MICHAEL W. SMITH:
Christian Music's Boy Wonder
Pacino Has His Way
Madonna's Brazil Bash
INSIDE THE BOX

COVER STORY

Michael W. Smith: Christian Music’s Boy Wonder

Celebrating 10 years of music in 1993, gold and platinum seller Michael W. Smith has defined and redesigned the genre of Contemporary Christian music while most recently introducing his brand of positive pop to larger audiences of the mainstream with hits like “Place In This World” and “I Will Be Here For You.” Now, with three new anniversary projects for the RCA/BMG-distributed Reunion Records, Smith’s walk down memory lane will delight both fans and music buyers alike this holiday season with a comprehensive audio and video catalog of Smith’s hits.

—see page 18

Pacino Has His Way

Al Pacino, fresh from his Oscar-winning performance in Scent of a Woman, is back on the big screen with another mesmerizing lesson in acting. He stars in Brian De Palma’s latest crime drama, Carlito’s Way. Sean Penn and Penelope Ann Miller co-star.

—see page 8

Madonna’s Brazil Bash

The Material Girl brought her Girlie Show to Sao Paulo and Rio last week and took Brazil by storm. She was much more successful with fans and critics alike than her pal, Michael Jackson, who also performed there recently.

—see page 6

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RIAA OCTOBER METAL MINED: The Recording Industry Association of America's October awards included 18 Gold, 14 Platinum and eight Multi Platinum albums, one short-form album, six Gold and two Platinum Singles. In the music video category, PolyGram Music Video took two Gold and one Platinum longform music video awards.

Ice Cube's Kill At Will from Priority Records hit one million and marked the second Multi-Platinum short-form album for the year. His single “Check Yo Self” also mined Platinum. Other October 1993 highlights include:

Billy Joel rolling down the River Of Dreams to two million; Mariah Carey opening a Double Platinum Music Box; and Garth Brooks picking up the Triple Platinum In Pieces.

Bon Jovi slid past 10 million sales from 1986 on Slippery When Wet into Multi Platinum while their Keep The Faith video from PolyGram Music Video marked their fourth Gold longform to date.

Country cousins grinning at Gold albums their second time around were Billy Dean's Fire In The Dark, Sammy Kershaw's Haunted House, Sweet Suzy Bogguss' Voices In The Wind and Patti Loveless' Only What I Feel. Mark Chesnutt said hello to his third Gold album, Almost Goodbye while Confederate Railroad laid their first Platinum tracks with their self-titled debut LP. Dolly Parton went Slow Dancing With The Platinum Moon.

First Gold singles were awarded to dance club divas Zhane's "Hey Mr. D.J." and Toni Braxton's "Another Sad Love Song." Walt Disney's "Aladdin" single went Gold while the motion picture soundtrack of the same name fame reached Multi Platinum at three million.

U2's Achtung Baby from PolyGram Music Video snagged their first Platinum longform music video.

MUSICARES CARES FOR ESTEFAN: Gloria Estefan will be honored by NARAS as the MusiCares 1994 Person Of The Year. She will receive the honor at a special fundraising dinner at New York City's Waldorf Astoria, February 27, 1994. The dinner will be part of a week-long series of high-profile events leading up to the 36th Annual Grammy Awards at Radio City Music Hall March 1, 1994. The annual MusiCares fundraising dinner began in 1991 when David Crosby was honored. Bonnie Raitt and Natalie Cole were chosen as MCPOY in '92 and '93 respectively.

MusiCares, one of the charitable initiatives within the non-profit NARAS Foundation, focuses the attention and resources of the music/recording industry on the human services and welfare issues of concern to music and recording professionals.

AMA IS 20 YEARS OLD: One of the most popular awards and entertainment presentations for the last two decades, will celebrate 20 years of music superstars, hits, performances, moments and memories when Kenny Rogers hosts The American Music Awards 20th Anniversary Special, a two-hour, primetime, star-studded event on ABC-TV Saturday, November 27, 8-10 p.m. Eastern and Pacific time and 7-9 p.m., Central time.

The American Music Awards, TV's highest-rated music awards special, annually honors the public's favorite recording artists in six areas of music: Adult Contemporary, Country, Heavy Metal/Hard Rock, Pop/Rock, Rap/Hip Hop and Soul/Rhythm & Blues. In all, almost 500 awards have been presented since the show's inception.

The 20th Anni Spec is a presentation of dick clark productions, inc. with Dick Clark serving as exec producer. Al Schwartz and Larry Klein are the producers. Jeff Margolis directs; Robert Arthur and Paul Grein writers; Ray Klausen is art director; Lenny Stack, musical director; Don Wollman, exec in charge of production; Fran La Maina is exec in charge.

Mary Ellen Cataneo has been promoted to senior vice president of the communications division at Sony Music Entertainment. Since 1989 she has been vice president, national press and public information, Columbia Records. Qwest Records has named Ritch Bloom its vice president of pop promotion. He served as vice president of national promotion for Capitol Records. Fletcher Foster has been appointed to the position of vice president, public relations for MCA Records. Peter Brooks has been tapped as vice president, re-engineering for EMI Records Group, North America. He joins the company following four years with American Express where he held the title of director, re-engineering. Mercury Records has upped Marty Maidenberg to senior director, marketing. He was formerly director, product development. Paul Kremen has joined Hollywood Records as director of A&R, soundtracks. He was vice president of A&R, West Coast at MCA Records. Geffen Records has announced a couple of appointments. Wendy Goldstein has been hired to be director of A&R in New York. She was most recently senior director of A&R at EastWest Records. Jim Merlis has joined Geffen as media and artist relations director, also based in New York. He has been manager of alternative publicity for Columbia Records. Arista Records has named Adam Kaplan to the post of product manager. He was director of sales and marketing at Mute Records. A&M Records has made some staff changes. Kelly Mills has been appointed director of product development. She was director of advertising for the company. Mike Nardone has been named national director of rap promotion for the A&M-distributed Tuff Break label. He was an independent radio promoter for the company. Gerry Griffith has become president of Mecca Don Bros. Entertainment, Inc., a full-line music production company based in NYC. He was most recently senior vice president of black music for Arista Records. Winterland Productions has promoted Peter Aranda to the post of vice president, operations. He was previously director of the department. Winterland also announced that Philip Cussen, senior vice president, finance and administration, will assume additional executive management responsibilities within the company. He has been at Winterland since 1985. John Frankenheimer has been named co-chair of Loeb and Loeb's entertainment department. He has been a member of the firm's management committee. He joined Loeb and Loeb in 1973.
The 13th CMJ Music Marathon shook the walls of the Waldorf-Astoria last week, a somewhat unlikely location for a convention whose panel topics included "Bitches Ain't Shit But Hos and Tricks" and "The F Word: Being a Feminist in the Music Industry" and whose College Day keynote speaker was Jello Biafra (who says alternative music is "safe, happy, shut up and shop! music"). Good heavens, who let them in? Performers included Matthew Sweet and NYC's The Spelmans, Concrete Blonde, The Verlaines, Rise Robots and Codeine.

Friday Night at Columbia University found Craig Handy (who you've heard blow tenor for Betty Carter on her last two Verve albums) orchestrating a two-hours-plus extravaganza at Columbia's stately Miller Theatre. Handy has just released his first album as a leader, entitled Split Second Timing (Arabesque) and he proved, for this performance at least, that he's long been ready to assume the mantel; an ensemble that could well have steamrolled out of control was kept focused on the tunes but in no way restricted by Craig's capable hand. Exuberant drummer Ralph Peterson discovered himself flanked by not one but two percussions, one playing in a Brazilian m.o., another African. The band also included renowned pianist Danilo Perez being paired with synth-man Adam Holtzman, who supplied eerie, subliminal chord voicings, adding an extra flavoring of moodiness. Handy's own style is more meditative than grandstanding, although his suave appearance might suggest otherwise, his sound is cool but not cold, graceful but not over-polished, and if I'm not mistaken, I daresay I hear some Joe Henderson influences there, although Handy is most assuredly his own man.

Why Wait For the Holidays? RuPaul can't! He has just released his own version of "The Little Drummer Boy" (Tommy Boy) and will be doing a U.K. television special with Boy George and Nirvana, among others, in which he will be performing an extra special version of RumPumPumPum.

Atlantic's Next Hot Shot may well be Giovanni Salah, a songwriter of but 23 summers who is bent on having his own sound, which these days mixes a laid-back rap style with electric and acoustic guitars and lush, sung passages with percolating drum loops. The album, Caged Bird, is just out, with two videos about to surface on MTV. The album's most stirring song, "Void the Temptation," will be among them: "A lot of people really like that song," he says, "and a lot of people really get weirded out by that song. It was just one of those songs that came out of me in 10 minutes. Sometimes you're lucky enough to get one of those." The company may be shying away from using it as his first single, as they are a little nervous about its controversial tendencies, though he says it's his favorite.

The album was almost entirely performed by Giovanni and his co-producer/writer Rob C, but his live shows are strictly a two-guitars/bass/drum line-up and tour plans are in the works, possibilities being Duran Duran, Blind Melon and Lenny Kravitz. Until all of that gets underway, he'll be doing more NYC gigs and continuing to write songs for other artists, as he's done for Vanessa Williams. He also produced and wrote tracks for Lisa Lisa's next record.

Speaking of the Rock Walk, the next act to be enshrined will be Emerson, Lake and Palmer, as the groundbreaking progressive rock trio celebrates its 25th anniversary with a noontime November 23 ceremony. On November 16 Victory/Polygram releases The Return Of Manticore (the name of the band's original label), a four-CD box set that gathers much of ELP's best work and also includes a disc of newly recorded songs associated with the three performers (much from their earlier bands) as well as the first studio recording of the trio's interpretation of Mussorgsky's "Pictures At An Exhibition," a piece that they performed on stage in the early '70s. Victory also issues a new ELP album in 1994.

Noted Hard Rock Journalist Jon Sutherland is now hosting This Is L.A., a weekly rock performance show that airs every Saturday late-night at 2:00 a.m. on KCOP, Channel 13. The program tapes on Sundays at W. Hollywood's Troubadour and admission is free. Some of the program's first guests have included Mercury's Creta, funksters Total Eclipse, Hollywood Records act The Things and MCA's Sativa Luvbox. Plans are for the show to turn syndicated for national distribution.

In Brief Business News, L.A.-based, national hip-hop paper Rap Sheet has announced, in a statement from editor-in-chief Darryl James, that the magazine will no longer carry advertisements containing guns, glorifying extreme violence or containing death threats and called on other publications to follow suit. Said James: "I believe that ads that gratuitously appear to advocate violence with automatic weaponry have no place in a magazine with a substantial portion of urban teen readers."...Author J. Randy Taraborrelli and Motown Records founder Berry Gordy have settled a lawsuit, with no further action due, that had claimed that the writer, in his Michael Jackson: The Magic And The Madness had portrayed Gordy in a light that "seriously and unjustly" injured his reputation. Future editions of the Carol Publishing book will, without admitting wrongdoing, delete the offending remarks.

Cash Box East Coast

By Troy J. Augusto

It doesn't exactly make up for his recent Rock 'n' Roll Hall Of Fame snub, but the announcement that Frank Zappa has been inducted into the Hollywood Rock Walk was good news indeed. Since 1965, Zappa has been at the forefront of musical and technical innovation, so it's only fitting that the Walk, whose new inductees are elected by previous honorees, would honor him. The Rock Walk is at 7245 Sunset and is open seven days. The Yellow Shark, Frank's recordings with Germany's Ensemble Modern, has just been released, through Rhino, on Barking Pumpkin.

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TALENT REVIEWS

Pearl Jam
By Troy J. Augusto

EMPIRE POLO CLUB, INDO, CA—Did they live up to all the pre-show hype? Yes and no. When Pearl Jam’s singer and lyricist Eddie Vedder is at the top of his game—when he reaches down deep into his soul, like he often did at this Indy show—the band is an engrossing and moving one, lifting often told tales of inner rage and youthful angst to dizzying and affecting new heights. But when reluctant star Vedder is tentative or the focus moves to the rest of this Seattle-based quintet, questions about Pearl Jam’s ultimate impact are inevitable.

As it was, the stirring, effective moments by far outweighed the questionable ones at this desert concert. After a slow, anxious start, “Animal,” a muscular stomp from the band’s new, mega-selling Epic album Vs, provided the 100-minute show’s first inspired moment. Starting words of inhumanity were wound around a tightly delivered rhythm groove that set off a tidal wave of swaying bodies that rolled from the front of the stage to the rear of this giant, dusty field, carrying with it the soul-squeezed exhortations of Vedder.

Other powerful moments, like the police brutality reviling “W.M.A.” or hit “Jeremy,” with its dramatic and horrifying tale of adolescent suicide, saw Vedder, otherwise an introverted performer, caught up in his art, drawing strength from both his words and his captivated, though reserved audience.

Musical highlight of the show was a mid-set string of music that included the energetic, near-Zep thrash of “Blood,” early band hit “Alive,” a slick take on “Once” and “Rats,” a bizarre tune that portrays people as less respectful than rodents. Naturally, that song was followed by a shoe-throwing spree from some of the assembled who seemed set on proving the song’s anti-human sentiment. As the big crowd began filing out, during a particularly lame version of The Who’s “Baba O’Reilly,” one had to wonder if Mr. Vedder has the necessary internal fortitude to keep Pearl Jam at or near the rock world’s cutting edge. This show asked that $64 question but didn’t answer it.

Meat Loaf
By Fred L. Goodman

WADSWORTH THEATER, WESTWOOD, CA—It was 16 years in the making, but one of rock’s most amazing comebacks has happened. In 1977 Meat Loaf burst upon the rock scene with Bat Out Of Hell, an album that over the span of those 16 years has become a classic. Consistently going gold in the U.S. year after year, the album is now the longest-charting record in British chart history and has sold in excess of 23 million units. All this, plus his odd name, weight, stage presence and acting career made Meat Loaf a cult figure in rockdom, but not a star.

Now with the release and instant success of his long-awaited sequel, Bat Out Of Hell II: Back Into Hell (MCA), Mr. Loaf is mainstream once again. The single, “I Did Anything For Love (But I Won’t Do That),” is #1, and that’s the tune with which he opened his “warm-up for world tour” show that he performed in front of 1,900 adoring fans at the Wadsworth, probably the smallest venue he’ll play for a long time.

Culling material from his two Jim Steinman-penned hit albums, the slimmed-down Meatman from Texas sang such favorites as “Two Out Of Three Ain’t Bad,” “You Took The Words Right Out Of My Mouth,” “Bat Out Of Hell” and “Heaven Can Wait” plus new songs “Objects In The Rear View Mirror” and “Life Is A Lemon.” His now classic “Paradise By The Dashboard Light” was a fitting encore, with comely background singer Patricia Russo sharing center stage with Meat. Their comical/sexy jousting was a high point. Meat’s manic/moving renditions of Steinman’s highly theatrical tunes made for an evening that was part Springsteen, part Spectr and part Lloyd Webber. It’s rock ‘n roll at its most dramatic and bombastic—and it’s terrific.

Welcome back, Mr. Loaf.
BRAZIL
By Christopher Pickard

RIO DE JANEIRO—Less than three weeks separated the visits of Madonna and Michael Jackson to Brazil, allowing the country's critics and public to make direct comparisons between two of the year's biggest tours, two of the world's most closely scrutinized performers, and two of the biggest-selling international artists in Brazil. In the end there was no real competition with Miss Ciccone walking away an easy winner after 70 percent of those interviewed at her Sao Paulo show who had also seen the Jackson show voted in favor of The Girlie Show over the Dangerous Tour. The critics were also unanimous in their choice of Madonna.

Jackson had arrived in Brazil in mid-October on the tail-end of the child molestation charges hitting the world headlines and not surprisingly became even more reclusive than had been expected. Part of the singer's reclusion may have been a result of the news that there had been no takers among possible sponsors for a Rio show. This left Jackson with just two shows in the less exotic, although larger city of Sao Paulo which were backed by Pepsi and Nestle.

Jackson rarely left his Sao Paulo hotel while in Brazil. When he did, his routine included a visit to the city's main amusement park and an aborted attempt to visit the factory of Estrela, one of the largest toy manufacturers in Latin America. This visit resulted in one of Jackson's support vehicles running over two of his fans, one of which was hospitalized with a badly broken leg.

Perhaps the hype surrounding Jackson and his previous tours had been just too much, because the general impression in Brazil was one of disappointment while those that had seen the artist perform before found his two Sao Paulo performances to be cold and bureaucratic.

What disappointment Jackson had caused was not repeated by Madonna who, in Sao Paulo and then Rio, played to the two largest audiences of her career, the sell-out crowds estimated to be around 85,000 at Sao Paulo's Morumbi Stadium and 120,000 at Rio's Maracana Stadium.

As was to be expected, Madonna fell in love with Rio de Janeiro, a city which, perhaps, she felt she had a lot in common with. During her short stay she went sightseeing and dined out with members of her troupe. On the night of her show on November 6, she told the Rio audience that she could not understand why more Americans did not visit Rio or why the city received so much bad press. She also thanked the Rio audience, for showing her that there were still audiences willing to relax and enjoy themselves. American audiences, she said, could learn a lot from the Brazilian ones.

While Jackson had been cold to Brazilian influences, Madonna had taken the time to learn a few words in Portuguese, many of which would be unprintable in most family publications, and to the audiences' delight—and that of its composer, Tom Jobim—included a version of "Girl From Ipanema" in her 17-song set. She ended her show in Sao Paulo dressed in the shirt of the Brazilian soccer team while in Rio she chose a shirt from the city's most popular soccer team, Flamengo.

While Jackson's Sao Paulo shows had been a joint production of Xuxa's production company and DC-Set, Madonna's show finally went to Dueto, the production company best known for staging the annual Free Jazz Festival in Rice and Sao Paulo. It was Dueto's first move into mega-shows and counted on the Brazilian brewer, Nestle, as its main sponsor.

The 1993 version of Free Jazz, in September, had been highlighted, perhaps surprisingly, by the fierce competition between Chuck Berry and Little Richard who shared the bill and honors on four separate nights. For jazz purists the main night brought together the Joe Henderson Quartet, McCoy Tyner Trio and Elvin Jones. Another highlight of the event was a tribute to Tom Jobim, which had as its MC, Herbie Hancock. Among musicians taking part were Ron Carter, Shirley Horn, Jon Hendrix, the Cuban pianist, Gonzalo Rubalcaba, Harvey Mason, Alex Acuna, and the Brazilians, Gal Costa and Oscar Castro Neves, as well as the man himself, Tom Jobim. Such was the success of the tribute that it is one to watch for at other festivals in the coming year, including the Montreux Jazz Festival.

With still a month to run in the year, it is unlikely that when the Brazilian critics choose to make their selection of the best shows of 1993 that either Madonna, Jackson, or Free Jazz will top the list. That spot looks likely to go to Peter Gabriel who discreetly gave, in October, what can only be described as the year's best, most eclectic and most politically correct show which had the 3,000 people crammed into Rio's Imperator screaming for more and others who did not attend asking how they had come to miss such a highly rated performance.

Without many of the special effects which normally travel with the Secret World Tour, Gabriel showed in Rio just why he is considered one of the world's most complete performers. His only true rival being Bowie.

While other performers look embarrassed when it comes to foreign languages or foreign ways, Gabriel appeared totally at ease as he talked at length with the audience in Portuguese and performed with Milton Nascimento and the junior drummers of Olodum. Gabriel proved to be a true ambassador of world music in every sense of the word.

The success of Gabriel's tour, as well as those of Madonna and Jackson, prove beyond doubt that despite the continuing economic problems that face the region, Latin America is now a very viable tour option with Buenos Aires, Mexico City, Sao Paulo, Rio de Janeiro, and Santiago leading the way as possible venues. All the tours proved, especially in Brazil, that a visit is rewarded by saturation media coverage and airplay which results in dramatically improved record sales. Madonna, for example, will now be looking for sales to top the 3.6 million units sold in Brazil over the last 10 years.

Other acts now scheduled to perform in Brazil between now and the end of the year include Paul McCartney, Bon Jovi, Jethro Tull, Jerry Lee Lewis, Spin Doctors, Living Colour and Ziggy Marley. January will see the annual Hollywood Rock festival and among the names being discussed are Aerosmith, Whitney Houston and Robert Plant.
NEWS FROM JAPAN

SONY CO. AND SONY MUSIC ENTERTAINMENT CO. have established Sony Computer Entertainment Co., a new company for sales and development of home game hardware and software and licensing with software makers. The starting capital is $4.6 million which will be invested by both parent companies with 50% each. Toshio Ozawa, SME chairman has been named president of the new company. Business operations were set to begin November 16 with the purpose being to create a new world of computer entertainments offering game hardware for the next generation of home users.

THE SETTLEMENT OF ACCOUNTS of Nippon Columbia for the first six months of fiscal 1993 (April to September 1993) is in the red with business losses of $3.8 million. According to the company, the total revenues in this term were $385 million, 11.5% down from the comparable months of 1992. Music entertainments were $195 million, 51% of the total and a 10% drop while AV Media Hardwares were $190 million, 30% of the total, a drop of 8%. A company spokesman stated, “With decreases of the red accounts in this term from the comparable months of the prior fiscal term, a reconstruction program we developed, we can say, has been obtaining the desired results.”

27 MAJOR RECORD COMPANIES of Japan affiliated with RIAJ (Record Industries Association of Japan) are holding used audio and video software sales in Tokyo, Sapporo and Nagoya. This special sales event of used records began three years ago after recommendations of The Fair Trade Committee of the government to serve consumers to acquire records cheaper than regular retail prices. The quantity of used records anticipated for the sale, according to RIAJ, is 10,585 titles, 378,645 copies. Total sales for the 1992 event was $0.76 million for 99,160 copies sold, which was 29% of the total product.

“SAY YES” (RYO Asuka) has been named Gold at the 1993 certification of JASRAC (Japan Association of Rights of Authors, Composers and Publishers) followed by “Bokuwa Konohitomide Usotsuku” (RYO Asuka) for Silver and “Kimiga Irudakede” (Kome Kome Club) for Bronze in the domestic works section. In international repertoires The Best went to “When You Wish Upon A Star” (N. Washington and L. Harline). Prizes are named according to the amount of royalties distributed by JASRAC.

LOCAL 45s TOP 10

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<td>All My Loving</td>
<td>BMG Victor...Masaharu Fukuyama</td>
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LOCAL CDs TOP 10

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<td>Under The Sun</td>
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Sean Penn and Al Pacino; lawyer and client in Carlito’s Way

AL PACINO’S PERFORMANCE POWER isn’t amazing anymore; it’s not surprising or startling the way it used to be. It is, quite simply, trustworthy. You know he’s not going to take you down a road you’ve been down before, you know every line he’s going to say is probably the best actor currently working, and you know you’re going to see an absolutely complete character. You don’t have to worry if you’re going to get your money’s worth when you go to see Pacino, you’re confident you are—whether the framework around him’s worth a damn or not. That’s trustworthy.

When that framework around him is complete and polished, as with the current Universal release, Carlito’s Way, you not only don’t mind the price of admission you don’t even resent the overpriced popcorn and watery sodas.

Heading that framework is producer Martin Bregman, whose other teamings with Pacino include Sea Of Love, Scarface, Dog Day Afternoon, and Serpico, and Scarface director Brian De Palma. With that trio to begin with, when the lights go down in the theatre an audience can sigh back in anticipation rather than get their hackles up with a “Shove me” attitude.

But it all starts with a solid script by David Koepp, taken from a pair of books by New York State Supreme Court Justice Edwin Torres—Carlito’s Way and After Hours. Safe to say the source material is authentic, and Koepp has crafted a ruggedly solid, hard-edged, and at the same time, touching screenplay from it in relating the final period of an anarchistic NY East Harlem, one-time biggest hood returning from prison with a dream to get out and live peacefully.

De Palma’s vision bookends the central story with what appears to be an out-of-body experience, which to a certain extent misleads with a false hope. The beginning sequence is eye-catching in B&W, showcasing cinematographer Stephen V. Barum and sets the acceptance of Pacino’s V.O narration. But it’s in the narrative where the misleading occurs, carrying us through the main body of flashback with the feeling Carlito will rise again, sometime. End, in color, picking up the beginning again sees him quickly give up. Ah, but in between those moments is where we live. And we are carried along in great De Palma style; with shock, violence, humor, tenderness and insight.

Pacino’s performance is central, and it emerges with every nuance embodied in a human being. He has one moment, discovering his girlfriend/love dancing topless, which is absolutely brilliant, expressing their relationship, his feelings past, present and future, macho, forgiveness of her and himself and ultimate acceptance, love and even pride—without a word. And it is not studied. It’s an internal involuntarily reaction, an occurrence, a happening. What it is is damned fine Acting.

Sean Penn takes on the role of Carlito’s coked-out lawyer who’s gone over the edge with the powder. He offers a strong visual of the character to go with the sleazy interior. A solid portrayal.

Penelope Ann Miller is Carlito’s dancer-with-the-fading-dream girlfriend. She offers a vulnerable portrait, nicely shaded with simplistic love and the longing not to be hurt, but still willing to follow her heart once more. A fine job. James Rebhorn turns in another solid portrayal as an Establishment stick while managing to inject some humanity. John Leguizamo and Ingrid Rogers get introductory billing here as an up-and-coming hood and sexy playwright respectively. Both are fine. Luis Guzman and Jorge Porcel turn in interesting portrayals.

Patrick Doyle composed the original music for the film while the majority is taken up, within the club, of source music assembled by music supervisor Jellybean Benitez which keeps an exciting, palpable beat to the action. Look for strong sales on the soundtrack album, available on 550 Music/Epic Soundtraks, and a resurgence of the Billy Preston- and Bobby Fisher-penned, Joe Cocker rendition of “You Are So Beautiful.”

Executive producers are Louis A. Stoller and Ortwin Freyermuth and producers with Bregman, Willi Baer and Michael S. Bregman. Film is an Epic Productions presentation, Bregman/Baer Production, Brian De Palma Film for Universal Pictures release.

FILM TALK

By John Goff

Director Orson Welles on sea location, Brazil circa 1942

ORSON WELLES—GENIUS OR GOAT?: Cinematic pioneer or prolificate wasted? Depends on who you talk to, who you read, or whether your heart sides with the creativity or the accountant type. The entertainment industry has always held Welles up as a beacon but the entertainment business hasn’t. Welles is not the first nor, undoubtedly, will he be the last, to be hailed as a genius, hoisted to the top of the mountain and then be pulled down and torn apart by the very people who put him there. It’s the nature of the beast called business. It’s also the nature of the industry to need heroes to feed the business. And so it goes, ad infinitum.

It’s All True, the Paramount release of lost footage of the project which gave Welles the reputation that dogged him until the day he died of obssesive filmmaking arrogance and profligacy. It also supports the Welles admirer’s opinion that he was a genius and, cleansingly, upholds his claim that he was a victim.

As Welles was being hailed as the new genius after Citizen Kane and World War II, he was asked by the U.S. government’s Coordinator of Inter-American Affairs (CIAA) Nelson Rockedeller and John Hay Whitney to undertake a filmmaking mission to Brazil. He hurriedly completed filming The Magnificent Ambersons and Journey Into Fear and left with the blessings of all, his studio RKO (Rockedeller was on the studio’s board included. While there, a new regime took over RKO Pictures, hacked up Ambersons, cut off his funds for the South American filming, kicked his production company off the lot and blamed it all on the working man. Welles continued to film with his own funds because he cared about the communicative concern and creative integrity of the project on which he was involved. It is this footage that was, until September of 1985, “lost.” It was discovered in a vault at Paramount Studios which, years ago, purchased RKO. It has now been cut together as a silent with music added, and it glowingly holds up, a tribute to creativity. Without dialogue it tells a compelling story, in cinematic terms which the majority of the current crop of overpriced autes can’t touch with all the technology they have at their fingertips.

Welles continued to make movies, as an actor and director, funding his own projects mostly out of pocket from acting work. His worth as a filmmaker was never utilized fully by the studios because of that early reputation, and what some consider to be a conspiracy amongst the “controllers” but his genius was recognizable in whatever he undertook to do. And his concern for creativity and the freedom of creative people never failed to move him.

He hired on as a performer in Butterfly, a film based on the James M. Cain book from which I had crafted a screenplay in the early ‘80s. The role was a relatively small one, but pivotal, a Judge. It needed a commanding presence and Welles became it. He took that role and went beyond what was on paper, beyond what was expected. He created and displayed subtext to the character which went even beyond what Cain himself had written. “Creative differences” regarding the ending of the project arose and changes were made which considerably weakened it and brought it down from what it should have been. Some years later I was told by a source close to Welles at the time that he had opposed the alterations from the text he had initially read and accepted and had made his objections known. His objections were noted and filed away, but the alterations remained.

Whether absolutely true or not I have no way of knowing, but what I find interesting about that is; this occurred almost 40 years after the man’s own bitter experience, and it said to me that Orson Welles was still concerned about the integrity of the creative endeavors and spirit of others so long after living with the rejections and thefts of creativity that would have destroyed a lesser human, that he believed so in creativity, the indomitable spirit remained intact.

At a screening of It’s All True I ran into Gary Graver, a director and friend I had worked for in the past who also was Welles’ cinematographer. Gary told me he was with Welles when word came from Paramount of the discovery of It’s All True. It was offered to Welles who mused over it a few days then said no. Too far in the past? Too painful? Or had the creative spirit of one of the great artists of the industry finally been crushed? I had the business at last succeeded? A month later, Orson Welles died.
ELVIS PRESLEY WAS A MONEY-MAKING MACHINE. In the Hollywood Business vernacular, that translates into Mega-Hit; Wonderful! Star! Acceptable! Hal Wallis summed it up for the "Biz" when he stated, "A Presley picture is the only sure thing in show business." And when you become a icon in Hollywood (especially in the '50s and '60s era), kiss your creative dreams goodbye. Gelson doesn't exchange beans for dreams. Neither does Ralph's. None of them do. Never have, never will. That's reality.

A November release from BMG Video, Elvis In Hollywood, looks at the beginning film career of a young Elvis. It's the portrait of a dreamer, with hopes and aspirations, unaware (along with everyone else) at the time of the ultimate impact he was having upon the world. Focusing on the first four, and best, films of Presley's career—Love Me Tender, Loving You, Jailhouse Rock and King Creole—through film clips and interviews with Presley, intimates and persons connected with the projects it offers a picture of a young man hungry to learn and become an Actor.

Unmentioned but inherently present, when considering what transpired after those four films, is the picture of the ultimate Hollywood Business dream: A performer who can turn a profit no matter what the framework around him. No need for creativity, challenge or change, all of which are costly. But there is cost on the other side also, the stifling of dreams, talent and determination; elements business doesn't recognize, or at least, attempts to ignore.

Jerry Schilling wrote the narration and produced Elvis In Hollywood for BMG. Schilling, who grew up in Memphis, met Presley in 1954 when he was 11 years old and went to work full time for him 10 years later, told Cash Box that the motivation for doing Elvis In Hollywood and focusing on this early period of Presley's film work was "to go back to the essence of what he was doing," to show that Presley was serious about a career as an actor, and not the joke that some consider him to be.

Within the body of the piece you can hear the enthusiasm in Presley's voice as he talks about the initial screen test he made for Hal Wallis, an acting test for the supporting role of Jimmy Curly in The Rainmaker. He didn't want to sing in films and Love Me Tender started as a non-musical but then Business decreed Presley was wasted without music; music was inserted. The youth who had dreamed in movie houses in rural Mississippi and Tennesse of being on that screen wasn't able to prevent what happened after that and that initial enthusiasm waned. Unfortunately, all that remains of that acting test are still shots, but they are dynamic and reveal the enthusiasm and conviction behind the eyes of the performer.

In the years that Schilling was close to Presley he says the performer "studied" movies and even challenged Hal Wallis as to the fact that his movies (Wallis had him under a seven-picture contract) made enough money for Wallis to permit prestigious projects like his (Wallis') Beach and then asked, "Mr. Wallis, when do I get my Beach?" He was never given that, nor the opportunity to develop. As voiced on the tape by Jailhouse Rock AD Bob Relyea, "I don't think he ever was challenged." Essentially the same feelings are expressed by Hal Kanter, Loving You director and others.

Schilling, who opened Jerry Schilling Management in 1975, is also agent and consultant for Elvis Presley Enterprises and has been closely connected with other projects involving the Presley image, which is just as large as it was at the time of Presley's death. Sitting in his offices on Sunset, surrounded by Presley memorabilia, Schilling admits that even 15 years after Elvis' death there is a void, that it's hard to imagine at times his still not being here. That seems to be true with millions of people and it's interesting to pose the question: What if... What if, those businessmen in control had encouraged and allowed such a potent natural force to develop beyond what it did accomplish? Those possibilities could be endless. But then a darker question would be: Why didn't they? And the ironic answer to that is: money. Perhaps this would have been a case where to go for the two in the bush rather than squeezing the one in the hand would have been even more profitable.
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**REVIEWS By Troy J. Augusto**

**DEPECHE MODE: “One Caress” (Sire 6626)**
Interesting new cut from Depeche Mode’s latest Violator album is more powerful than Martin Gore and Co. have no immediate plans to lose their always-innovative creative abilities. Sweeping love song has a mostly arranged string accompaniment that baroness Tamera in his usual sharp effort. Band’s sold-out tour ends at L.A. Forum’s five nights beginning this Saturday.

**TERENCE TRENT D’ARBY: “Let Her Down Easy” (Columbia 7723)**
Sassy slice from Sir T’D’Arby’s latest “Symphony Or Damn” album is an odd mix of tender, sweetly delivered ballad and risk, missonary verse that finds Terence struggling with the decision to sleep with a 17-year-old or not. While subject matter may prevent round-the-clock top–40 airplay, song’s accessible, light production almost makes this one too difficult to ignore. Could this beauty be the one to finally land Depeche Mode’s much promised return to the top “o’ the charts? Unfortunately, no.

**DARYL HALL: “Stop Loving Me, Stop Loving You”** (Epic 3554)
Gentle, Epic album, Soul Alone, has gotten off to a slow start, but that could very well change with the issue of this radio fave that has multi-format acceptance all over it. Thoughtful, sweeping production from Michael Peden also aids to this tune’s mainstream appeal. No wonder Daryl Hall, who always wows ‘em in the live setting.

**BAD COMPANY: “Ready For Love” (Atco 5322)**
Classic track from this veteran band’s extensive catalog is our pick at What You Hear Is What You Get, Bad Co’s first ever live album. It’s not the same without original singer Paul Rodgers, who apparently pulls clumps of hair from his head every time he hears this version of the band (featuring vocalist Brian Howe), but this incarnation of Bad Co has actually been together longer than the original line-up was.

**PICK OF THE WEEK**

**BELLY: “Geppetto” (Sire 1835)**
One of the many highlights of Belly’s nifty live show is this sweet, melodic tune. The sister Gellar-fronted trio is being fronted by the lovely and talented Tanya Donelly, its first legit shot at top-40 success. “Feed The Tree,” the first single/video from Belly’s current Star release, was a big hit at alternative and college radio, and this track will also enjoy “Geppetto.” Look for a quick move to hit radio once the buzz on this lovely song begins. Keep an eye also on Donnelly, who appears to have just enough pleasant charisma and songwriting talent to blossom into a media star in her own right.
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**Cash Box Charts**

**Top 100 Pop Albums**

**November 13, 1993**

**#1 Album:** PEARL JAM

**to Watch:** SALT-N-PEPA

**High Debut:** TOO SHORT

**Full Weeks ▼**

**Last Week ▼**

**Full Weeks ▼**

**Last Week ▼**
REVIEWS by Troy J. Augusto

K.D. LANG: Even Cowgirls Get The Blues (Sire 45433)
Who better to score this movie of a girl's asphalt-lined search for freedom and self-worth than the wonderful missing lang? Along with long-time collaborator Ben Mink, k.d. has crafted an elegant and moving soundtrack that further establishes her as one of contemporary music's most eloquent and thoughtful chanteuses. From the tender "Flash Sweet Lover" to the playful lead track "Just Keep Me Moving" to the country tinged "Curious Soul Astray," lang weaves an irresistible musical fabric that warms all who wear it. A gem.

VARIOUS ARTISTS: No Alternative (Arista 1987)
This album is the latest in the Red Hot AIDS benefit series and features a who's who of the world from modern and alternative rock music. The CD has 18 tracks, including unreleased music from Soundgarden, Urge Overkill, Matthew Sweet, Beastie Boys and Pavement. Highlights include Buffalo Tom's "For All To See," the Goo Goo Dolls' sharp cover of the Rolling Stone's "Bitch." Soul Asylum doing Marvin Gaye's "Sexual Healing" and the delightfully talented Sarah McLauglin doing "Hold On." Look for hidden Nirvana tracks.

BODEANS: Go Slow Down (Slash/Reprise 45455)
Now that the music world has finally caught up with Wisconsin's Bodeans, maybe the band will finally start to see some of the success that it has been due since the issue of its 1986 debut. The homey, softball vocals of Sam Llanas and Kurt Neuman, the band's poise, "I'll bit o' country" style and fresh sound and its tales of everyday struggle make for an accessible group whose time has come. "Idaho," the seneuous title track and "Texas Ride Song," a snappy cowboy dance number, are this frisky, satsifying album's best.

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MUDHONEY: Five Dollar Bob's Mock Coober Stew (Reprise 45439)
New project from one of the original Seattle grunge com- bines some say they were the first, but the Young Fresh Fellows beat them to it in this seven-track mini-album that offers four new punky tunes, the best of which is a Stooges-like "Six Two One." two b-sides ("Deception Pass" and "Underide") and a re-recording of "Make It Now," a song from the band's 1992 record. Recorded in four days (and sounds like it), this one's a tasty, raw treat that'll nicely tide fans 'til the next full-length, due next year.

IRON MAIDEN: A Real Dead One (Capitol 82525)
The second live set of the year from this legendary first metal outfit is comprised of the band's oldest material, recorded earlier this year in a number of European concert halls. Old favorites like "Sanctuary," the dramatic "Hallowed Be Thy Name," live staple "The Trooper," evil "Number Of The Beast" and oldie "Running Free" all sound as frightening and sordid as ever. Singer Bruce Dickinson has quit the band, so this here's his last appearance with the group he's fronted since 1982. Pentagrams for all.

FOREIGNER: Classic Hits Live (Atlantic 82525)
Concert set collects the New York band's best live moments, including some never-before-heard nuggets. Foreigner's biggest hits are all here, including the smash "I Want To Know What Love Is," "Cold As Ice," "Juke Box Hero," and the band's last success, "The Second Time." Album tracks like the dirty "Women," power ballad "Tamagoo Is Done" and "Dirty White Boy," as well as unreleased covers of Buddy Holly's "Not Fade Away" and "Love Maker," from a 1977 radio broadcast, complete this fine Foreigner round-up.

CHUNE: Burnt (Headhunter 026)
Never has a case for the old "music is just music" argument been made clearer than on this seven-song debut from San Diego scene-changer Chune, a mixed up and rowdy post-punk alterna-punk crew that eschews songs of political intrigue (the latest trend) and correctness in favor of songs that simply sound good. "We write songs about the strange little things that go on around us," says bassist Mike Truffa, a musician who works days in a mental lock-up. No doubt this twisted record is a big hit there. Play "Pasta Rapelli."

KATE BUSH: The Red Shoes (Columbia 33737) Producer: Kate Bush.
First album in four years from the mysterious Bush is perhaps her most satisfying effort since her 1978 debut, Lionheart. Layered thick with the same striking drama and affecting lyrical twists as her previous work, The Red Shoes takes a big step forward musically, as sly arrangements and moving, atmospheric structures add to the album's sensual appeal. Best of this beautiful collection includes the frisky "Eat The Music" (read the lyrics and you'll never look at fruit the same way again), lovely "And So Is Love" (her voice has never sounded better), and "Why Should I Love You," a moving semi-ballad that features guest Prince. Now if only she'd tour . . .
REVIEWS  by M.R. Martinez

LOUIE RANKIN: Let's Be Weapons (Mesa R2 79063). Producers: Various.

This guy counts as an original "O.G." in the dancehall toasting universe. Combining broad humor, riddim sexism (is that redundant?) and some of the best production heard in a long time on such records, Louie stays consistently engaging while employing slick reggae riddim, R&B/funk fusion and hip-hop sensibilities to make this diverse collection utterly enjoyable. ("Put On Your Negligee," "Stretch Out," "Girls Perform" featuring flip by Mike Smootho), "Fat Nut" and "Louie, Louie."


They all trade lead vocals with equally effective skill and they sound like the classic retro-soul girl group. They'll inevitably be compared to Jade and other groups that employ the Supremes trio configuration to deliver the soul. Respectable songwriting is framed by respectable production. The harmonies are smoother than some of the leads, but tracks such as "Don't Deny" (a madcap rollicker), "I Cried The Tears" (an uptempo dancer track) and "Back To You" (a funky love ballad) demonstrate this handsome act's range.

PUDGEE, THA PHAT BASTARD: Give 'Em The Finger (Giant 9 24488-2). Producers: Trak Masterz & others.

This album is dedicated to revenge and delusion, according to Pudgee. Check out tracks like "Check Out The Noise," "Niggas," and you have a sampling of what this homeboy is up to. Red Hot Lover Tone and the rest of the Trak Masterz crew have created some great production. If only they hadn't distanced him as a child, Pudgee's got major league mike skills, it's just a shame the inspiration for their demonstration is not more upscale. Although as hard as his other tonses, "Checkin Out The Ave." looms as one of the best balanced tracks on this album.

10° BELOW: 10° Below (Flashpoint/Priority P 2 58780. Producer: C.J. Moore.

Let's talk about hip-hop funk. Then we can talk about 10° Below. They got funky with a sense of humor and adventure through the production on this 10-track debut for Flashpoint. C.J. Moore's production goes from the funk to the blues. Seventies funk is in full effect, but not sampled into a trap house. While the beats are sometimes questionable and inane, tracks like "Poverty Blues" and "Midnight Thief" show up large. They like to have horizontal fun, too. So check out "Hey, Hotte.

PICK OF THE WEEK


Shabba ranks high in the dancehall universe because he manages to find hybrid grooves for his sex-me-up attack. On this album, he brings the diverse likes of Maxi Priest, KRS-One and Crystal to his party. And Shabba chants with strength. With Brit soul crooner Maxi Priest, Shabba has created a solid following with the track "Housecall (Your Body Can't Lie To Me)," the American hip-hop flavor is in major evidence on the re-made track "Ring-A-Ling," which is produced by Marley Marl & K-Def. But he really gets busy on the dancehall/hip-hop mixture of the track "The Jam," featuring KRS-One. Major growth in the house on this collection.
The Beatrice Berry Show got a special treat recently, when the host (top) got a double dose of soul from Mercury recording artists Oleta Adams and Will Downing (both seated at the piano). Adams is out in support of her latest album Evolution, the follow-up to her platinum album Circle of One, and Downing was making an advance trip to Chicago in support of his newest album, Love's The Place To Be, featuring the single "There's No Living Without You."

SAMPLES: Brit-based torch songstress Sade will bow her first television special Nov. 24 for PBS, a filmed concert titled, Sade: An In The Spotlight Special. Part of PBS' WNET/New York's pop music series, the concert footage was culled from the Epic recording artist's 1993 world tour in support of her recent album Love Deluxe. Most of the footage comes from a show at San Diego State University's Open Air Theatre. In The Spotlight executive producer David Horn says: "Sade's] an ideal choice for public television because, as an artist, Sade has created a very unique and individual style."...Donna Summer, Taylor Dayne, Gloria Gaynor, Thelma Houston, Jade, Shai, Sister Sledge, The Spinners and The Stylistics are among the acts that will be featured Tuesday (Nov. 16) on the NBC-TV special A '70s Celebration: The Boat Is Back. The Ken Ehrlich Production was taped before a live audience at Los Angeles' Wiilier Theatre...Pacific Radio on Nov. 19 & 20 will broadcast the live concert commemorating the 20th anniversary of the soulful a cappella group Sweet Honey In The Rock. Pacifica will broadcast from Cranton Auditorium on the Howard University campus...Lyrics from Lullabies To Dreamland, the 1991 children's album by songstress Deniece Williams, will be published as part of a Harvest House Publisher's book that will also feature illustrations by artist Matt Hall.

Reggae crooner Beres Hammond recently inked a deal with Elektra Entertainment. Pictured after the signing are (l-r): David Bither, senior vp/vgm, Elektra Entertainment; Hammond; Danie Ross, vp of A&R, Elektra; Elaine Valentine, director of operations, urban marketing and promotion, Elektra; Mervis Walsh, Hammond's manager; and Fred Jackson, manager of urban marketing, Elektra.
Bad Boy Entertainment was just inked into the Arista Records universe (see story below). According to Bad Boy chief Sean “Puffy” Combs, the company's roster includes underground rapper Kraig Mack, female vocal trio Total 3 and hip-hop singer Q. Pictured at post-signing schmooze session are (l-r): Roy Lott, Arista executive vp; Arista; Combs; Janice Combs; Clive Davis, Arista president; and Kirk Burrows, Bad Boy gm.

**BAD BOYS ON THE BLOCK:** "Wunderkind" aptly applies to 22-year-old former A&R vp and producer Sean "Puffy" Combs, who just recently inked a pact with Arista Records for marketing and distribution of all artists signed to Bad Boy Entertainment, owned by his mother Janice Combs. Puffy Combs is credited with shepherding the debut albums by Jodeci and Mary J. Blige to double platinum status. Combs also has produced or remixed tracks for Heavy D & The Boyz, Father MC, Christopher Williams, Keith Sweat and SuperCat. In addition to the the double platinum albums, he is credited with five gold singles, eight #1 singles and two #1 albums. If that weren't enough, Combs has directed videos by artists like Jodeci, Heavy D. and Erick Sermon.

Kirk Burrows, former marketing manager for Orion Pictures and co-promoter of New York Life, has been named general manager of the new label. The roster of the new company includes underground street rapper Kraig Mack, female vocal trio Total 3 and hip-hop singer Q. The label's first release early next year will feature Kraig Mack.

**A PARIS PRIORITY:** Paris, the Oakland, CA-based rapper who called for the death of former president George Bush, has signed his Scarface Records into a deal with Priority Records. The pact calls for Paris to deliver several albums over the long haul. Paris is currently in the studio recording his debut album under the deal. The record is due in February. Priority's first Scarface release is the Paris-produced debut album by Oaktown rappers Conscious Daughters, which is due out in late November.

They can't seem to stop the EFX as EastWest recording act Das EFX is riding a cresting wave with the single "Freakit" from the duo's album Straight Up Sewaside, the follow-up to their platinum-plus debut Dead Serious. The group recently completed shooting a video to "Freakit" in Los Angeles. Pictured are (l-r): Books of Das EFX; Bizzy, a road manager; Michelle Webb, director of video production, EastWest; DJ Dice and Krazy Drayz of the group; Wayne Isham, video producer; and Curry Mavis, video producer.

### TOP 30 RAP SINGLES

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<th>Title (Artist)</th>
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<th>Label</th>
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<td>Stay Real</td>
<td>Erick Sermon</td>
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<td>Dr. Dre</td>
<td>Death Row/Interscope</td>
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<td>Shoop</td>
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<td>Onyx</td>
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<td>6</td>
<td>Outta Here</td>
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<td>Luke</td>
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<td>Nuttin' Ta Lose</td>
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<td>Full Break/A&amp;M</td>
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<td>What's Next</td>
<td>Leaders Of The New School</td>
<td>1993</td>
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<td>Them Of Misthich</td>
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<td>Tha Alkaholiks</td>
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<td>Yo-Yo</td>
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<td>Got It Like That</td>
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<td>I'm Real</td>
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<td>Nickell Bags</td>
<td>Digable Planets</td>
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<td>Shaquielle O'Neal</td>
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<td>We Getz Buzy</td>
<td>Illegal</td>
<td>Rowdy/Arista</td>
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<td>Breakadawn</td>
<td>De La Soul</td>
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<td>Skinny Dip Got It Goin' On</td>
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<td>MASH Up The Mic</td>
<td>Ed &amp; Da Bulldogs</td>
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<td>LET ME ROLL</td>
<td>Scarface</td>
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<td>INDO Smoke</td>
<td>Mista Grimm</td>
<td>1993</td>
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<td>30</td>
<td>FREAK OUT</td>
<td>Nikki D</td>
<td>1993</td>
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### RAP SINGLE REVIEWS

By Dr. Boyan

**DOMINO:** "Ghetto Jam" (Outburst/RAL OSK 77298). This record has caused a big buzz and is being re-serviced in the marketplace because of the deal between Outburst and RAL/Chaos. The buzz probably started as soon as people peeped the phat bass line and the sturdy drum groove click trackin' on top. Domino flows evenly between sing-song, rap-rap delivery. Not quite alternative, but not mainstream ghetto ghouls madness either.

**MELLO K. FEATURING SHAWNY RANKS:** "Do Me" (L.A. Boy 60855-5770-2). This is all about sex. It's about the prodigious skills of one Mello K., who wants to do and be done. Shawny Ranks breaks through with some tasty chant interludes. The music transcends the mega beat and offers some textural variety. After awhile, however, the constant sexual imagery is like a porno movie—it leaves very little to the imagination.

**MR. MYSTIC:** "Back Up, Baby (Why You Stressin' Me?)" (THG Music CDP 1057). Mr. Mystic seems to be delivering an autobiographical tale of how his baby girl stressed him while he's in the midst of honing his skills as a hip-hop entertainer. However, there's not enough tension in Mystic's delivery. Even though some of the lyrics hit the mark, there's not enough punch in the flow to get the question—"Why you stressin' me?"—answered.
FOR THE UNINITIATED, Contemporary Christian music, that often curious mix of message and music, is relegated to church and the hard-to-find bin at the local record shop. Artists like Michael W. Smith have been changing the musical status quo with a patented brand of positive pop and an equally positive presence that widely appeals to consumers old and young alike as well as the more discerning radio programmers. But none of this is new to Smith, who, for the past 10 years, has done his fair share of stretching the limits in both the mainstream and Christian marketplace.

Defining the growing genre of Christian pop in the early '80s and now in the '90s, Smith has become a textbook example of crossover success.

Smith’s across-the-board marketability has proved he can hold his own in the often fickle and political mainstream, and is not just a product of accidental niche marketing. Strong management, namely Blanton/Carrell of Nashville, Tennessee and an equally decisive artist development team at Forefront Records, has achieved many calculated firsts in the last 10 years.

With over eight albums and two videos totaling 4.5 million in catalog sales, Smith has four gold-certified albums: Change Your World; Go West Young Man; i 2(EYE); and Michael W. Smith Project. His Change Your World tour played to an impressive half million people in 1993’s sluggish concert market. He is the recipient of a Grammy, countless Doves, an American Music Award and received the dubious honor of People magazine’s “50 Most Beautiful People” in ’92. From the Tonight Show to Live With Regis and Kathie Lee, the guy from Kenova, West Virginia, population 5,000, has seen a lot of his hard work pay off.

In retrospect, it doesn’t seem that long ago when Smith first appeared in 1982 at the piano for Amy Grant's Age to Age tour. “That was my first memory,” recalls Smith. “Going out and opening up for Amy Grant. The first real introduction. I had just made a record—the Project album—and all of a sudden I was thrust out playing for Amy in theatres. It was a bit overwhelming. I spent two-and-a-half years on the road with her. What a way to start.”

Seemingly endless were the countless awards, accolades and #1 radio hits the young Smith would garner. While he was busy building his own audience on the road with Grant, Project was quickly becoming a hit. His second album Michael W. Smith 2 would put him back on the road with Grant’s Straight Ahead tour in ’84 and land him a Grammy for Best Gospel Performance (Male).

The years that followed would be a blur of non-stop touring and recording. Notes Smith, “I don’t have any bad memories of my career in terms of all the stuff we’ve done. It’s really been an adventure, a journey and I feel like we progressively moved up. There hasn’t been any dips. It’s been a slow and steady move up the ladder.”

Perhaps the only noticeable disappointment for Smith resulted from 1985’s The Big Picture. Co-produced by John Potoker, this third album was a significant stylistic departure from Smith’s prior self-produced albums. Lots of programming, synthesizers, keyboards and arrangements created a sound that was progressive for the secular market, let alone Christian. “Lamu,” “Pursuit of A Dream,” and “Wired For Sound” were songs that reflected the musical atmosphere of the day and were nothing short of stunning in concert. Critics praised the results and there were rumblings that

**CONTEMPORARY CHRISTIAN**

**CASH BOX • NOVEMBER 20, 1993**

1. CRAZY ‘BOUT JESUS (Expression 2004) 
   2. EACH STEP I TAKE (Morning Star) 
   3. CHILD OF THE LIGHT (Cheyenne) 
   4. LET'S GET THE DEVIL OUT OF HERE (Kings Day 1692) 
   5. THE MIDDLE MAN (Forefront) 
   6. HEAVENLY HIGH (Cheyenne) 
   7. HOME AWAY FROM HOME (Riversong) 
   8. REVIVAL IS COMING (Victory) 
   9. ALL OF THIS AND HEAVEN TOO (His Productions) 
   10. DIAMONDS FROM DUST (Dovestan) 
   11. TAKE ME (Cheyenne) 
   12. THEY SEE MY DADDY IN ME (Homeland 970) 
   13. FINGERPRINTS, I'VE PARDOREDNED (Manuel NFSR) 
   14. BURN BRIDGE BURN (Independent) 
   15. LOVE CAN CARRY (Cheyenne) 
   16. AMERICA IN GOD WE TRUST (Victory) 
   17. SHIT AND WHITTLE CLUB (His Productions) 
   18. THE MISSING PIECE (Riversong) 
   19. OKLAHOMA FRONT PORCH BAND (Intersound) 
   20. FORGOTTEN FRIENDS (Expression 2001) 
   21. GO DOWN DEEP (Independent) 
   22. NO ONE WORSHIPS THERE ANYMORE (Heartwrite) 
   23. SOMETIME'S IN THE NIGHT (Independent) 
   24. WAY DOWN DEEP (Homecord) 
   25. GOING SOMEWHERE (White Horse Music) 
   26. THANK YOU (Morning Star) 
   27. GOD'S NEVER TOO LATE (Gospel Choice 1005) 
   28. I HEARD ABOUT A STONE (Some Dawning) 
   29. WELL DONE (Darrastar) 
   30. OH! I WANT TO SEE HIM (Palm Ministries 102)
there might be crossover potential in the single "Wired For Sound." However, it was not to be. Despite a Grammy nomination and Dove award for The Big Picture, Smith shelved his hopes of getting his music out to mainstream pop.

Remembering Smith, "I was disillusioned, but I learned a lesson. I was chasing it a bit and I decided to really back off. This music business is too fickle anyway. Just be who you are and make great records. If it is meant for you to crossover to the pop market, let it happen naturally. And that's all we did."

Smith's patience would pay off. In 1991, Go West Young Man would produce Smith's first mainstream hit. With Reunion Records' newly inked distribution and limited marketing agreement with Geffen Records, the pump was primed. Recalls Smith, "I always felt that 'Place In This World' really had a shot, even when I wrote it. It was my belief if we got the right people, got the record company to believe in it, this thing could be a hit. I was at the right place at the right time with the right people."

Actually it was a bit more difficult than that. The single originally released to adult contemporary formats was stalling on the charts until a Geffen radio promoter championed the song to both the label and radio programmers. The calculated risk paid off in a #1 AC hit while CHR landed the single in the Top 15. Smith's foot was in the mainstream pop door's and the rest as they say is history.

While the secular industry has apparently been able to swallow the religious quotient in Smith's music, there are still the conservative hold-outs in the Christian market that can't or won't assimilate Smith's new pop stardom into their playlists or album shelves. Whether it's a problem with lyrics to Smith's latest single, "Kentucky Rose," or the fact that he has hosted VH-1 which advertises condoms and beer, the small but vocal right wingers have made their position clear by refusing to play a particular song or sell a certain album.

Smith's response to this is one of ongoing disappointment. "I think it's sad. I think that people have a very, very narrow view of life. For them things have to be done in a certain way. It's this legalistic, black or white approach, all too common in Christian music, that Smith feels contributes to the mainstream's cautious distance of anything that hints at religion. "You've got these people who are a bit out to lunch, a very small but vocal minority. People like Jimmy Swaggart and Jim Baker are begging for money. There are people that get all bent out of shape because Amy Grant's singing 'Baby, Baby.' I'm not going to judge what she's doing but she is a pop artist."

People see all of this, and it becomes people's perception of Christianity.

While Smith understands and appreciates the Christian music industry's sometimes militant need to maintain the integrity of what it's doing, that particular approach remains far removed from his own work. He insists he has never written music to fit a particular marketplace. "Who knows what my next album will be like. I've walked a fine line when I did Go West... I knew Geffen was going to get involved with the record, and I had this song 'Agnus Dei' that was a worship song that I wrote for my church. My spirit, my heart, told me, 'You need to record this song.' The other part of me, my mind — trying to figure out this music business — said, 'Oh you can't put this song on here. Geffen will not know where you're coming from.' The whole record is very pop and all of a sudden we've got this worship song on here. I battled that and you know what? I went with what my heart told me. I put it on the record. I didn't care what they thought. I just knew that this song needed to be on the record.

"I hope I can always make a judgment call from that standpoint and not put some songs on a record just because I think Geffen or RCA is going to think 'Gosh, he's on the gospel crusade.' And, who knows, I might add two songs or eight songs about God on the next album. It does not matter to me. I choose not to write for a certain marketplace. I want to be myself. My faith is the most important thing in my life, and the love of Jesus changed my life. It's a personal relationship. A lot of people don't understand it, but it has changed me. That's what drives me. That's what makes me write."

What will the next 10 years bring? Writing for his next album holds his immediate attention and time. He's currently working on his second book, Place In This World, a more mature follow-up to '87's popular Old Enough To Know. Work continues on opening a legitimate nightclub near his homebase called Rocket Town. There might even be a possible acting career looming in the horizon. "I think if I found the right script with a positive message I might consider it."

Smith shrugs it off as a possibility, not a necessity. "For me a lot of things have always been, if it happens, great, if it doesn't, no big deal. I've always thought that I had what it takes to be a long-term artist. I can continue to do this 10 years from now. Just as long as it doesn't take him from his family of five, wife, Debbie, and the hills of Franklin, Tennessee."

"I get a lot of letters and just got one recently that came from a girl who really had some horrendous stuff in her life going all the way back to abuse as a child. Her letter said: I've never heard of you before, and I was listening to my radio station and heard 'Place In This World.' It just changed my life. I'm a better person. I gave my heart to the Lord. I have a family now. My whole life is changed. Her life is great now, and it's all because she heard 'Place In This World' on a pop station. Now that's neat."

On hand for the big-screen premiere of Smith's Change Your World Live are some old friends (l-r): Gary Chapman; Reunion CEO, Terry Hemmings; Amy Grant; Smith; and Smith co-manager Mike Blanton of Blanton/Harrell Inc.
CCM NEWS BRIEFS

RICH MULLINS is heading to Ireland for a video shoot in support of his seventh album A Liturgy, A Legacy and a Ragamuffin Band. The video of second radio single, “Here In America,” will be shot in Ireland and New York City with Steve Taylor and Ben Pearson producing. Reunion Records will also be servicing Mullins’ “You Gotta Get Up (The Christmas Song)” and Michael James’ “It Wasn’t This Child” on a special Christmas disc to Christian radio. RCA will service the same disc to mainstream adult contemporary stations in early November...

Steve Taylor is busy these days. Having just returned from LA’s Youth Specialties Convention. He’s been seen at various concerts looking for a headliner for his Spring tour...

Geoff Moore will take a break from Fall touring to join Kentucky’s Lt. Governor Paul Patton as the state celebrates the kickoff of the Salvation Army Kentucky Statewide Kettle Campaign. Moore will be performing a song from his new album Evolution, “Heart to God, Hand to Man,” with Storyville artist Pam Mark Hall...

Dino Kartsonakis will host the Third Annual All American Music Awards Show to be held November 15 at the Ozark Theatre in Branson, Missouri. Kartsonakis, who is among the nominees for “Entertainer of the Year,” will host the event with co-hosts Anita Bryant and Tony Orlando. Kartsonakis is currently headlining at the Ozark Theatre with his Magical Journey of Christmas show...

Lisa Bevil and First Call’s Marabeth Jordan’s golden tones can be found on Integrity Music’s new Build Your Faith, the latest in the Scripture Memory series produced by Steven V. Taylor...

What is it that keeps ERG’s Robert Beeson in Houston these days? Word is Beeson has just signed a hot new rock band Imagine This...

Bride is in Los Angeles working on its follow-up to Snakes in the Playground. Produced by John & Dino Elefanté, the new project is scheduled to release in early ’94...

ONCE IN A LIFETIME—Star Song Records held a little party to celebrate the success of the David Meece album Once In a Lifetime. Plaques were presented to the artist for the radio success of singles “Once In a Lifetime” and “Over You” and the success of this latest album that is approaching the 100,000 mark. Pictured (l-r): Stan Moser, Star Song CEO; Mike Keil, director of marketing; Jill Landess, radio promotions coordinator; Meece; Jason Parker, marketing manager; Danny McGuffey, vice president of marketing and sales; and Darrell Harris, president of Star Song.

MOVERS AND SHAKERS—Pictured (l-r): Genesis Records was unveiled by director Mark Blakenship before gospel music representatives, Baptist Sunday School Board employess and trustees as the Board’s recording label during a music industry announcement and artist showcase at the Sunday School Board. Pictured (l-r) is the staff and artists: Dan Mann, A&R consultant, Genesis Records; Terry Blackwood; Lari Goss; Amy Roth; Larry Orrell; “Big” John Hall; Chuck Sullivan; Greg Skipper, sales and marketing manager, Genesis Music Group; and Mark Blakenship, director, Genesis Music Group. Seated: James Draper, president, Baptist Sunday School Board.

CATCH A RISING STAR/1978 Star Records is buzzing all over about its new artist, Brian Barrett. Look for him to be featured with Allison Durham on Star Song’s December “Catch A Rising Star” retail campaign. In the studio working on Barrett’s self-titled debut, back row (l-r): Sonny Lallerstedt, Jerry McPherson; Ronnie Brookshire; Phil Madeira; Jackie Street; Mark Hammond; and Jackie Patillo, A&R/Star Song. Front row: Cheryl Rogers, producer and Barrett.
COUNTRY MUSIC

COUNTRY NEWS BOX

Judd Memoirs: Love Can Build A Bridge; PLUS Ashley Judd in award-winning film role

NASHVILLE—It was three years in the making. Naomi Judd, the Cinderella of country music, has completed her autobiography, Love Can Build A Bridge (Village Books, $24.00, December 1, 1993). The 360-page hardcover volume, profusely illustrated with 80 revealing photographs, has a first printing of 350,000 copies. The Judds were on top of the world and at the pinnacle of fame when Naomi made the announcement that she was being forced to retire because of a life-threatening disease. Their Farewell Concert, televised on cable, was the most successful musical show in pay-per-view history. "As we stood hand-in-hand, beginning our last song together," Naomi writes, "I knew this was the bottom of the ninth in the World Series with the bases loaded and Wynonna up to bat. As I joined my dearest companion in harmony for our last time, it was like being dreamy.

Then the curtain fell on one of the most beloved acts ever. Naomi spent the two years in isolation, combating hepatitis and reliving for this book her life and career—a saga which her long-time manager Ken Stills jokingly calls "part Greek tragedy, part soap opera." Funny, shocking, wise, spirited and vulnerable, this is a behind-the-scenes look into the Judds' private life that spares no one and nothing. Here for the world to share is the whole complex, pyrotechnic, on-and-off stage relationship between Naomi & Wynonna—"beloved enemies," in Wynonna's words, who were literally too close for comfort but joined at the hip. Here too, is what Naomi's younger daughter Ashley calls "the indomitable spirit of the Judd matriarchy," embodied in the former nurse's dedication to gaining control over her disease by bringing mind and body into harmony. "Wynonna, Ashley and I are the quintessential rags-to-riches story," Naomi writes. "Tangible examples of the American dream, hope sellers, and living proof that it pays to believe in miracles. In our struggles and triumphs you glimpse the prospect of your own."

NASHVILLE—The award-winning motion picture, Ruby In Paradise, starring Ashley Judd, will mark its Nashville premiere with a benefit screening for My Friends House, a Nashville shelter for abused teens on Monday, November 22 at 7:30 p.m. at the Carmike Cool Springs Galleria Cinemas in Franklin, TN. Judd, along with her family and friends will be in attendance to greet Nashvillians who come not only for an evening of entertainment, but also to help a very worthy cause.

Ruby In Paradise, the winner of the Grand Jury Prize at The Sundance Film Festival, is an October Films release and is written and directed by acclaimed independent filmmaker, Victor Nuñez. It is the story of Ruby Lee Gissing (Ashley Judd), who is on the run, determined to find a better place and time than her past closed world of the mountains of Tennessee. Tickets for the Nashville premiere may be purchased from My Friend's House, 626 Eastview Drive, Franklin, TN for a tax-deductible price of $7.00. For more information call (615) 790-8533.

Knockin' The Boots

HOUSTON—Reprise/Warner Bros. recording artist Dwight Yoakam recently co-hosted MTV's very first country music special, Knockin' The Boots, which aired twice in the first week of November. Along with MTV VJ Duff at his side in Houston, Yoakam co-hosted this 60-minute program featuring country music videos, interviews and live-performance footage. Yoakam was seen in three videos including "Fast As You" and "A Thousand Miles From Nowhere" from his current platinum album, This Time, plus "Suspicious Minds" from the Honeymoon In Vegas soundtrack, as well as performing live in Houston from a concert filmed in late September. Why Dwight? Perhaps Vanity Fair said it best when they noted, "Yoakam straddles the divide between rock's lust and country's lament."

In other Yoakam news: Peter Fonda, Dennis Hopper and Yoakam were joined by an eclectic array of celebrities for the grand opening of Thunder Roadhouse, the Sunset Strip eatery, motorcycle shop and clothing emporium they co-own. As reported in USA Today, over 1,300 friends came out to join the festivities. "This is a place guys on bikes can come to and feel comfortable," says Yoakam. "Our motto is: Thunder Roadhouse, where they're not ashamed of you." Meanwhile, the clothing store sells Dwight's own hip clothing line, DY Ranch Wear.

SMOKE OUT, MAN!—November 18 is the date of the American Cancer Society's Great American Smokeout: an upbeat, good-natured effort to encourage smokers to give up cigarettes for 24 hours. This year, the Tennessee Division of the American Cancer Society is honored to have as its Honorary Chairman, George Lindsey, co-star of the new Hee Haw Live show, scheduled to open on May 6, 1994, at the Roy Acuff Theater at Opryland USA. A three-pack-a-day smoker for many years, Lindsey gave up the habit 2 1/2 years ago. "I want to ask all smokers to give up cigarettes for at least 24 hours on Smokeout Day," Lindsey says. "Do it and you'll feel mighty good!" For more smokeout information call (800) ACS-2345. You'll be glad you did!

Curb/MCA Records superstar Wynonna recently gathered with family and friends to celebrate the success of her 1992 solo debut, Wynonna, the first studio album by a female country artist to sell triple platinum (3,000,000 copies). Wy's latest album, Tell Me Why, is also a platinum hit, with well over 1,000,000 sold to date. Pictured (l-r) are: Bruce Hinton, chairman, MCA Records/Nashville; Mike curb, Curb Records; Al Teller, chairman, MCA Music Entertainment Group; Curb/MCA artist Wynonna; Ashley Judd; Naomi Judd; and Ken Stills, manager of Wynonna.

HEAVEN ON EARTH: The Honky Tonk Angels—Loretta Lynn, Dolly Parton and Tammy Wynette—are flanked by Sony and Columbia Nashville executives at the press conference and photo op to celebrate the November release of Honky Tonk Angels, at the Country Music Hall of Fame in Nashville. Pictured (l-r) are: Jack Lameier, vpee of Sony Nashville promotion; Roy Wunsch, president of Sony Nashville; Lynn; Parton; Wynette; Steve Buckingham, vpee of Columbia A&R; and Connie Baer, vpee of Sony Nashville marketing. The release has been hailed as an artistically rich and historically important album.
CASH BOX

TOP 100 COUNTRY SINGLES

NOVEMBER 20, 1993

#1 SINGLE: Mark Chesnutt

TO WATCH: George Jones #3

HIGH DEBUT: Billy Dean #6

#1 INDIE: Jeff Alan #6

ALMOST GOODBYE (MCA 54718) ........................................... Mark Chesnutt 2 11
RECKLESS (RCA 60296) .................................................. Alabama 3 10
THAT WAS A RIVER (Epic 71118) ................................. Collin Raye 5 14
MERCURY BLUES (Arista 18711) ..................................... Alan Jackson 7 14
ON THE ROAD (Arista 25888) ......................................... Lee Roy Parnell 10 14
HALF ENOUGH (BNA 60607) ............................................ Lorrie Morgan 6 15
AMERICAN HONKY TONK BAR ASSOCIATION (Epic 25720) .................................................. Garth Brooks 11 5
I FELL IN THE WATER (BNA G.321) .................................. John Anderson 9 12
SHE USED TO BE MINE (Arista 2602) ............................... Brooks & Dunn 11 11
MY BABY LOVES ME (RCA 66299) ..................................... Martina McBride 15 15
MY SECOND HOME (Atlantic 82483) ................................... Tracy Lawrence 12 10
THE BUG (Columbia 77134) .............................................. Mary-Chapin Carpenter 13 13
DO YOU KNOW WHERE YOUR MAN IS (Arista 24606) .......... Pam Tillis 14 12
SOON (Liberty 76936) ..................................................... Tanya Tucker 16 6
BLESSED TEXAS (Warner Bros. 45270) ............................. Little Texas 17 8
QUEEN OF MY DOUBLE WIDE TRAILER (Mercury 969) ....... Sammy Kershaw 18 10
I DON'T CALL HIM DADDY (BNA 62038-2) ...................... Doug Supernaw 19 7
FAST AS YOU (Reprise/Warner Bros. 45241-2) ...................... Dwight Yoakam 21 5
THE SONG REMEMBERS WHEN (MCA 54734) ..................... Trisha Yearwood 22 6
THE BOYS AND ME (Curb 1062) ....................................... Sawyer Brown 24 5
SOMEONE NEW (Mercury 1039) ......................................... Billy Ray Cyrus 25 5
SOMETHING'S GONNA CHANGE HER MIND (MCA 10658) ....... Mark Collie 23 9
I NEVER KNEW LOVE (Epic 57577) ..................................... Doug Stone 26 4
WILD ONE (Warner Bros. 14411) ....................................... Faith Hill 27 5
DOES HE LOVE YOU (MCA 54719) .................................. Reba McEntire with Linda Davis 8 12
IS IT OVER YET (MCA SP 47545) ...................................... Wynonna 35 3
HAMMER AND NAILS (Arista 26068) ................................. Rodney Foster 28 7
KISS ME IN THE CAR (Liberty 79000) ................................. John Berry 30 8
SMALL PRICE (Epic 77189) .................................................. Gibson Miller Band 29 8
SOMEPLACE FAR AWAY (Curb 1065) .................................... Hal Ketchum 33 6
I WANT TO BE LOVED LIKE THAT (RCA 78063) ................. Shenandoah 32 6
WORTH EVERY MILE (Warner Bros. 5048) ......................... Travis Tritt 34 3
JUST LIKE THE WEATHER (Liberty 79763) .......................... Suzy Bogguss 45 4
THE CALL OF THE WILD (RCA 66251) ............................... Aaron Tippin 36 5
LIVE UNTIL I DIE (Giant 6559) .......................................... Clay Walker 37 3
WHY DON'T THAT TELEPHONE RING (MCA 10649) ............. Tracy Byrd 41 3
JUST ENOUGH ROPE (Columbia 77159) ......................... Rick Trevino 39 8
JOE DEERE GREEN (Epic 53002) ....................................... Joe Diffie 43 3
UNBREAKABLE HEART (Giant 18379) .................................. Carlene Carter 40 6
SNAKE IN THE HOUSE (Epic 40168) ................................. Gene Watson 42 4
SHE'D GIVE ANYTHING (Curb D-1066) ............................... Boy Howdy 46 2
DRIVIN' AND CRYIN' (Arista 26069) .................................. Steve Wariner 53 2
HIGHEST REDNECK (MCA 10910) ...................................... George Jones 56 2
HIGHEST POWERED LOVE (Asylum 61541-2) ....................... Emmylou Harris 44 5
DREAM YOU (Liberty 76932) ............................................. Pirates Of Mississippi 47 2
WE JUST DISAGREE (Liberty 7901) ..................................... Billy Dean DEBUT
A LITTLE LESS TALK AND A LOT MORE ACTION (Mercury 1009) ................................. Toby Keith DEBUT
WERE YOU REALY LIVIN' (Asylum 61544) ......................... Brother Phelps DEBUT
NOTHING IN COMMON BUT LOVE (Mercury 1031) ................. Twister Alley 54 2
WE CAN LOVE (RCA 07863) ............................................. Larry Stewart DEBUT

51 TRASHY WOMEN (Atlantic 82035) .................................. Confederate Railroad 20 15
52 NO TIME TO KILL (RCA 66299) .................................... Clint Black 31 14
53 EASY COME, EASY GO (MCA 54717) .................................. George Strait 38 13
54 HEAVEN'S JUST A SIT AWAY (MCA 57433) ...................... Kelly Willis 45 6
55 NOTHIN' BUT THE WHEEL (Epic 77078) ............................ Patty Loveless 49 19
56 HUNSEY SUNDOWN (MCA 54688) ..................................... McBride & the Ride 48 17
57 WHAT'S IT TO YOU (RCA 62541) ....................................... Clay Walker 50 19
58 GODBYES SAYS IT ALL (Atlantic) .................................... Blackhawk DEBUT
59 YOU CAN'T GET THERE FROM HERE (Atlantic) ................. Roger Ballart DEBUT
60 YOU CAN'T TAKE IT WITH YOU (Estono CD-2001) ............. Jeff Allen 63 5
61 WHY'D YOU HAVE TO LOOK SO GOOD (Lil K.C. 693-2) ...... Kevin Charles 64 5
62 I'M NOT BUILT THAT WAY (Liberty 79797) ......................... Billy Dean 58 13
63 PROP ME UP BESIDE THE JUKEBOX (If I Die) (Epic 77011) .... Joe Diffie 60 17
64 MOONLIGHT DRIVE-IN (BNA 62577) ................................. Turner Nichols 51 11
65 HE AINT' WORTH MISSING (Mercury 918) ......................... Toby Keith 52 19
66 A NEW HEART (RCA 62542) ............................................ Emie Ashworth 69 6
67 ONE MORE LAST CHANCE (MCA 54715) ................................. Vince Gill 61 16
68 A COUPLE OF GOOD YEARS LEFT (Columbia 77130) ......... Ricky Van Shelton 65 13
69 THE GRAND TOUR (A&M 31454) ....................................... Aaron Neville 62 15
70 AIN'T GOING DOWN (TILL THE SUN COMES UP) (Liberty 79795) ........................................... Garth Brooks 66 15
71 ONLY LOVE (Curb/MCA 54689) ....................................... Wynonna 67 18
72 REAL LOVE (Platinum Plus AA CDXpress 1101) ............... Chris Ridge 77 4
73 THIS ROMEO AIN'T GOT JULIE YET (Arista 26590) ............. Diamond Rio 68 17
74 IF I DIDN'T LOVE YOU (Arista 2578) ................................. Steve Wariner 70 21
75 MASTER OF ILLUSION (Step One 466) ................................... Clinton Gregory 57 10
76 LOST IN THE NEON LIGHTS (Belltone TVS-3) ....................... Bobby Hood 55 14
77 LET GO (Asylum 64564) .................................................. Brother Phelps 71 20
78 FALLIN' NEVER FEEL SO GOOD (Reprise/Warner Bros.) ........ Shawn Camp 73 16
79 IF MY EYES COULD TALK (Killer) ...................................... Sylvia Winters 59 10
80 HOLDIN' HEAVEN (MCA 54699) ...................................... Tracy Byrd 74 22
81 MY CRAZY MIND IS DRIVING ME INSANE (RCA 1002) .......... Roger Earl 84 3
82 BEER AND BONES (Atlantic 62420) ................................. John Michael Montgomery 75 20
83 COWBOY BOOGIE (Warner Bros. 45319) ............................ Randy Travis 76 11
84 LOOKING OUT FOR NUMBER ONE (Warner Bros. 18469) ......... Travis Tritt 78 18
85 CAN THIS HEART OF MINE (Henry HMC 6) ......................... Steve Wariner 88 2
86 IN THE HEART OF A WOMAN (Mercury 9034) ...................... Billy Ray Cyrus 79 20
87 WHAT MIGHT HAVE BEEN (Warner Bros. 6159) ................. Little Texas 82 25
88 ASK THE MAN UPSTAIRS (Time TRCD-1573) ..................... Don Richardson DEBUT
89 A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038) .... Boy Howdy 80 23
90 EVERY TIME I ROLL THE DICE (Liberty 79002) ..................... Chris LeDoux 83 10
91 WORKING MAN'S WHLD (MCA 66251) ............................... Aaron Tippin 86 21
92 A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 6057) .............................................. Dwight Yoakam 87 20
93 OL' RED (Giant 24490) .................................................. Kenny Rogers 85 12
94 RENO (BNA 62537) ........................................................ Doug Supernaw 89 26
95 WHY DIDN'T I THINK OF THAT (Epic 77025) ....................... Doug Stone 92 22
96 TRUE BELIEVER (Liberty 79666) ....................................... Ronnie Milsap 94 19
97 THANK GOD FOR YOU (Curb 77574) .................................. Sawyer Brown 90 20
98 DOWN ON MY KNEES (MCA 54670) ................................... Travis Tritt 96 23
99 CAN'T BREAK IT TO MY HEART (Curb 77575) ..................... Tracy Lawrence 98 24
100 I'T SURE IS MONDAY (MCA 54680) ................................. Mark Chesnutt 97 26
# COUNTRY ALBUMS

**TOP 75 COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Release Date</th>
<th>Sales (in 10s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Cash Concerts</td>
<td>Conway, Aaron, Tracy</td>
<td>Alabama</td>
<td>1983</td>
<td>109,000</td>
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<tr>
<td>2</td>
<td>EASY COME EASY GO</td>
<td>George Strait</td>
<td>MCA</td>
<td>1987</td>
<td>90,000</td>
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<tr>
<td>3</td>
<td>GREATEST HITS VOL. II</td>
<td>Reba McEntire</td>
<td>MCA</td>
<td>1980</td>
<td>80,000</td>
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<td>4</td>
<td>LADY COMING HOME</td>
<td>Tanya Tucker</td>
<td>Mercury</td>
<td>1983</td>
<td>70,000</td>
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<tr>
<td>5</td>
<td>OTIS RUSH</td>
<td>Billy Gibbons</td>
<td>Warner Bros.</td>
<td>2001</td>
<td>60,000</td>
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<tr>
<td>6</td>
<td>GREATEST HITS</td>
<td>Miscellaneous</td>
<td>Various Artists</td>
<td>1988</td>
<td>50,000</td>
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**COMMON THREAD: SONGS OF THE EAGLES**

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Sales (in 10s)</th>
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<tr>
<td>Life Is A Highway</td>
<td>Travis Tritt</td>
<td>500,000</td>
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<tr>
<td>It's A Jail Bird</td>
<td>Randy Travis</td>
<td>400,000</td>
</tr>
<tr>
<td>Take It Easy</td>
<td>Travis Tritt</td>
<td>300,000</td>
</tr>
<tr>
<td>Hangin' On A String</td>
<td>Travis Tritt</td>
<td>200,000</td>
</tr>
<tr>
<td>Lucky Man</td>
<td>Travis Tritt</td>
<td>100,000</td>
</tr>
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**HIGH DEBUTS**

1. BILLY DEAN—“We Just D*ssagree”
2. TOBY KEITH—“A Little Less Talk (And A Lot More Action)”
3. BROTHER PHILLIPS—“You Really Livin’”

**MOST ACTIVE**

1. GEORGE JONES—“High-Tech Redneck”
2. STEVE WARINER—“Drivin’ & Cryin’”
3. WYNONNA—“Is It Over Yet?”
4. LEE ROY PARNELL—“On The Road”
5. MARTINA McBRIDE—“My Baby Loves Me”

**POWERFUL ON THE PLAYLIST**

For this week’s Top 100 Country Singles chart is George Jones, who takes his “High-Tech Redneck” single up 13 to dwell at #3. Right above the Possum at #2 is STEVE WARINER, whose “Drivin’” song climbed 11 since last week. Even closer to the top is Wynonna’s latest, “Is It Over Yet?,” which moved forward nine to wait anxiously at #2. Other significant moves include Lee Roy Parnell’s “On The Road,” and Martina McBride’s “My Baby Loves Me.” Both singles jumped a five-spot this week: Parnell to #5 & McBride to #10.

**Songwriters Of The Week:**

- Billy Livsey & Don Schlitz for the current #1 hit by Mark Chesnutt, “Almost Goodbye.”

**RADIO NEWS**

Suzy Bogguss will host a one-hour radio special called Country Returns to Lonesome Dove, sponsored by Cabin Fever Entertainment and Blockbuster Video, produced exclusively for country radio by Ron Huntsman Entertainment Marketing. The program pays tribute to the highest-rated mini-series of all time, Lonesome Dove, and its long-awaited sequel, Return to Lonesome Dove, which will air on CBS in November.

**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. VANCE GILL**—“I Can’t Tell You Why” (Giants) from Common Thread
- **2. ALAN JACKSON**—“Tequila Sunrise” (Giant) from Common Thread
- **3. RESTLESS HEART**—“Big Iron Horses” (RCA)

**CMT Top Ten Video Countdown**

1. Alan Jackson
2. Lee Roy Parnell
3. Martina McBride
4. Collin Raye
5. John Anderson
6. Tracy Lawrence
7. Lorrie Morgan
8. Tanya Tucker
9. Little Texas
10. Sammy Kershaw

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**Compliments of CMT video countdown, week ending November 10, 1993.**
INDIE CHART ACTION—Leading the Cash Box independents again this week is Jeff Allen on the Epitome label. Allen’s debut single, “You Can’t Take It With You” moves ahead three spots to wait at #60 this week. LRK’s Kevin Charles also moves three this week with “Why’d You Have To Look So Good” climbing to #61. Rounding out the top indies for the week is Ernie Ashworth’s “A New Heart,” which moved three to #66 for the Scotti Bros/Hickory label, and Chris Ridge’s “Real Love,” which moved five to #72 for Platinum Plus. Congratulations to all!

INDIE REVIEWS

DON RICHMOND “Ask The Man Upstairs” (Time Records TRCD 1573-93)

They’re calling it “positive country” on CDX but “Christian Country” is a more appropriate tag for this new single from Don Richmond. Initiating the song is a finely tuned steel in perfect harmony with Richmond’s mellow croon. Written by Richmond with David Walker and produced by Richmond, the tune provides inspiration that He is no further than our prayers. “If you don’t believe me/Ask the man upstairs.”

BILLY JOE SHAVER “The Hottest Thing In Town” (Zoo/Praxis International)

Haven’t heard much from this guy in a while? Well, don’t expect to hear this one on the airwaves either. While “The Hottest Thing In Town” indeed serves as a riotous barroom stomp, it’s way too rock-embarked for country radio. Written by Shaver. Produced by R.S. Field.

INDIE NEWS BRIEFS—Step One Records has released Clinton Gregory’s first Christmas project, For Christmas. With styles ranging from bluegrass to swing, and from contemporary to traditional country, the project is sure to be a fan pleaser. Additionally, this holiday should be particularly special for Clinton and his wife, Mary, as they are expecting their first child in December. Congrats to the Gregorys! . . . .

FORMER MRS. UTAH-AMERICA, Patti Miner, is proving her talents are not limited to her good looks. Miner has just released her first new, self-penned country single titled “Outlaw Blues” from her latest album titled, Simply Patti Miner on the RCM Nominee label. Patti wrote seven of the 10 songs on the album. The video for the new single, which was filmed in Nashville, has also been released. This is not Patti’s first venture into the world of major league country music. She proved herself earlier this year when her first single release, “Here Goes Nothin’” went into the Top 10 nationally for the BFE label. Watch out for “Outlaw Blues” coming your way soon!

Pictured relaxing on the set while filming her new video for “Outlaw Blues,” Patti Miner (standing right in background) and manager Cleo Mason (seated in middle in background) talk with some of the video “bad guys” who appear in her newly released video.

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THEIR MUSIC FOR THE WORLD'S...
NAMA Show Draws A Record 260 Exhibitors:

CHICAGO—The 47th annual National Automatic Merchandising Association convention and trade shows, held in Chicago's McCormick Place (9/30-10/2), attracted a record 260 exhibitors who displayed their product lines in the largest amount of space ever occupied by this show. Equally impressive was the total attendance count of 7,230.

R. Craig Estey, chief executive officer of a group of Portland, Oregon-based, family-owned businesses in the vending and food service industry, was elected chairman of the NAMA board of directors. Estey, whose one-year term will begin on January 1, 1994, has been senior vice chairman of the association. He will succeed Lawrence Levine, president of Woburn Vending, Inc. (Woburn, Mass.).

Other new NAMA officers for 1994 will include Jack E. Thomas, Jr. (Coin Acceptors, Inc.-St. Louis, MO) senior vice chairman; Charles A. Bryden (Canteen Co.-Spartanburg, SC) vice chairman; and Donald J. Hesch (A.H. Vending and Food Services, Inc.-Rolling Meadows, IL) secretary-treasurer.

Several NAMA board members were also elected for terms beginning in 1994.

Award Winners:

A number of operators from Ohio and Arkansas shared NAMA's Chairman's Legislative Award, in recognition of their "legislative efforts" at the state level. Among those cited were Dick Balsch (Canteen Co.-Columbus), who led the industry in its drive for a state law indexing the local health vending licensing fees to the Consumer Price Index; along with Arkansas operators Billy Yarbrough and Margaret Motley (CM Vending-Russellville); Joe Hewgley (Joe Hewgley, Inc.-Rogers); Dave Beeton (Ten-Ark Distributors-Little Rock); J. Earl Gill, Sr. (Earl Gill Vending-Hot Springs) and Mac Bellingrath (Automatic Vending of Arkansas-Pine Bluff), who successfully campaigned to pass a law requiring an annual decal tax on coin-operated vending devices that dispense food, beverages and other items. The vending machine decal tax replaces state and local sales taxes.

William A. Russell (Canteen Service of Steel Valley, Inc.-Youngstown, OH) received the NAMA Arthur Nolan Award, in recognition of his efforts and contributions in behalf of the vending industry. When the Ohio legislature passed a state health law affecting vending, Russell worked with state health authorities as a representative of the vending industry, to assure that amenable regulations were developed, that were beneficial to both regulatory agencies and the vending industry.

Food Donations To Homeless:

Chicago's homeless people were provided with more than 8,500 meals, donated by companies who exhibited at the NAMA show. Working with the Greater Chicago Food Depository, 11,000 pounds of food were donated from the leftover food items at the convention, according to Stuart Aizenberg, NAMA's director of trade shows. "We have done this for a number of years, after each of the two trade shows and conventions we have every year," said Aizenberg.

Pictured in the accompanying photos (Photo 1) a partial overview of the McCormick Place facilities that housed this year's NAMA convention; (photo 2, l-r) NAMA president James A. Rost with newly elected '94 officers R. Craig Estey (chairman), Jack Thomas (sr. vice chairman), Charles Bryden (vice chairman) and Donald Hesch (secretary-treasurer); (photo 3) NAMA '93 chairman Larry Levine (2nd from left) with Chairman's Legislative Award recipients Margaret Motley and Bill Yarbrough, Dave Beeton and Mac Bellingrath; and (photo 4, l-r) NAMA president James A. Rost congratulating NAMA vice president and general counsel Richard Funk for his more than 30 years of service to NAMA and his continuing efforts (with other industries) in trying to convince the government to issue a new dollar coin to replace the current dollar bill.

AAMCF Continues Its Efforts To Combat Child Abuse:

CHICAGO—The American Amusement Machine Charitable Foundation recently participated as a sponsor for the National Committee for the Prevention of Child Abuse’s 1993 Gold and Silver Ball, which was held on October 1 at the Four Seasons Hotel in Chicago.

AAMA executive director Robert Fay and AAMA assistant Michele Piazza represented the association at the event, which saw such celebrity representation as singer/songwriter Michael Bolton (NCTCA national honorary chairman), NBA basketball players B.J. Armstrong and Mitch Richmond (recipients of the 1993 NCTCA Special Friend Award) along with members of Chicago society.

Attendees at the ball also had the opportunity to help raise money for this worthy cause by purchasing tokens to play two pinball machines that were donated for the occasion by Frank Cumma Jr. of American Vending Sales in Elk Grove Village, Illinois. According to Fay, "The machines were a huge hit at the ball. It was really interesting to see all of these people, attending a formal event, getting excited about playing coin-operated games."

Although 1993 marks the first year AAMCF has served as a sponsor for the event, the relationship of the two associations goes back a number of years. Six years ago, AAMA and NCTCA launched a poster series designed to promote positive parent-child relationships, and to raise public awareness of child abuse prevention. Past celebrity participants in the program include Patrick Ewing, Bo Jackson and Fred Savage. The poster project will take place again this year and the 1994 spokesperson is in the process of being selected.

In summing up the event Fay added, "Overall this gave AAMCF the opportunity to be recognized for its continued efforts towards the fight against child abuse."

Pictured in the accompanying photo (l-r) are: Anne Cohn Donnelly (NCTCA exec dir.), Mary Menaker (NCTCA ’93 chairperson), Michael Bolton (NCTCA honoree), Michele Piazza (AAMA asst. receptionist), Robert Fay (AAMA exec dir) and Bonnie Klaisel (NCTCA pres.-Chicago board).

Data East's Tales From The Crypt:

CHICAGO—Here you have a pinball machine that is "frightfully fun" to play; the keywords being "fright" and "graveyard," which should certainly peak the interest of players as they take their turns at Data East's new Tales From The Crypt pinball machine.

To quote Joe Kaminkow, Data East Pinball's vice president of design and engineering, "Tales From The Crypt pinball is based on the comic book first published in 1950 and the HBO television series, that's now enjoying its fifth anniversary. Several of Hollywood's biggest producers including Dick Donner, Robert Zemeckis and Bob Gale are joining forces to develop a multi-million dollar Tales From The Crypt movie."

This machine will obviously be accompanied by a great deal of national promotions, publicity and tie-ins.

The play features provide a friendly difficult experience for pinball enthusiasts who will be amazed at the ball traverses the gravity defying 360-degree horizontal and 180 degree vertical ramps. As the tombstone sinks into the playfield there is the follow-up excitement of three playfield spinners, which ultimately provoke the shaker to shake the ball, to add to the excitement. The play action is non-stop and ongoing throughout to keep players interested.

Further information about Tales From The Crypt may be obtained through factory distributors or by contacting Data East USA, Inc. at 408-286-7080.

Data East's Tales From The Crypt
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