

**ACCEPT: Objection Overruled (CMC 6203)**

German metal crew that made its name in the ’80s with such classics as “Balls To The Wall” and “London Leather Boys” is back with a new album of hard-hitting, crunchy rock tunes that stray little from the sounds that gave them success in the first place. Sorry to say, but this stuff sounds very, very dated. But don’t tell that to this band’s loyal fans, whose letter writing campaign had a hand in Accept’s reformation. “Slaves To Metal” and the title track will work at heavier radio outlets. Bang thy head.

**CRASH TEST DUMMIES: God Shuffled His Feet (Arista 16531)**

This Canadian quintet has become the toast of the Great White North, musically speaking, winning Juno awards and platinum certifications at every turn. The focus now is on the U.S., where the group’s 1991 debut album sold some 200,000 copies. Band is led by Brad Roberts, a baritone with a style of singing that you’ve never heard from a rock band before. A very serious “Swimming In Your Ocean,” a fantastic “Here I Stand Before Me” and a bizarre, medieval tale of death in “Two Knights And Maidens” are this one’s prime cuts.

**THE POGUES: Waiting For Herb (Chameleon 61598)**

The Pogues’ unique mix of frantic punk and traditional Irish music has never sounded more appealing than here on the North London group’s sixth full-length studio disc. Shades of the Chieftains color “Drunkent Boat”; “Big City” is a perverted mix of the Clash and punk’n’grimy bluegrass; first single “Tuesday Morning” is a catchy song of love lost; and frisky “Girl From The Wadi Hammamat” balances Medieval, Gaelic and western song structures. Another masterpiece from a thoroughly original and fresh band.

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**THE POGUES**

Atmospheric and sensual trio has scored with alternative U.K. music fans as well as with those pesky British press folk who, completely out of character, continue to sing Cocteau Twins’ praises even after the band has achieved success and popularity. Unheard of Vocalist Elizabeth Fraser sounds like she’s singing actual words now (a new development), the tone of which is as dreamy and puffy and unashamedly otherworldly as ever. Off the beaten path to be sure, Cocteau Twins march to their own innovative and captivating drum.

**PICK OF THE WEEK**

**ALAN PARSONS: Try Anything Once (Arista 18741) Producer: Alan Parsons.**

Hard to believe that it’s been six years since Parsons’ last release (1985’s Gaudi), but you can’t rush the master. This one, tagged as Parsons’ first solo effort (no more Project), is similar in sound and texture to most of his previous work, though song themes this time tend to run the gamut, as opposed to the concept albums (I Robot, Eye In the Sky, etc.) of the past. Highwater mark of this one, musically speaking, is “Breakaway,” a lush and soaring instrumental piece of new-age wizardry that finds Parsons at the peak of his creative game. Elsewhere, “Mr. Time,” featuring Jacqui Copland on vocals, the self-empowerment message of "Turn It Up" and the appropriately titled “Dreamscape” are this fine album’s best moments.
REVIEWS by M.R. Martinez


Jeo and his crew have all the requisite post-New Jack moves in full effect on this neat little package. Studied production, unforced vocals and the occasional flourish of interesting musicianship could make this a radio favorite. The best of this slovenly midtempo and ballad package includes "The One For Me" (the current single), "Everything" (the title track) and "If Loving You is Wrong" which was certainly inspired by the Luther ing

- Black singles index


Big-beat techno dance with a bump-and-grind style. The kind of keo that will make the right girl skitter her skirt up as she shakes it on the dance floor. Jazz-influenced and driven largely by the soulful vocals of Paula White. These folks aren't trying to re-invent the school here, but they manage to blend textures for a pleasing effect. Top tracks include: "Freestyle Mojo Shirk," "Freak On Me" and "Scoot Of A Woman."


What we have here is yet another vocal group that thinks that harmony has just been discovered. The saving grace of this album is the minimalist, sometimes quirky production. The band shows up tracks like "Wraith of the Daddy Mack," "12, 15, 22," "It's O.K." and "It's Groove," Antoine Foute's lead vocals on this album occasionally affects the right personality for the song, something evident on "It's O.K." And that's right.

- Pick of the Week

TEVIN CAMPBELL: I'm Ready (WB 9 45388-2). Producers: Daryl Simmons, Babyface, Narada Michael Walden & others.

Some of the most critically acclaimed albums of the year sometimes fall flat. This album does anything but that, as Campbell exhibits greater maturity, vocal style and depth throughout the album, which is nearly void of any holes. From the opening track and first single, "Can We Be Friends," through the closer, "Infernal Child," this young smoothie shows that he can match his style to a composition, adjust the focus and kick ass. There are some interesting twists and turns, like the social commentary on "Uncle Sam" and the lights-out, bump-and-grind of "Shhh." We just talkin' bout Tevin.
By M.R. Martinez

THE RHYTHM

The Chi Child Care facility and the Little Blue House in Washington D.C. were recently visited by EastWest recording artists En Vogue, who were in the city as part of their tour with Luther Vandross. These two boarder-baby homes get a personal touch from the quartet as part of a fact-finding mission by the group on board care homes for infants. The fact-finding will eventually lead to "A Ride For Life," an equestrian fundraiser planned for 1994 to benefit boarder-baby homes. Pictured in Washington with babies are (l-r): Terry Ellis, Maxine Jones and Dawn Robinson.

PEBBLES ROLLING OVER SAVVY: Pebbles, "Girlfriend" to her fans, recently formed and had MCA Records make a move on her Savvy Records, which plans release of Parental Advisory's Ghetto Street Funk. Although PA is a rap act, Pebbles, who benefited early on from the production teamwork of L.A. Reid and Babyface, says Savvy will be a "full-faceted label," which includes a roster of hip-hoppers Drip Drop. "For the last two years I've focused on (Artista/LaFace recording act) TLC," Pebbles says. "I've learned a great deal working with them, and I'm proud of the success we've had. But Savvy is a whole new challenge for me. I'm a hands-on kind of person and I want to oversee every facet of the label's day-to-day operations. Savvy is the next step for me." According to MCA president of black music Ernie Singleton, "Since 1988, when Pebbles signed with MCA Records, she has built an reputation as one of the most successful women in the business—as an artist, a manager and a producer. She has earned my respect and confidence." Pebbles is currently working on her third MCA Records collection, which is due next year.

The nation's capital was the site of a special party for Warner Bros. recording artists Keith Washington and Frankie Beverly, who have been stumping around the country in support of their albums You Make It Easy and Back To Basics, respectively. The party was thrown at Morton's in Georgetown. Pictured at the fete are (l-r): Joan Tominaga, director of artist relations, Quest Records; Washington; Hilda Williams, co-national director, promotion, WB; Beverly; Pat Shields, director of artist relations, WB; and Roame of Maze.
Rapper/producer Del Jef recently signed a worldwide co-publishing and administration pact with Chrysalis Music (see story below). Pictured are (l-r): LaRonda Sutton, director of black music, Chrysalis; Del Jef; and Tom Sturges, president of Chrysalis Music. 

GET DEF JEF FOOD IN THE HOUSE: Known widely for his last Delicious Vinyl album Just A Fool With A Soul...God Food, Delicious Vinyl recording artist Del Jef, recently inked a worldwide co-publishing and administration deal with Chrysalis Music. He co-wrote and co-produced the high-charting single “I Know I Got Skillz,” by NBA basketball star Shaquille O’Neal. Jef is also working with artists such as M.C. Brains (Motown Records), Brigitte McWilliams (Virgin Records), and he is currently represented as a mixmaster for the Tevin Campbell Qwest/Warner Bros. product and Warner Bros. artist Maze Featuring Frankie Beverly. Other artists he’s worked with include Mellowman Ace, Tone Loc, Poets and Boss, who made noise with the single “Deeper.”

BEASTIE ROYAL: The Beastie Boys’ Grand Royal Records has become part of the Capitol Records/CEMA universe, through pact that calls for distribution of the music and access to the Grand Royal clothing line and the company’s publishing. Capitol president and CEO Gary Gersh and Grand Royal mainman Mike Diamond (called the Chief Executive Boxxx of Grand Royal Unlimited) announced the deal from Capitol’s Hollywood headquarters. The Beasties cut through on the album Licensed To Ill (although you might remember them as a punk rock group with the cully bit “Cookie Puss”). In addition to Mike D., Beastie members Adrock, and MCA will contribute to the A&R functions of the label, which has already yielded the hip-hop, alternative-flavored female group Luscious Jackson, which gained critical kudos, but suffered from Grand Royal’s spotty distribution of their In Search Of Money EP. Capitol plans re-release of the EP through its CEMA net. Also planned is the debut album by Beastie stalwart DJ Hurricane, who gained attention with his single “Stick ’Em Up” from the CB4 soundtrack. Capitol also plans re-release of the Beasties’ Cookie Pops and Pollywog Stew EPs on the aptly vulgar Some Old Bullshit title.

Sony 550: Epic recording artists The Funky Poets recently previewed songs from their debut album True To Life including the debut single “Born In The Ghetto.” Pictured after their performance at Tramps in Manhattan are (l-r): Polly Anthony, general manager, Sony 550 Music; Hank Caldwell, Epic senior vp of black music; David Massey, Epic vp of A&R; Gene Johnson Ashe, Ray-Ray Frazier; and (kneeling) Paul Frazier, Funky Poets.

Sony 550: Epic recording artists The Funky Poets recently previewed songs from their debut album True To Life including the debut single "Born In The Ghetto." Pictured after their performance at Tramps in Manhattan are (l-r): Polly Anthony, general manager, Sony 550 Music; Hank Caldwell, Epic senior vp of black music; David Massey, Epic vp of A&R; Gene Johnson Ashe, Ray-Ray Frazier; and (kneeling) Paul Frazier, Funky Poets.
Handel’s New Young Messiah Heads To The Road And PPV


NASHVILLE—Christian music’s most popular and successful concert tour, The 1993 Young Messiah hits the road this month for its fourth straight season featuring an all-new production of Handel’s holiday masterpiece, an expanded cast of top stars, and complete in-concert video enhancement. And for the first time ever the Young Messiah will be presented live on national television as a Pay-Per-View cable TV special available to over 20 million homes. The November 9 date at the Rosemont Horizon in Chicago will be the featured show, produced by Senaphone Entertainmnt Group—a joint venture with BMG.

The tour is being co-promoted with the Sparrow September 13 release of The New Young Messiah, an updated recording of the 1990 Word Records project which was the original contemporary recasting of G.F. Handel’s Messiah oratorio.

The tour and recording project once again has executive producer Norman Miller in the driver seat with Sandi Patti sharing executive producer credits on the recording project. Miller, whose management firm Proper Management handles such industry heavy hitters as Michael English, First Call, Phil Keaggy, Twila Paris and Steve Taylor, is also the executive producer of the weekly video Family Channel show CCM-TV.

Over the four years that The Young Messiah has been a marketable commodity traveling to over 30 cities and an audience that is quickly reaching the half-million point Miller’s ultimate satisfaction has been this year’s opportunity to re-record The Young Messiah. States Miller, “I got a priviledge that few people get. To get a budget four times as big, four years later and record again.

(Continued on page 19)
Messiah

(continued from page 16)

“When I first took the idea to Word, they felt it could only work if the church got involved, singing the music with the choirs. So we made it in that direction which was never the direction I wanted to go in. In retrospect, I think the album was never really successful because it was too close to the original the same music set with drums and synthesizers. I was somewhat disappointed with it. I was trying to sell something and nobody really understood what I wanted to do.”

Miller’s vision for the recording project and ultimately the tour was 20 years in the making. “When I was a child being brought up in Scotland from the age of five I was taken every New Year’s Day to see the original version of Handel’s Messiah. I grew to totally love the work and, of course, I played rugby and everything and none my contemporaries barely had heard of it much less listen to it. As I got older I always felt the music was so commercial in many ways and so wonderful that I would love to get my friends to appreciate it.”

At the age of 30, Miller became executive producer of Word Records in Europe at which time the concept for a contemporary version of the Messiah took root. But it would 13 years before Miller would move to the United States and procure the resources and the relations with Word Records that were needed to proceed with the project.

The Young Messiah tour was a natural offshoot of the album project. Although it had its critics, Miller decided to push ahead and develop a family show for the holiday season. “The tour was probably the scarcest thing I’ve ever done in my life. The first year we needed to average 9,000 people a night to break even. We were in a position that if we actually achieved that it was going to be the biggest and best attended Christian concert of all time. If we ended up with 8,000 people a night it was still going to be the biggest concert but we would lose our shirt.

“All the cynics said we could never do it. I definitely hit times that I got very, very nervous but in the end we ended up doing about 16,000 a night (1990’s gate attendance for the tour was 150,000). Ever since then it’s been pretty amazing the reaction we’ve gotten.”

Despite the exceptional road response to the tour and new album (Sparrow shipped 150,000 units), Miller’s attention is repeatedly drawn back to his original vision for the project most likely in response to music critics who have wondered in print if there was indeed a need to rewrite a classic not just once in 1990 but again with this 1993 project. “My intent with the The Young Messiah was never to try and replace the original in any way possible and it wasn’t to upset the purists that didn’t want the classic touched. It was to let people that have never listened to the original Messiah a chance to hear The New Young Messiah.”

When asked if there will be additional Young Messiah albums and tours in the future Miller laughs. “If you were to ask me now, I would probably say ‘NO.’ But I wouldn’t mind seeing different tours in the years to come. We’ll have to wait and see. The Sparrow recording was what I had in mind when doing The Young Messiah. It’s closer to what I visioned and I am very, very pleased with the results.”

In addition to its top-notch ensemble, 1993’s Young Messiah tour boasts a 200-voice choir, a 40-piece orchestra and two classical ballet dancers all once again coordinated under the baton of Ralph Carmichael. Carmichael, whose career in Christian music began in the 1960s as an arranger for such pop greats as Nat King Cole, blends gospel with contemporary music. This resulted in a surprising hall of criticism from the conservative members of the Christian music establishment. He went on to forge a career in both Gospel and secular music, working on soundtracks of a number of films and television. In 1968 Carmichael co-founded Light Records, one of the very first labels dedicated to bringing Christian music to a modern audience.

In an additional note, this year’s tour is affiliated with World Vision, an international, interdenominational organization providing support with underprivileged children.
Briefly...

Al Denson has signed a booking agreement with Vanguard Entertainment Agency—a division of Tilley & Associates, Inc., whose artist roster also includes Carman, the Newsboys, and new Benson artists East To West. Denson’s tour, in support of his fourth album Reasons, will kick off January 7 in Oklahoma City...

Twila Paris' 12th album has just completed work in the studio with Brown Bannister at the production helm. Label reps are calling the album a stylistic musical departure...

Jon Gibson has signed an exclusive management agreement with David & Marcia Ash of Damar Management Group of Nashville, Tennessee... In other Gibson news, word on the street is that Essential Record Group (ERG) is top on Gibson’s list for a new label home...

Susan Ashton’s third self-titled album is hitting the streets. Produced once again by Wayne Kirkpatrick and executive produced by Brown Bannister, the project features new compositions from Kirkpatrick, Allen Shamblin, Phil Madeira and Billy Sprague to name a few. Looking towards 1994 Ashton is looking at her first headlining tour and will be joined by Reunion Records’ Wes King and Michael James.

In other Brown Bannister news: Steve Green will be joining the producer in the studio for his next album...

Renee Garcia and her new pop band Bliss Bliss has signed with R.E.X. Music...

Linda Tavani of the duo Tavani was in Nashville recording for the new Warner Alliance project Sisters.

Bruce Cockburn, Canada’s national treasure, has a new Christmas album out, simply titled Christmas. Myrrh Records is handling direction and promotion in the Christian market...

Contemporary Christian Book Review

By Kathleen A. Ervin

**A DEEPER SHADE OF GRACE**

**By Bernadette Keaggy**

It’s not often that you’ll see a book review on these pages, but A Deeper Shade of Grace by Bernadette Keaggy may interest a person or two because of the author’s association by marriage to one of Christian music’s greatest guitar players, Phil Keaggy. And that’s a good thing, too. Because at one time or another everyone will unfortunately become familiar with the pain and grief of which Keaggy so intimately writes.

A Deeper Shade of Pain’s subject matter revolves around the death of Keaggy’s five children due to miscarriage or premature birth. The tone is somber. The reflections painstakingly honest and vulnerable. Whether recalling the early days of her marriage or the pain of losing hope child by child—Keaggy struggles to give a name and face to grief. Her message is simple and simply put. One can survive great loss. It’s okay to talk about death. It’s natural to question God. And despite the pain involved, the sooner you embrace the pain, the sooner healing can begin.

This is a good book for all those who have suffered faith-shaking losses—not just a miscarriage or loss of a child—simply because Keaggy speaks first-hand about pain that often leaves us speechless. Whether it’s the peppering of quotes from favorite authors C.S. Lewis or Oswald Chambers, or the resource section in the back of this book, Keaggy’s goal is to edify and equip those in doubt and in pain. In her voice, we find comfort. In her renewed faith, we find hope. And as Keaggy has learned time and time again, there is no easy answer, no quick feel-good solution. But, it’s always easier to go through something with someone who has been there.
Scene Three Releases Films Promoting Nashville

NASHVILLE—Kitty Moon, president of Scene Three, today announced the Nashville-based company has completed production of a six-minute film and a three-and-a-half-minute music video designed to promote Nashville as a tourist destination in the U.S. and internationally. Both pieces premiered at a press conference on Monday, September 27, where president and CEO of Opryland USA, Bud Wendell announced that the music video would receive its debut broadcast simultaneously that evening on CMT and CMT Europe, and then receive extensive airplay on CMT Europe. According to Buch Spyridon, director of Nashville’s Convention & Visitors Bureau, the two films are milestones for the CVB. “This marks one of the most extensive promotional campaigns ever orchestrated by the CVB.”

“Music City Dream is a fast-paced six-minute montage on Nashville that will be sent to tour and convention promoters around the world. The music video, “Dream, Dream, Dream,” will be shown extensively abroad, to entice Europeans and Londoners to visit Nashville. Nashville is now one of the first cities in the nation to use a major music video for promotional purposes,” said Spyridon.

The primary theme of both the film and the music video is that Nashville is “where the stars are.” Both pieces emphasize Nashville’s sophistication and highlight the city’s broad variety of music, entertainment and recreational activities, all presented in a format driven by music. The six-minute film includes appearances and tracks by some of country music’s hottest artists, and the music video features an original song by Marty Stuart, who has just been named by the CVB as Nashville’s International Spokesperson. “We asked Marty to write an original song for the video, since he really personifies what Nashville is all about—sophisticated and hip, while very much in touch with Nashville’s musical roots and traditions,” said Kitty Moon. “He came up with a terrific track that we hope will receive a lot of radio airplay. We believe the video will help convey the message that Nashville is the best place in the world to visit,” Ms. Moon added.

Scene Three is a creative group specializing in TV spots, business communications, music video and programming production, with a 50-member staff that includes producers, directors, graphic artists, lighting designers, editors and audio engineers. Scene Three is located at 1813 8th Avenue South, Nashville, TN 37203—(615) 385-2820.

Top country duo Brooks & Dunn will appear in New Line Cinema’s February 1994 release of Eight Seconds To Glory, starring Luke Perry as rodeo legend Lane Frost. The MCA soundtrack album also features music by Brooks & Dunn, as well as a host of other country stars. Pictured (l-r) are Kix Brooks, Perry, and Ronnie Dunn.

If you guessed Liberty recording artist, Billy Dean, then you’re right! The photo is actually from the video shoot for Dean’s “We Just Disagree” single from the Gold-selling Fire In The Dark album. Billy is pictured here in his real high school letterman jacket with his long-time friend Gil Cunningham. In the video, Billy portrays a country artist who goes back to his home town for an in-store. (Photo Credit: Beth Gwinn)

CONSUMER NEWS BOX

The 1994 Country Music Calendar

NASHVILLE—Collins Publishers - San Francisco is proud to release The 1994 Country Music Calendar, the official wall calendar of the Country Music Foundation. In addition to 12 full-color photographs, there are dozens of black and white archival photographs and fascinating facts documenting the history of country music. (24 pages, 10”x14”, $12.95) For more information contact Collins Publishers at (415) 788-4111.
1 SHE USED TO BE MINE (Arista 2062) ............. Brooks & Dunn 2 10
2 ALMOST GOODBYE (MCA 54718) ................... Mark Chesnutt 3 10
3 RECKLESS (RCA 66296) .................. Alabama 5 9
4 JUST LIKE THE WEATHER (Liberty 76763) ........ Suzy Bogguss 4 15
5 THAT WAS A RIVER (Epic 77118) .............. Collin Raye 6 13
6 HALF ENOUGH (BNA 60647) ................... Lorrie Morgan 7 14
7 MERCURY THAMES (RCA 18171) ...... Alan Jackson 9 8
8 WE'RE PRETTY MUCH ALIKE (MCA 54719) .... Reba McEntire with Linda Davis 1 11
9 I FELL IN THE WATER (BNA 602921) ........... John Anderson 11 11
10 ON THE ROAD (Arista 2588) ................... Lee Roy Parnell 12 13
11 AMERICAN HONKY TONK BAR ASSOCIATION (Liberty 79006) .... Garth Brooks 15 4
12 MY SECOND HOME (Atlantic 82043) .............. Tracy Lawrence 13 9
13 THE BUD (Columbia 77134) ................... Mary-Chapin Carpenter 14 12
14 DO YOU KNOW WHERE YOUR MAN IS (Arista 2606) .... Parnell Tilis 16 11
15 MY BABY LOVES ME (RCA 66298) ........ Martina McBride 17 14
16 SOON (Liberty 76930) .................. Tanya Tucker 19 9
17 GOD BLESSED TEXAS (Warner Bros. 45276) ....... Little Texas 19 7
18 QUEEN OF MY DOUBLE WIDE TRAILER (Mercury 909) .......... Sammy Kershaw 20 9
19 I DON'T CALL HIM DADDY (BNA 60382-2) ...... Doug Supernaw 21 6
20 TRASHY WOMEN (Atlantic 82335) ............ Confederate Railroad 8 14
21 FAST AS YOU (Reprise/Warner Bros. 42542-2) .......... Dwight Yoakam 27 4
22 THE SONG REMEMBERS WHEN (MCA 54734) ...... Trisha Yearwood 23 5
23 SOMETHING'S GONNA CHANGE HER MIND (MCA 10568) .... Mark Collie 24 8
24 THE BOYS AND ME (Curb 1062) ............... Sawyer Brown 25 4
25 SOMEONE NEW (Mercury 1008) ............. Billy Ray Cyrus 26 8
26 I NEVER KNEW LOVE (Epic 35717) ............. Doug Stone 29 4
27 WILD ONE (Warner Bros. 18411) ...... Faith Hill 34 4
28 HAMMER AND NAILS (Arista 2608) .......... Rodney Foster 31 6
29 SMALL PRICE (Epic 77166) .................. Gibson Miller Band 30 7
30 KISS ME IN THE COUNTRY (BNA 60300) ........... John Berry 33 7
31 NO TIME TO KILL (RCA 66296) .................. Clint Black 10 13
32 I WANT TO BE LOVED LIKE THAT (RCA 78003) ...... Shenandoah 35 5
33 SOMEPLACE FAR AWAY (Curb 1069) .......... Hal Ketchum 36 5
34 WORTH EVERY MILE (Warner Bros. 10048) .... Travis Tritt 39 2
35 IS IT OVER YET (MCA 5P 57454) .......... Wynonna 40 2
36 THE CALL OF THE WILD (RCA 66251) ...... Aaron Tippin 41 4
37 LIVE UNTIL I DIE (Giant 6659) ............. Clay Walker 48 2
38 EASY COME, EASY GO (MCA 54717) .................. George Strait 22 12
39 JUST ENOUGH ROPE (Columbia 77159) ............ Rick Trevino 42 7
40 UNBREAKABLE HEART (Curb 18379) .......... Carlene Carter 44 5
41 WHY DON'T THAT TELEPHONE RING (MCA 10649) .... Tracy Byrd 43 2
42 SNAKE IN THE HOUSE (Step One 468) .......... Gene Watson 47 3
43 JOHN DEERE GREEN (Epic 53002) .......... Joe Diffie DEBUT
44 HIGH POWERED LOVE (Asylum 61541-2) ........ Emmylou Harris 46 4
45 HEAVEN'S JUST A SIN AWAY (MCA 54733) .......... Kelly Willis 45 5
46 SHE'D GIVE ANYTHING (Curb D-1066) .......... Boy Howdy DEBUT
47 DREAM YOU (Liberty 78920) .................. Trisha Yearwood 49 3
48 HURRY SUNDOWN (MCA 54688) ............. McBride & the Ride 28 16
49 NOWHERE BUT THE WHEEL (Epic 77076) .......... Little Texas 38 18
50 WHAT'S IT TO YOU (Giant 24511) ............... Clay Walker 32 18
51 MOONLIGHT DRIVE-IN (BNA 62577) .......... Turner Nichols 37 10
52 HE Ain't Worth Missing (Mercury 918) .......... Toby Keith 50 18
53 DRIVIN' AND CRYIN' (Arista 2609) ............... Steven Wariner DEBUT
54 NOTHING IN COMMON BUT LOVE (Mercury 1031) .... Twister Alley DEBUT
55 LOST IN THE NEW LIGHTS (Belltown TV3-9) ....... Bobby 99 13
56 HIGH-TECH REDNECK (MCA 1016) .......... George Jones DEBUT
57 MASTER OF ILLUSION (Step One 466) ............. Clinton Gregory 51 9
58 I'M NOT BUILT THAT WAY (Liberty 76797) ............ Billy Dean 53 12
59 IF MY EYES COULD TALK (Kille) .............. Sylvia Winters 59 9
60 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071) ....... Joe Diffie 52 16
61 ONE MORE LAST CHANCE (MCA 54715) .................. Vince Gill 54 14
62 THE GRAND TOUR (A&M 31453) ............. Aaron Neville 56 14
63 YOU Can'T TAKE IT WITH YOU (Epic 22201) .... Jeff Allen 66 4
64 WHY'D YOU HAVE TO LOOK SO GOOD (RKO KC 663) .... Kevin Charles 67 4
65 A COUPLE OF GOOD YEARS LEFT (Columbia 77130) ............ Ricky Van Shelton 55 12
66 AIN'T GOING DOWN (TILL THE SUN COMES UP) (Liberty 79075) .............. Garth Brooks 57 14
67 ONLY LOVE (Curb/MCA 54669) ............... Wynonna 61 16
68 THIS ROMEO AIN'T GON'T JULIE YET (Arista 2580) ............. Diamond Rio 63 10
69 A NEW HEART (Hickey 75072-2) ............... Emile Ashworth 72 5
70 IF I Don't LOVE YOU (Arista 2578) .............. Steve Wariner 58 20
71 LET Go (Asylum 64554) ....................... Brother Hurtles 64 19
72 TWO STEPS IN THE RIGHT DIRECTION (Atlantic 5229) ...... Roger Ballard 63 9
73 FALLIN' NEVER FELT SO GOOD (Columbia 18469) ............ Shawn Camp 65 15
74 HOLDIN' HEAVEN (MCA 54659) .......... Tracy Byrd 68 21
75 BEER AND BONES (Atlantic 82042) .......... John Michael Montgomery 71 19
76 LOOKIN' FOR A MEDICINE MAN (Arista 43701) ............. Travis Tritt 70 10
77 REAL LOVE (Arista 54720) .................. Chris Lake 71 12
78 LOOKING OUT FOR NUMBER ONE (Warner Bros. 18469) ............ Travis Tritt 69 17
79 IN THE HEART OF A WOMAN (Mercury 934) ............. Billy Ray Cyrus 70 13
80 A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038) .... Boy Howdy 75 22
81 THE BOY FROM TUPelo (Tribute PSI 13590CD) .... Shaun Nelson 62 8
82 WHAT MIGHT HAVE BEEN (Warner Bros. 6159) ........... Little Texas 79 24
83 EVERY TIME I ROLL THE DICE (Liberty 79002) ............ Chris LeDoux 78 9
84 MY CRAZY MIND (IS DRIVING ME INSANE) (F&A 1003) .... Roger Earl 87 2
85 OL' RED (Giant 24496) ..................... Kenny Rogers 76 11
86 WORKING MAN'S PH.D. (MCA 66251) .............. Aaron Tippin 80 20
87 A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 8097) .............. Dwight Yoakam 83 19
88 CAN THIS HEART OF MINE (Henry HMC 6) ............ Steve Wariner DEBUT
89 RENO (BNA 62577) .................... Doug Supernaw 84 25
90 THANK GOD FOR YOU (Curb 77574) ............. Sawyer Brown 86 19
91 HELLO EARTH (Platinum Plus AAP 1101) ............... Chris Shook 74 11
92 WHY Didn'T I THINK OF THAT (Epic 77026) ............ Doug Stone 85 21
93 LAY AROUND AND LOVE ON YOU (RCA 66117) ............ Lari White 89 10
94 TRUE BELIEVER (Liberty 76768) ............... Ronnie Milsap 88 18
95 I'LL CRY TOMORROW (RCA 66210) .......... Larry Stewart 90 19
96 DOWN ON MY KNEES (MCA 54670) .................... Trisha Yearwood 94 22
97 IT'S TRUE MONDAY (MCA 54630) ................. Chris Milsap 95 25
98 CAN'T BREAK IT TO MY HEART (Atlantic 82483) .............. Tracy Lawrence 92 23
99 MAMA KNOWS THE HIGHWAY (Curb 1048) .................. Hal Ketchum 93 21
100 CHATTATHOOCHEE (Arista 2560) .................... Alan Jackson 98 24
COUNTRY ALBUMS

REVIEWS by Brad Hogue

FAITH HILL Take Me As I Am (Warner Bros. 2-45389-A)

Given the success of her debut single, Warner's "Wild One" from Star, Mississippi is ready to play. Take Me As I Am is a rock-solid piece of country music. Rooted in tradition while nodding to contemporary, Hill's debut contains strength where it's needed: "Take Me As I Am," "Wild One," "Life's Too Short To Love Like That," and "Go The Distance," (which is an excellent choice for future release) - Weakness where it's called for: "Just About Now," "But I Will," "Just Around The Eyes," and "I Would Be Stronger Than That," - And a pleasing duet with Larry Stewart on "I've Got This Friend," as well as a cover of Janie Joplin's "Piece Of My Heart," which is far better than the original. This "Wild One" is one to watch from Star to star. Scott Hendricks produced a good one!

HIGHWAY 101 The New Frontier (Liberty CDP 81351)

Taking them into The New Frontier is the lead single and first cut, "You Baby You." Among the nine cuts remaining on the project are "Home On The Range," a tune which likens a man who does too much honky-tonkin' to a cowboy who always rides away; "Tell Me More," which says, "When it comes to love - I've heard it all before"; and "Who's Gonna Love You," which asks, "Who's Gonna Love You when the nights are long?" That's four good ones out of five. Remaining cuts include the melodic and haunting title cut, the back on my feet again of "Fastest Healin' Broken Heart," the bluesy-ness of "Love Walks" and the poignancy of "I Wonder Where The Love Goes," but the cut that stands out most here is "You Are What You Do," which needs to be individually packaged and presented to most of America's welfare recipients. Chuck Howard produced with Cactus Moser & Curtis Stone.

PIRATES OF THE MISSISSIPPI Dream You (Liberty C2-80379)

This is the best stuff these guys have released in quite a while! It's about time for some piracy of the airwaves. Spearheaded by the super title cut, the Dream You ship sails steady with excellent musicianship, great songwriting and tip-top arrangements produced to high standards by Mark Wright. There's really not a bad song on the disc. Select cuts include: "The Night They Rocked The Grand Ole Opry," which paints a picture depicting Music City's mother-church as a place where the old greets the new, "Save The Wild Life," which poke fun at the rowdy friends who've settled down, and 'Pop From The Top," a riotous beer-drinking stomp which concludes the project. There's also a perfectly rockin'

PICK OF THE WEEK

MICHAEL MARTIN MURPHEY Cowboy Songs III(Warner Western 45423-2)

All right folks, this is where it all began! Cowboy Songs III finds Michael Martin Murphey continuing to demonstrate a fluent passion for the Great American West. Included on this project are a number of unexpected pleasures such as (1) a duet with the late great Marty Robbins - "Big Iron," (2) duets with Debbie Nims, Ryan Murphey, Chris LeDoux, Hal Ketchum, and Bill Miller, and (3) more originals from Michael Martin Murphey. It's an exc...
By Brad Hogue

HIGH DEBUTS
1. JOE DIFFIE—"John Deere Green"—(Epic)—#45
2. ROY HOWDY—"She'd Give Anything"—(Curb)—#46
3. PIRATES OF THE MISSISSIPPI—"Dream You"—(Liberty)—#47

MOST ACTIVE
1. CLAY WALKER—"Live Until I Die"—(Giant)—#7
2. FAITH HILL—"Wild One"—(Warner Bros.)—#7
3. DWIGHT YOAKAM—"Fast As You"—(Reprise/Warner Bros.)—#1
4. TRAVIS TRITT—"Worth Every Mile"—(Warner Bros.)—#4
5. WYNONNA—"Is It Over Yet"—(Curb/MCA)—#3
6. AARON TIPPIN—"Call Of The Wild"—(RCA)—#6

POWERFUL ON THE PLAYLIST—Competition: Stiff again this week on the Cash Box Top 100 Country Singles chart. Giant's Clay Walker is making waves with his second single, "Live Until I Die," hurdling 11 large leaps to #37 since last week's debut. Warner's "Wild One" from Faith Hill continues to climb, moving seven from last week to rest at #27. Dwight Yoakam may not be "Fast As You," but his latest Reprise single is. This week it climbs six to #21. Other worthy movers include Travis Tritt's "Worth Every Mile," which moves five to #34, Wynonna's "Is It Over Yet," which also moves five to #35 and Aaron Tippin's title cut, "Call Of The Wild" moves five forward to #36. Congrats to all! Songwriter Of The Week: Ronnie Dunn for the #1 smash, "She Used To Be Mine."

RADIO NEWS—Brad Hansen, program director of sister station KVET AM/FM, Austin, TX since 1992, has been named KASE program director. Brad will take on the responsibility of programming both stations. Brad came to Austin radio in 1988. Former KASE 101 PD, Bob Pickett will continue in a newly created role in programming specializing in television, personal appearances and music areas, along with his radio show between 10 a.m. and 1 p.m. weekdays.

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. ROGER BALLARD—"You Can't Get There From Here" (Atlantic)
2. VINCE GILL—"I Can't Tell You Why" (Giant) from Common Thread: Songs Of The Eagles
3. ALAN JACKSON—"Tequila Sunrise" (Giant) from Common Thread
4. BROTHER PHELPS—"Were You Really Livin'" (Asylum)
5. RESTLESS HEART—"Big Iron Horses" (RCA)

CMT Top Ten Video Countdown

1. Lorrie Morgan Half Enough (BNA)
2. Alan Jackson Mercury Blues (Arista)
3. Collin Raye That Was A River (Epic)
4. Lee Roy Parnell On The Road (Arista)
5. Martina McBride My Baby Loves Me (Epic)
6. Mark Chesnutt Almost Goodbye (MCA)
7. John Anderson I Fell In The Water (BNA)
8. Tracy Lawrence My Second Home (Atlantic)
9. Tanya Tucker Soon (Liberty)
10. Reba McEntire w/Linda Davis Does He Love You (MCA)

Canadian Counterfeiter Apprehended

CHICAGO—The Royal Canadian Mounted Police always "get their man!" Robert Rose, doing business as Ten-0-Four Limited, 156 Victoria Street, Barrie, Ontario, appeared recently in Barrie Provincial Court and entered a plea of guilty to five counts under section 42 (1) (b) of the Canadian Copyright Act (selling or offering for sale infringing copies of a work in which a copyright subsists.) He was fined $1,000 per count.

Earlier this year, the Royal Canadian Mounted Police had served search warrants at Ten-0-Four Limited and at the residence of Mr. Rose. Fifty-three suspected counterfeit printed circuit boards were seized at the business. Both Mr. Rose and Ten-0-Four Limited were subsequently charged with 11 counts of violation of section 42 (1) (b).

During service of the search warrants, a number of the counterfeit printed circuit boards were found to be undergoing repair, having been sent by customers in the United States. In addition, other counterfeit boards were packed and awaiting shipment to the United States. Additional leads are being explored by the United States Customs Service and the American Amusement Machine Association.

AAMA established a successful, ongoing enforcement program which includes working with the U.S. Customs Service, Federal Bureau of Investigation, Royal Canadian Mounted Police and Mexican Customs Agents to decrease the flow of counterfeit product into the United States, Canada and Mexico.

AAMA has continued to work in cooperation with federal authorities in the U.S. and abroad to protect its members' rights regarding copyrights and trademarks.

Capcom Kicks Off Final Round Of 'Slam Masters' Tourney

CHICAGO—The stage was set in San Diego for the final round of wrestling competition in the Slam Masters National Team Battle Royal Tournament, co-sponsored by Capcom USA and Die Hard Game Fan magazine, which took place at the Yellow Brick Road Arcade, notably the largest family amusement center in San Diego, California. The event spotlights Capcom's Saturday Night Slam Masters four-player, head-to-head wrestling game.

Twenty teams, comprised of top players from throughout the country, including Massachusetts, Virginia, Mississippi, Tennessee, Ohio, Illinois, Texas, Arizona, Oklahoma, Washington, California, Nebraska, Alaska and Hawaii, have battled through two rounds of matches to now compete for over $8,000 in prizes. The grand prize consists of a pair of Super Street Fighter II arcade games.

"We are thrilled by the tremendous response this tournament has received," commented Joseph Morici, senior vice president of Capcom. "With over 20,000 players competing in the local and regional tournament rounds at nearly 100 locations nationwide, our tournament promises to set a new standard in the area of product promotion for the arcade market."

Saturday Night Slam Masters features 10 comical contenders, ranging from Jumbo "Flap" Jack, a big-bellied bad boy from Canada; to King Rasta "Mon," a wild raging jungle man—who slam, stomp, throw objects and pin their way to victory in a series of no-holds-barred matches. QSound, a new, patented, three-dimensional virtual audio technology sound system is also introduced in this game.

A REALLY BIG SHOW! Was Expo a success? Affirmative! This year's attendance count was estimated at 8,300 and the huge display of equipment was showcased in nearly 1,000 booths! Cash Box president/publisher George Albert was among the active convention regulars who participated in the social functions on Wednesday evening (10/20), including incoming AMOA proxy R.A. Green, III's bash followed by the huge AAMA reception at the Balboa Beach Club; and then went about touring the lavish layout of exhibits at the Anaheim Convention Center the following day. Albert is pictured in the accompanying photos (r) with AMOA proxy R.A. Green III (photo 1); C.A. Robinson & Co.'s venerable Hank Tronick (photo 2) and one of the trade's most respected op ladies Millie McCarthy (photo 3) during the Wednesday evening socials. The CB photog now moved along the convention floor as Albert stopped by to visit (photo 4) Anita Placizes and Jim Belt at Taito America; and (photo 5) sales veepee Mike Taylor at Atari Games. Event was held at the Anaheim Convention Center in Anaheim, California, October 21-23.
CLASSIFIED AD RATE

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 $.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

COIN MACHINES
SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celle) immediately! ATARI: Tetris 19". CAPCOM: Street Fighter II; Quiz & Dragons 19". DYNASTY: New in-box cocktail cabinets (H5 6)—Call for price. FABTEK: Legionnaire 19". IREM: Atomic Punk. I-VIC: Super Pool III 19". KONAMI: Sunset Riders; Lethal Enforcers. LELAND: X-Men; Strike Force 19". NINTENDO: Super System. SEGA: Clutch Hitter 19"; G.P. Rider R/O; D.D. Crew; Laser Ghost; Time Traveler. SNK: Beast Buster; STRATA: Rim Rockin Basketball 19". SPECIAL NOTE: Brand new two-game SNK Neo-Geo cabinets in the original crates at a bargain price. Only a few available! Call immediately! PINBALLS: BALLY: Black Rose; Creature/Black Lagoon; Dr. Who. DATA EAST: Hook; Star Wars; Lethal Weapon 3; Rocky; Bullwinkle. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Fish tales; The Getaway; White Water. USED KITS: Atomic Punk $95; B Rap Boys $195; Clutch Hitter $695; G.I. Joe $195; Knights of the Round $395; Mutant Fighter $95; Off The Wall $395; Rampart $25; Shogun Warriors $295; Silent Dragon $195; Spiderman $195; Super High Impact $695; Total Carnage $295; Turtles In Time $95. Undercover Cop $195; Vendetta $295; Wizard Fire $395; Wrestle Fest $195. NEO GEO PAKS Slightly used (cartridges): $25 each: Ninja Combat; Alpha Mission. $35 each: Art of Fighting; World Heroes. $225 each: 3 Count Bout; Fatal Fury II. $300 each: World Heroes II. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celle for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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