TONI BRAXTON:
No Sad Love Songs For This Diva

Holiday Film Fare
Streisand Donates Land
INSIDE THE BOX

COVER STORY

Toni Braxton: No Sad Love Songs For This Diva

She burst upon the scene like a whirlwind with two hits from the Boomerang soundtrack, and now Toni Braxton is repeating that success with her debut album on LaFace/Arista Records. The self-titled set has hit the Top 20 on Cash Box’s Pop Album Chart, and her first two singles, “Another Sad Love Song” and “Breathe Again,” have also reached the upper stratosphere of chartdom.

HOLIDAY FILM FARE

It’s post-Halloween and pre-Thanksgiving, which means one thing: the holiday season has begun, the time when the movie industry hits the public with its biggest guns of the year. Blockbusters and Oscar contenders alike vie for the moviegoers’ attentions and wallets, and, according to John Goff, ‘tis the season to be jolly.

STREISAND DONATES LAND

Superstar Barbra Streisand, who is no doubt buoyed by the feeding frenzy for tickets for her Vegas concerts (over a million requests for 30,000 seats), turns around and gives something back to her adoring public. She has donated her immense, 24-acre Malibu estate to establish a conservancy center.

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MERCURY FLOATS PARACHUTE AGAIN: Mercury Records has recently revived the Parachute label into an entity that will be geared specifically toward the AAA, Adult Alternative, niche of the marketplace. Dormant since the late ’70s, the label formerly was a rock outlet through Casablanca.

Tom Vickers, Mercury A&R director and originator of the concept for the label says, “The Parachute label is aimed at the Adult Progressive market, which is an up-and-coming format that encompasses a mixed bag of compatible musical styles, including singer/songwriter, acoustic and electric folk, country and some aspects of jazz and blues.”

Parachute’s debut release is from Los Angeles-based singer/songwriters Lowen & Navarro, whose album, Broken Moon, was released in October and immediately embraced by Adult Alternative radio. Other signings include acoustic act Jump In The Water and New York-based singer/songwriter, Jane Williams. They are each set to release albums next year.

ZOO SPREADS ON PAVEMENT: Zoo Entertainment has entered into a distribution, manufacturing and marketing arrangement with Pavement xMusic. Based in Oakbrook Terrace, IL, Pavement is a metal/hard rock label.

Under the arrangement, Zoo will manufacture all of Pavement’s releases, as well as distribute selected acts through a three-tier system. Tier one acts will be put through the Relativity Distribution Entertainment system in the U.S. and marketed directly by Pavement. Tier two acts will be distributed through the BMG Distribution system and marketed by Pavement. Tier three acts will be marketed and distributed directly through Zoo and BMG, with Pavement’s input.

Pavement’s first release is New Orleans’ sludge-metal trailblazers Crowbar. Released October 12, the self-titled album was produced by Philip Anselmo of Pantera. The group is on a U.S. tour with Sacred Reich.

ADVANTAGE FINDS ELVIS: Advantage Life Products, Inc. has entered into a joint marketing agreement with another public company for the purpose of developing, producing and distributing a 30-minute infomercial (program-length advertisement) featuring the first studio recording of Elvis Presley made at Sam Phillips’ Memphis Recording Service on August 21, 1953 and other Elvis memorabilia.

The Elvis show will be produced by Maui Productions, a Westlake Village, CA-based company, whose past infomercial achievements have generated more than $250 million in sales. Advantage is scheduled to complete production of the infomercial by the end of November and begin test marketing in December with national roll-out on January 8, 1994 to coincide with the birthday of “The King.”

This product is the first offering from Advantage’s new division, Advantage Direct Marketing. The new division is designed to market unique consumer products in non-health and beauty aid categories.

CEMA BUYS CATALOGUES: CEMA Special Markets has acquired the master recordings of Sunbird Records and Haven Records. The purchase of the Sunbird and Haven catalogues includes all worldwide rights, which will allow the maximum capitalization of these recordings by EMI Music companies internationally.

The Sunbird catalogue, primarily country music recordings, features music by such popular artists as Stonewall Jackson, Mel Street, Bobby Rice, Freddie Hart, Jan Howard, Earl Thomas Conley, Billy Larkin and Johnny Lee, among others.

Recorded primarily in the 1970s, the Haven catalogue includes masters by such artists as The Righteous Bros., Grass Roots, Jean Reading and Margo Thunder among others.

The newly acquired masters will be marketed to music retailers and key outlets in budget-line packages which will include straight re-releases, greatest hits packages and compilations. The releases will also be available through mail order.

ON THE MOVE

Jim Urie has been named senior vice president of sales at Arista Records. For the last two years, he was president of an independent entertainment marketing company, Matthews, Elliott and McKay. NARAS has promoted Robert Senn to senior vice president/general manager. He joined the Recording Academy in 1989 as vice president/general manager. Jim Kelly has been elevated to vice president of sales and marketing for the Imago Recording Company. He has been vice president and director of sales at the label since its inception.

American Recordings has announced a couple of changes in its promotion staff. Mark Neier joins the company as vice president, alternative promotion. He comes to the label following several years working in the Reprise Records promotion department as national promotion manager/modern music. Gary Richards has been upped to vice president, pop promotion. He spent the last year building the techno/dance music department for American. Ed Cannon has been named vice president, operational systems for Sony Music Entertainment. Most recently, he served as vice president, management information systems, for MTV Networks. Life Allah has been appointed national director, street promotions for Tuff Break Records. Prior to coming to the label, he was national director for rap and street music at Scotti Brothers Records. Hollywood Records has hired Daniel Makagon as an A&R representative. Prior to this, he held a similar title at Thirsty Ear Records. Ken Weinstein has been named associate director of media relations/alternative music for Atlantic Records. He was director of publicity, video & advertising for Caroline Records. Windham Hill/High Street Records has made two staff changes. Victoria O’Leary has been promoted from assistant to the president to corporate communications/office of the president. She has been with the company for six years. Jennifer Roy joins the marketing department as publicist. Most recently, she had her own public relations firm, Royalty Publicity. Patrick Clancy has been upped to vice president, finance and administration at PolyGram Group Distribution (PGD). He has been director of financial planning and business analysis for PGD. In related news, Jane Lipsitz has been made supervisor, marketing and sales at PolyGram Diversified Entertainment (PDE). She was assistant to Jeff Rowland, vice president, PDE. Arthur Branch comes aboard at Drive Entertainment as executive vice president, general manager of Drive’s music publishing division. He was former president of Dick James Music. BMG Songs has appointed Art Ford senior director, film and television music. Before this, he was A&R manager for Impact Records. Michael Crepezzii has been named associate director, performing rights research at BMI. He comes to BMI from Disney Music Publishing where he was royalty and accounting manager.
Hollywood Records recently hosted a special concert at The Supper Club in NYC to showcase one of the label's newest acts, the Brian Setzer Orchestra. The former Stray Cat led his 16-piece big band, previewing material from the guitarist's upcoming album. Pictured (l-r): Hollywood Records sr. vp/promotion Brenda Romano; Setzer's manager Dave Kaplan; Hollywood vp & A&R Bob Pfeiffer; Setzer; and Hollywood vp/marketing Jim Mundt.

**WHILE MICHAEL JACKSON TAKES A BREATHER** from his mutually exploitative relationship with Planet Earth, and while slackers everywhere ponder the meaning of River Phoenix's pointless Hollywood demise and while the popularity of Howard Stern's book incenses the vocal minority of America (Stern says his book is so popular because it is the best book ever written, incidentally), I decided it was high time to see if there was anything of substance I'd been missing. And sure enough.

After three albums and several years of Mondays, I finally caught up with the Gil Evans Monday Night Orchestra at Zanzibar (they've done most of their stints at Sweet Basil. Gil Evans, if the name sounds just a little familiar, was the conductor and pianist who Miles Davis cited as one of his most important influences (their friendship can be heard on Davis' *Sketches Of Spain*) and who went on to record legendary orchestral performances of Jimi Hendrix songs. Since Evans' passing, his son, trumpeter Miles (!) Evans has kept the project rolling. Anchored by the edge-of-your-seat, beatbox-gone-mad drumming of Kenwood Dennard (check him out on Maceo Parker's last record!), the group kicked off the set with an intense version of Weather Report's "Teen Town," which eventually metamorphized into a James Brown-style groove, complete with horn section swells and all. They continued with Hendrix's "Stone Free," from their *Volume 2: Live At Sweet Basil* (Evidence), which found five-string bassist Mark Egan (who has been a member all along) digging in extra deep. Evans does a deft job keeping the beat while the分开的 arrangements coming, and in fact, the impromptu element of this large ensemble is an important part of its charm. Next came a light-speed rendition of Thelonious Monk's "Well You Needn't," during which alto-saxophonist Dan Binney stepped up for some 45pm blowing. The show drew to a close with Gil Evans' "Waltz," a misty tune that seemed appropriate for the late hour the clock was busy striking. All in all a fun evening, with a nice mix of funk, jazz and surprises.

**THE WORD IS THAT NIRVANA'S** one-night stand in New York was a crowd-pleasing one, and that the only trouble came from the New York Coliseum's awful acoustics, none of which kept the audience apart from the vitriol of "Heart-Shaped Box," and "Lithium," or the drive of the band's theme-song-turned-anti-perspirant (there really is a deodorant named for this!), "Smells Like Teen Spirit."

**THE SAME NIGHT,** I slipped into perhaps the lowest-key jazz club on the planet, the 55 Bar, to watch guitarist Leni Stern lead a talented band through a set of hot tunes. Drummer Rodney Holmes, who seems to be getting a lot of attention these days, deservedly, did more than his fair share to keep the songs in motion; one segment found him smacking every item he owned, all in a coordinated yet manic locomotion. He said his time in guitarist Jean-Paul Bourelly's ensemble started him on a path of approaching the drumset differently—a route he's continued since he joined up with Randy Brecker, and most recently, Carlos Santana. Stern's latest is available on Bellaphon.

**CAPITOL RECORDS THREW AN ALBUM** release party for yet rock act Heart at the Hollywood Athletic Club recently. The band took the opportunity to try out material from its forthcoming album, *Desire Walks On,* including first single "Black On Black II" and some old band faves, all performed, *Unplugged* style, in the Club's upstairs pool room. The band is set to embark on a nationwide theater tour and will be at L.A.'s beautiful Wiltern Theater on December 9.

**LAST WEEK SAW THE** return of Paul Rodgers and Company to Los Angeles, as the veteran singer packed 'em in at W Hollywood's Troubadour for two sold-out shows. The first set was comprised of a combination of songs from Rodgers' days with Bad Company (great acoustic take on "Shooting Star") and Free (loved that version of "Mr. Big") as well as songs from the Muddy Waters and Jimi Hendrix songbooks. The second set, which was attended by a way-over-capacity crowd, was made up mostly of Hendrix songs. Paul's great band included power-drummer Tony Thompson, former Jimi bassist Tony Franklin and guitarist Reeves Gabriel from Tin Machine. Guns N' Roses axeman Slash joined the band for the encore.

**AMONGST ALL THE TRAGEDIES THAT** came out of the recent wildfires that swept Southern California was a smattering of good news. Members and crew of new American Recordings act Skinny Puppy found out that the Topanga Canyon house that they nearly rented had unfortunately burned down, while the Zuma Beach house that they did end up in was spared damage. The band, in town to record its next album, was forced to load up all of its equipment and evacuate, but its home, luckily, was never seriously threatened. Meanwhile, good neighbor Janet Jackson arranged last week for a pair of masses to provide relief for a group of over-worked Topanga area firefighters, including the crew that battled a blaze that threatened her home. Sparks landed on the mansion's roof but never took hold.

The Roxy Theater party celebrating the release of the late Sam Kinison's final album, *Live From Hell,* was, by all accounts, a success. Musicians, comics and actors as well as Kinison's friends and family all attended the festivities that featured performances by Zappa offspring band 2, Heart's Howard Leese, Lita Ford, The Cars' Elliott Easton and appearances from Mike Myers, Alan Thicke and David Faustino. Seen here (l-r) are: Ahmet Zappa, singer for Z; Sam's brother, Bill Kinison; and Z guitarist Dweezil Zappa. Attempts to control Dweezil's body hair have proved less than successful.
TALENT REVIEW

Lemonheads/Hole
By Troy J. Augusto

THE PALACE, LOS ANGELES, CA—Evan Dando, the current pin-up favorite of the KROQ set and soft-spoken leader of Boston’s Lemonheads, is more than happy to let the music do the talking. At this Palace show, the first of two nights, he had nary a spoken word for the excitable crowd, instead playing a frantically paced, solid rock show that squeezed 23 songs into a 70-minute concert.

The ‘heads’ new Atlantic album Come On Feel The Lemonheads is a sprite, warm and telling affair that paints Dando as a thoughtful and sensitive individual, one who channels his own frustrations and concerns into tightly arranged pop gems that resemble musical antidotes for life’s many bitter pills.

Performed with more of an edge than their recorded counterparts, songs like new single “Into Your Arms,” the hopeful “Alison’s Starting To Happen” and “Ride With Me,” a mellow cut from Lovey, one of the band’s three Taang! albums, all benefitted from Dando’s shy style and friendly demeanor. Other key moments included the ironic “Big Gay Heart,” a country-flavored tune of social tolerance; the sweet and catchy “Bit Part”; the clever “Paid To Smile”; and a lively “Rockin’ Stroll.”

The Lemonheads have hit on a very promising combination of classic pop song structure, accessible and easy-to-relate-to themes and just the right amount of unintentional sex appeal. Sounds like the fabled next big thing.

Not so, though, with second-billed, DGC-signed Hole, a caustic power/punk/pop quartet led by the insufferable Courtney Love, a singer who seems all too interested in showing disdain for fame long before most people have ever heard her band.

Love is the wife of Kurt Cobain, singer and guitarist for DGC labelmates Nirvana, and has been subject to intense public and critical scrutiny both because of her husband’s widely popular band and as the result of an interview she gave last year to Vanity Fair, where she seems to acknowledge drug use while pregnant with their, now healthy, daughter, Francis.

At the Palace, her obvious drunken state was bragged about as she railed against music critics, bared friends in the crowd, and life as the “wife of a rock star.” While some songs, like the melodic “Guilty,” showed a smart pop flair, the band’s old-school punk noise, combined with Love’s vitriolic barbs and consistent whining make for a Hole better left unexplored. (Hole’s first DGC album, its second overall, is expected in the first quarter of 1994.)

TALENT REVIEW

Guys And Dolls
By Fred L. Goodman

PANTAGES THEATRE, HOLLYWOOD, CA—Since Broadway always seems to have trouble finding new musicals of quality, it repeatedly turns to the tried-and-true evergreens. The 1950 “good ol’ reliable” classic, Guys And Dolls, took the Big Apple by storm last year, winning four Tonys and the jaded hearts of New York theatergoers.

Now, for five weeks only, the Jerry Zaks-directed production comes to the Big Orange, and it’s delicious. Every aspect of the show is a delight to the eyes and ears. First, there are those wonderfully clever and hummable Frank Loesser tunes, including “Luck Be A Lady,” “If I Were A Bell,” “A Bushel And A Peck,” “I’ll Know” and “I’ve Never Been In Love Before.” The gospel-flavored “Sit Down You’re Rocking The Boat” (recently covered by Don Henley on the Leap Of Faith soundtrack) is a raucous showstopper. There’s also the witty book (based on stories by Damon Runyon) by Jo Swerling and Abe Burrows. Zaks’ direction is impeccable, as are Tony Walton’s set design, William Ivey Long’s costumes and Christopher Chadman’s choreography. A top-notch production all around.

The stars also shine. Lorna Luft does a terrific comic turn as Miss Adelaide. Ditto David Garrison (of Married...With Children fame) as Nathan Detroit. Add Richard Muenz as Sky Masterson and Patricia Ben Peterson as Sarah Brown to the mix, and this version of Guys And Dolls can stand up to the best of them. The supporting cast is just as talented and engaging as the four leads are, and the entire company seems to be having as good a time onstage as the audience is having watching them.

Do yourself a favor. Grab your favorite guy or doll and get to the Pantages to catch one of the best musicals of all time.

Tatou Tuesday Twosome

Legendary songwriter Carol Connors (!) (“Theme From Rocky,” “With You I’m Born Again”) is seen here with Mark Fleischmann, owner of Tatou supper club, which is the latest rage in Beverly Hills. On Tuesday nights, Tatou presents showcases that feature the hottest of L.A.’s up-and-coming performers. Connors not only is a frequent emcee, but she also wrote the “Tuesday Night Live” theme song, which is used as each week’s finale.
Addams Family Values

By J.G.

A new Addams baby and a new bride. Guess which one survives.

WELL, CRACK OPEN THE CRYPT, pull up a comfortable casket and have a shot of formaldehyde. The gang’s all back, plus an adorable new addition, in Paramount’s profitable franchise family Addams. Addams Family Values is going to be a valuable addition at the boxoffice this holiday season. Count on that.

Screenwriter Paul Rudnick tosses summer camps, cemetery-set weddings, gold-digging husband killers, iconic movies and TV shows and current flavor-of-the-vidways audience participation crime detection shows into the center of the Addams Family, lets them stir their own particular spicy humor and darkside fun into the brew and comes up with a story that will please audiences.

Well, audiences are primed for this. They know the theme song, chant along with it, know the beats. They anticipate the beats of their Favorite Family, they are comfortable with them.

Barry Sonnenfeld directs with comfortability and imbues the project with the kind of fun people expect from this oftbeat family. Gags run fast and move on. Sonnenfeld recognizes he’s putting strictly entertainment on screen and goes for it. It’s a slick job.

The cast have their roles down pat. Anjelica Huston slinks through Morticia with a crafty and relaxed sexuality that makes one understand why Gomez is so madly in love with her. Raul Julia again shows Gomez’ zest for living and loving with delightful flair. Foster is, sort of, the central romantic interest here and Christopher Lloyd has fun with that—character’s idea of courtship is grinning at her with breadsticks crammed up his nostrils at dinner. Lloyd makes the nonsense work. Joan Cusack takes on the black widow-like role of Lloyd’s love interest and soars with it. Christina Ricci is the morbid Wednesday and has fun sticking it to the girls of summer camp by completing ghost stories on a personalized note. She’s terrific. Jimmy Workman portrays Pugsley and Carol Kane has her fun with the spell-casting Granny. (Hey, how about a spin-off?!) Granny Addams and Granny Clampett get together and compare recipes?! Should do well with the older demographics.)

CAREL STRUYCKEN is the imposing presence of Lurch and Kaitlyn & Kristen Hooper double as the newest Addams, Pubert. A scene, if not show, stealer.

Executive producer was David Nicksay and producer, Scott Rudin.

Mrs. Doubtfire

By John Goff

IF BELLY LAUGHS TRANSLATE to dollars, Twentieth Century Fox and Blue Wolf Productions’ Mrs. Doubtfire will laugh all the way to several banks. Hell, they’ll earn the banks. I haven’t laughed at a movie, at anything, so long, deeply and hard in years.

But it’s not all yocks. It has story and content, heart, knowledge and truth so you get a lump in your throat, constriction in the chest and you come away more knowledgeable

at the same time, you’re touched and laugh as you learn. Guess you could say Mrs. Doubtfire has it all. It certainly has a marvelous script by Randi Mayem Singer and Leslie Dixon, based on Ann Fine’s Alias Mrs. Doubtfire, that places Robin Williams in an arena which showcases his prodigious talent like a jewe. At various times within the wonderfully structured body of work subjects touched upon are integrity, pride, head of the household, female, sexual, freedom and central—divorced/divorcing families and how loving, caring parents can overcome the coldness of the judicial system when they truly care and to understand. And you’re never beaten over the head. It’s a wonderfully crafted piece of work by Singer and Dixon.

Director Chris Columbus is as smooth as they come with this one. He’s gotten marvelous performances from the whole of his cast and polished the piece with style. A fine job of informing while entertaining.

Heading the cast is Williams, as a San Francisco voice-over actor. When he looks at the blank stare of a social worker and says, “I do voices,” as a way of making a living, he reveals a world that only can be fully comprehended by that small coterie of talents and never by those not blessed (or cursed) with that skill. For a moment Williams, Singer and Dixon, and Columbus reveal what it means to the door and what it doesn’t to the non-comprehending. Williams’ performance is everything, hilarious, touching, moving as a loving father, bravura as Mrs. Doubtfire. No one else could have pulled this one off.

Sally Field walks a fine line as the bread-winning mom, a role she’s been growing in different ways. It’s a piece of reality which could have taken over except that Field brings her not-inconsiderable comedic talent into play here and slickly moves between real and unreal with finesse. A finely balanced portrayal.

Harvey Fierstein has some fine moments as Williams’ special effects makeup gay brother. Pierce Brosnan gives slick support as Field’s rich, macho suitor. Lisa Jakub, Matthew Lawrence and Mara Wilson are believable as brother and sisters. Polly Holliday is a standout and Robert Prosky and Martin Mull are solid.

Howard Shore’s music is up and full and the tunes assembled ranging from “Walk Like A Man,” to “Luck Be A Lady” and “Papa’s Got A Brand New Bag” are used effectively within the film and should put together a nice soundtrack album, to be released on Fox Records.

Producers are Marsha Garces Williams, Robin Williams and Mark Radcliffe. Executive producer is Matthew Rushion.
The Three Musketeers
By John Goff

Musketeers (l-r) Kiefer Sutherland, Charlie Sheen, Chris O'Donnell and Oliver Platt high-bladin' each other in merry old France or Austria or wherever.

EVERY GENERATION HAS TO HAVE its own version of the Alexander Dumas classic. It's been done in America five times from the silent era on and each was relevant to its own particular generation. There's no reason to believe that the latest incarnation from Walt Disney Pictures will go down in history as the definitive version which will make every following filmmaker stop dead in their tracks and mutter reverently, "Oh God, I don't touch this." This Three Musketeers isn't one for the ages, but it is one for the current reigning age—youth, that is. And as such, it's on the mark and will please those for whom it's aimed, and there's absolutely no doubt as to who it's aimed at.

It features fast-paced, MTV-like music video editing to supplement excitement, especially during swordplay which, the prevailing suspicion is, Milord, to mask the lack of swordplay expertise. Nods are made to the current high-flying generation with the clanging of blades in place of the slapping of palms at appropriate moments, the obligatory martial arts moments complete with flying acrobatics and poses (kickboxing, karate, tai kwon do, hapkaido, moo goo goo yung—whatever was current during filming) is here for '90s relevancy, and there's lots of punchline humor tossed with the regularity of a stand-up comedian. Older audience members almost expect a rim shot to punctuate the rhythm they're tossed out with here... Take the tune...please. (Ka-whap!)

And maybe producers Joe Roth and Roger Birnbaum and director Stephen Herek took more than a music lesson from Kevin Costner's Robin Hood and decided not to tax their leading besplains unduly by requiring anything like accents other than those they normally employ. Wise decision.

The message with these Musketeers is "Let's entertain!" with the intent behind the entertainment being "Let's make a buck!" It does the first; it'll turn the second; and audiences can come out of the theaters in the malls and shop til they drop for the holidays unburdened by anything except a few thrills and yocks. No need for discussion—we went, we saw, we left. (Ka-whap!) Just enjoy because not to worry (yep, David Loughery's screenplay contains that term), you will.

The swashbucklers this time out are Charlie Sheen, Kiefer Sutherland, Oliver Platt and Chris O'Donnell as D'Artagnan (depending on where the speaker is from whether it's "Darr..." "Dah..." "Dot..." or "Dort..."). Each is graced with a specific function of emotion and character and each carries it off by appearing to have fun with it. Tim Curry as Richelieu works like a seasoned vaudevillian. Michael Wincott takes the opposite role as did Alan Rickman (his counterpart in Robin Hood), though both are dressed in black lest we forget they're villains, and glides under the bridge rather than going over the top with his characterization. Rebecca De Mornay, Gabrielle Anwar and Julie Delpy dress up the cast nicely.

Dean Semler's camera captures everything in the pot colorfully. Michael Kamen, looking perhaps for lightning to strike twice (he scored Robin Hood and co-wrote "Everything I Do, I Do It For You") again has Bryan Adams singing "All For Love" as ending theme, and has added a couple other lightning rods, Rod Stewart and Sting, to this one. Doubtful this time. Too derivative of the other tune.

But it's all fun; All for fun and fun for all! (Ka-whap!).

The Saint Of Fort Washington
By J.G.

Danny Glover and Matt Dillon form a touching alliance in the homeless drama The Saint Of Fort Washington

THE SAINT OF FORT WASHINGTON is one of those films that cry out to be made, need to be made and seen but seldom are. Once in a while one gets made. Unfortunately, like the real-life street counterparts of the real-life screen characters, the film is likely to encounter the same turned away heads at the boxoffice. The people this film is about can't afford to go see it and those who can and need to see and understand don't want to be reminded in the darkness of a theatre of the reality of who and what's beyond the doors.

Homelessness is a reality almost every member of the movie-going public, those who really support the business, is one step away from right now. And it's a hard line screenwriter Lyle Kessler puts in Danny Glover's mouth with the image of a, seemingly, comfortable man in a suit casually buying a paper on screen, when he refers to him as being a couple of paychecks away from being on the streets with himself and partner Matt Dillon. Let those paychecks stop, and he's right there. The fear is almost palpable in a collective audience. It's chilling, it's a fact, and it's doubtful audiences are going to want to be reminded.

Still, the movie is touching and well done and Glover and Dillon turn in strong performances as a young mental defective who wants to do good and help others and the older man, loser of wife, family and American dream, who befriends him and attempts to keep the warm of hope burning inside both of them.

Kessler's script is hard and uncompromising. And, maybe this is a hard thing to say; maybe it's too uncompromising. Kessler's script (at least what got filmed) almost elevates the Dillon character to hero status with a flirtation of his being a near mystic, hands on healer, without knowing it. That's downplayed and in so being, the piece becomes more real, too real, than it needs to be to pull audiences in as entertainment. Undoubtedly this is director Tim Hunter's (it is "A Tim Hunter Film") vision and who needs to pay to go see what's in front of them for free every day. It may take place on the cold, wintry and unsympathetic streets of New York but it's everywhere.

Dillon, the reluctant Saint is convincing enough as to make a person ache with both the winter temperatures he's in and with the pain of all he sees around him. It's a very touching and understanding performance.

Glover is hope and strength personified, unwilling to let the dream of living comfortably again until the pain gets to be too much. It's a fine, well-layered performance.

Ving Rhames represents the muscle, physically and metaphorically, of the street rulers and is excellent in that persona. Nina Siemaszko is touching in a smaller role.

Frederick Elmes photography looks uncompromisingly at the hard and cold streets of New York. No gloss over here. You can feel that brick and that dropping temperature.

David V. Picker and Nessa Hyams produced. They, Carrie Productions and Warner Bros. are to be applauded for their courage of mounting this and releasing The Saint Of Fort Washington.
SOUNDTACKS...A pair of diverse soundtracks are looking us in the face from holiday releases, both from anticipated films. First out is from Hollywood Records, Sister Act 2: Back In The Habit. Well, the film’s anticipated. I heard from a source that the sent back into the recording studio to add some music with the group of nuns, that the music-driven original had lost some of its drive because of the lack of same in the sequel. Got to keep up the draw, guys, otherwise customers might get out of the habit—Oh well, it was a thought... MCA Records is geared up for a December 7 release for the Steven Spielberg directed Schindler’s List. Oscar-winning composer John Williams composed, conducted and produced this, his 13th teaming with Spielberg. This one is performed by the Boston Symphony Orchestra and features solos by acclaimed violinist Itzhak Perlman and clarinetist Giora Feidman. Got to expect something special from all this talent... Michael Kamen orchestrated the Robin Hood: Prince Of Thieves score and co-wrote, with Bryan Adams and Robert John “Mutt” Lange, the Grammy award-winning theme song from same “Everything I Do, I Do It For You.”—50 trumpet announcement blast, please—and now they return in the same chores with “All For Love,” for Walt Disney Pictures’ The Three Musketeers. This time they bring Rod Stewart and Sting along. The similarities are there but the magic isn’t. Hollywood Records releases the soundtrack, which should prove a popular one... edel America Records has launched EDEL Screen label which will specialize in film soundtrack music. Firsts of the new line are Jason Goes To Hell: The Final Friday and Best Of The Best 2 as well as I’ll Be Back, a compilation album featuring music from the films of Arnold Schwarzenegger... Paramount’s Addams Family Values soundtrack went into release Nov. 16 on Atlas Records announced Nick Gatfield, Atlas president...Fox Records is introducing a new Classic Series soundtrack line this month. Presently set for release are Stormy Weather, The Day The Earth Stood Still, How Green Was My Valley and compilations... Walt Disney Records’ Soundtrack Collector’s Series is presenting the multi-platinum Aladdin soundtrack picture CD and lenticular in time for the holidays... International recording artist and keyboardist Kitaro is scoring Oliver Stone’s Heaven And Earth scheduled for release by Warner Bros. in December... Fox Records is releasing Star Wars Trilogy: The Original Soundtrack Anthology Nov. 23 in a five-hour, four-disc release from the Star Wars films. That includes “previously released soundtracks and two hours of unreleased music.” Take that, Star Trek!

VID BIZ

By John Goff

COUPLE OF INTERESTING UP-COMERS to hit the stalls in December, after the holidays interestingly because they look like they’d be good gift sets—especially the anthology series featuring draw power of names like Tom Hanks, Laura Dern and James Woods amongst other performers and Tom Cruise making his directorial debut. These stars are showcased in a dual-volume set from PolyGram Video entitled Fallen Angels, murder mysteries set in the Los Angeles of the 1940s. Looks terrific... The Lost World is based on the original story from that stalwart Sir Arthur Conan Doyle and is set in a prehistoric dinosaur world. Released by Worldvision Home Video, it intends to tap into the current dinosaur rage. This one hits the stands three days before Christmas. Going for the last-minute shopping rush, huh?
Streisand Donates Land
SUPERSTAR ENTERTAINER BARBRA STREISAND has presented the Santa Monica Mountains Conservancy of the State of California with her immense Malibu estate, a gift Joseph T. Edmiston, executive director of SMMC, terms "the most valuable land ever donated to a public agency since the inception of the Santa Monica Mountains National Recreation Area."

The famous estate, valued at $15 million and comprising five homes and 24 acres of land straddling a year-round stream in scenic Ramirez Canyon, will become the site of The Streisand Center for Conservancy Studies, Edmiston stated. "Affiliated with the Santa Monica Mountains Conservancy," he added, "the Streisand Center will be one of the premier intellectual resources of the land conservation movement."

The Streisand Center for Conservancy Studies will be operated by the Mountains Conservancy Foundation as part of its public service to the government, academic and environmental communities, Edmiston noted. The Center will be comprised of five unique residences, designed and developed under Ms. Streisand's supervision, located on 24 acres of canyon, streambed and hillside land flanked on three sides by parkland owned by the United States National Park Service.

Sinatra Towers Over All
LEGENDARY ENTERTAINER FRANK SINATRA is the first recipient of the Capitol Records "Tower of Achievement" award. Charles Koppelman, chairman & CEO, EMI Records Group, North America and Gary Gersh, president and CEO, Capitol Records recently presented the award to Sinatra at the Waldorf Astoria Hotel in New York.

From 1953 to 1962, Sinatra recorded more than 17 albums for the Capitol label—a period considered by many to include his best work. Now he has returned to the label to release the critically acclaimed Duets, which has already sold more than one million copies domestically in its first week of release.

The "Tower of Achievement" is an exclusive award established to honor a label recording artist or group for their lasting contribution to popular music and American culture. Artists become eligible for the award 15 years after their first Capitol Records release, when total worldwide album sales exceed 10 million.

COVER STORY
Toni Braxton: No Sad Love Songs For This Diva
LIKE THE DELIBERATE MANNER in which she produced her much-anticipated, self-titled solo debut album for LaFace/Arista Records, singer Toni Braxton has steadily risen up the charts, powered by the singles "Breathe Again" and "Another Sad Love Song." But Braxton has nothing to be sad about as her album has enjoyed Top 10 pop chart status. And the Maryland-native has scarcely looked back since her chart-topping success with two tracks from the LaFace soundtrack to the film Boomerang—"Love Shoulda Brought You Home" and "Give U My Heart" (a duet with LaFace Records co-chief Babyface).

But according to Braxton, the gold and platinum honors she has earned in her bright, short career take a back seat to artistic and emotional integrity. "I just want people to get into the music, to love the music for itself...that's what will really make me happy," she says. "As a whole project, this album expresses who I am, and that's a typical young woman, who's been through some of life's experiences, who's been through some of love's ups and downs, a woman who has a lot of love to give. The songs on this first album are real."

Braxton, in fact, gives a lot of herself to several tracks on the album, and several industry pundits have likened her soulful, flexible vocal interpretations to a youthful Anita Baker. Undoubtedly, such observations were made when Braxton first signed with LaFace Records in 1991. Upon finding out that she would be working directly with Babyface and L.A. Reid (one of the most renowned production/songwriting teams in the business), Braxton says: "My first reaction when I realized I was going to work with them directly was, 'Hope I'm up to the calibre of artists they work with.' I really wanted them to be proud of me as the first female artist on LaFace." It turns out her concerns were unnecessary.

Having scored with the tracks from the Boomerang soundtrack, Braxton is prompted to observe: "I feel great about being embraced as a new artist so early in my career. It's truly a blessing to have so many people believe in me." She said that L.A. and Babyface made her comfortable, helped her relax in the studio and subsequently brought out the sparkling performance. For her debut album, Braxton was equally blessed with quality producers, such as Vincent Herbert (with whom she co-wrote "How Many Ways"), the team of Tim Thomas and Ted Bishop (who wrote "Love Affair"), Ernesto Phillips (with whom she co-produced "Best Friends") and others.

An example of how she translates her life experience to music is evidenced by "Best Friend." "It's based on a true story," Braxton says. "I was breaking up with this guy, and my best friend started dating him right away...it was like, 'You've finished with him, so I'm having him for myself...and that hurt.'"

Whatever man broke off the relationship with Braxton, now must be singing his own sad love song.

Avant Event
Clarence Avant, Motown Records board chairman, was honored by the Neil Bogart Memorial Fund with a "Strictly New Orleans" style gala November 13 at Santa Monica Air Center's Barker Hangar. The gala raised $1.1 million for pediatric cancer, AIDS and leukemia research. Pictured (l-r) are: Joyce Bogart Trabulus, co-founder of the Neil Bogart Memorial Fund; Paul Schaeffer, Sony Pictures Entertainment exec vp; Quincy Jones; Avant and wife Jackie; Les Bider, Warner Chappell Music Publishing chairman; and event chair, Rikki Rosen.
1. I'd Do Anything for Love (But I Won't Do That)  [MCA 54625]
2. Again  [Virgin 35404]
3. All That She Wants  [Arista 2614]
4. Just Kickin'  [BoYa BoYa/Del/Atlantic 77120]
5. Please Forgive Me  [RCA 452199]
6. Shoo  [Virgin 857314]
7. Hero  [Columbia 72224]
8. Breath Again  [LaFace/Arista 24054]
9. Gangsta Lean  [Capitol 58048]
10. Can We Talk  [Qwest/Warner Bros. 18364]
11. Hey Mr. D.J.  [Favor Unlimited/Epic 77121]
12. Million Miles Away  [Epic 77280]
13. Dream Lover  [Columbia 7280]
15. The River of Dreams  [Columbia 72789]
16. Keep Ya Head Up  [Interscope 98345]
17. Anniversary  [Virgin 85966]
18. Everybody Hurts  [Warner Bros. 40995]
19. Right Here (Human Nature)  [RCA 62614]
20. Come Baby Come  [Tommy Boy 7572]
21. Cryin'  [Coffen 19256]
22. Whoomp! (There It Is)  [BMG 79001]
23. Sex Me  [Jive 42161]
24. Both Sides of the Story  [Atlantic 5310]
25. No Rain  [Capitol 44098]
26. Linger  [Island 86280]
27. Wild World  [Atlantic 87398]
28. Come Inside  [Atlantic 87317]
29. Time and Chance  [A&M 4023]
30. Never Should've Let You Go  [Jive 42178]
31. I Know I Got Skillz  [Jive 42177]
32. Another Sad Love Song  [LaFace/Virgin 2-4047]
33. All About Soul  [Columbia 72754]
34. Sweat (A La La La La Long)  [RCA 98429]
35. Two Steps Behind  [Columbia 71116]
36. I Get Around  [Interscope 96006]
37. Freak It  [Eastwest 98341]
38. Dead End  [DPS 2047]
39. Human Wheels  [Virgin 852204]
40. Reason to Believe  [Warner Bros. 18427]
41. Hey Jealousy  [A&M 3042]
42. Soul to Squeeze ("From Coneheads")  [Warner Bros. 18401]
43. Because the Night  [Elektra 64898]
44. Hopelessly  [RCA 62627]
45. Can't Help Falling in Love  [Virgin 12653]
46. Milva's Theme ("500 Music 77274"
  (Bachman-Turner Overdrive)  [Virgin 628204]
47. Let Me Ride  (Cuffe Row/Interscope 52729]
48. Better Than You  [Perspective/A&M 7430]
49. Real Mutha Hucker  ["G's (Ruthless/Relativity 5506)
50. Will You Be There (From 'Free Willy')  [Epic Soundtrack 77008]

#1 SINGLE: MEATLOAF

TO WATCH: R. Kelly

HIGH DEBUT: MICHAEL BOLTON

51 Lately  [Motown/MCA 54652]
52 Slow and Easy  [RCA 45215]
53 I Can See Clearly Now  [Chaos 7700]
54 Baby, I'm Yours  [Arista 54657]
55 Send Me a Lover  [Arista 72663]
56 Indo Smoke (From Poetic Justice)  [Epic Soundtrack 77258]
57 As Long As I Can Dream  [Arista 72660]
58 Dreams  (Go Disc/London/PLG 857141)
59 Jessie  [SBKERG 50429]
60 Higher Ground  [Virgin 74697]
61 Running Away  [Columbia 74969]
62 Boombastic  [Dancey Prince 747]
63 Something in Your Eyes  [Columbia 74979]
64 Runaway Train  [Virgin 74452]
65 Break It Down Again  [Mercury 31451487]
66 Fields of Grey  [Epic 621681]
67 Medley  [RCA 45262]
68 Sunday Morning  [Capitol 42161]
69 Paying the Price of Love  [Polydor/PLG 85964]
70 Method Man  [Loud/RCA 62654]
71 Award Tour  [Jive 42168]
72 Nothing 'Bout Me  [A&M 9031]
73 Looking For Mr. Right  [Giant 18441]
74 Found Out About You  [A&M 90368]
75 Fallin' in Love (Epic Soundtrack/Interscopes)

93 Til Infinity  [Jive 42168]

80 Rainmaker  [Capitol 44833]
81 Love  [Virgin 85956]
82 Runaway Love  [EastWest 82543]
83 Insane in the Brain  [RuffHouse/Columbia 77019]
84 Ooh Child  [Eastwest 83988]
85 What's It to You  [Def Jam 98403]
86 Into Your Arms  [Atlantic 98721]
87 Alright  [RuffHouse/Columbia 77103]
88 Too Much Information  [Capitol 44855]
89 I'm Real  [RuffHouse/Columbia 77237]
90 I Don't Wanna Fight  [Virgin 4KM 12652]
91 I'm in Luv  [Virgin 852462]
92 Check Yo Self  [Prody 93803]
93 I'm a Player  [Motown 45152]
94 Chattahoochee  [Atlantic 91273]
95 Love for Love  [RCA 85382]
96 Foreplay (For Your Love)  [RCA 92001]
97 Chief Rocka  (Pandum 64631)
98 Shitfaced  (Death Row 71603)
99 Pink Cashmere  (Phantasy Park/Becker Bros. 18401)
100 Last One Cry  [Virgin 85000]
REVIEWS By Troy J. Augusto

AEROSMITH: “Amazing” (Geffen 4656)

Everything these guys touch lately seems to turn to gold (and platinum), and there’s no reason to think that this mid-tempo ballad won’t do the same. Focus here is on vocalist Steven Tyler, who turns in one of his most adorable recorded performances in quite a while, turning an otherwise standard issue slow song into a temperature-raising crooner that will find a happy home at all album rocsters, with top 40 breakout almost guaranteed to quickly follow. From the almost triple platinum Get a Grip.

SHELY LYNNE: “Tell Me I’m Crazy” (Morgan Creek

Terrific new cut from Lynne’s Temptation album is this stirring song that backs away from her heavy Nashville stylings, taking a claim instead for the country/pop crossover turf that K.D. lang is currently inhabiting. Powerball, written by Rori Michael Bourke and Mike Reid, is made all the more dramatic by Lynne’s soaring, majestically vocable and a smooth, understated lounge-like musical accompaniment. The record company is hurting, but a song this strong stands a good shot at selling itself. Adult radio has a sure hit with this.

THE BREEDERS: “Divine Hammer” (AD/Elektra 8681)

After a long absence in the U.S., ’80s Scottish faves Big Country are attempting to re-establish themselves here with a fine new album, on upstart label Fox, that recalls the best moments of the band’s earlier material, as well as a cross-country club tour. “Alone,” like much of Big Country’s best material, sports strong, memorable songwriting, muscular electric guitar licks, and just the unique vocals of bandleader Stuart Adamson. An easy add for album rockers and night time spins at aggressive hit outlets. Group had sold-out gig at Roxy last week.

BIG COUNTRY: “Alone” (Fox/RC/2713)

From the most-talked-about album of the day comes its most-talked-about track, the otherwise unlikely vocal pairing of The Chairman Of The Board and an Irish guy who used to be the lead singer of The Police. Thomas Dolby’s vocoder help K.D. lang refers to herself as a fly. Sounds like a match made in heaven. Actually, this collab of goodfolk Sinatra & U2’s Bono works surprisingly well, despite the differences in the singers’ styles. Using the strength of this Cole Porter standard as well as the steady flow of the top-tal Ralph Shiro Trio, which provides musical back-up, the two superstars have created a tune that will garner lots of multi-format airplay, if for no other reason than the novelty of it. No surprise to hear that of blue eyes has already begun work on Duets II.
**POP ALBUMS**

**REVIEWS by Troy J. Augusto**

**ZAPP: The Yellow Shark (Barking Pumpkin 71600)**
Frank Zappa's collaboration with the wildly inventive Ensemble Modern gives us "The Yellow Shark," a collection of live recordings taken from three performances in Frankfurt, Berlin and Vienna in September, 1992. Material comprised of new Zappa compositions ("Get Whitey," "Welcome To The United States," and reworked takes on old music ("Iceberg Tango," "Uncle Meat") all strained, under the ever-present watchful eye of Zappa, through the unique musical tunnel of the ensemble. From reports, one of the most satisfying projects of Frank's long and mystifying career.

**QUEEN LATIFAH: Black Reign (Motown 6370)**
Third release from hip-hop matriarch Latifah (aka Dana Owens) is a hard-hitting yet pop-smart collection that maintains none of the disjointed feelings of Nature Of A Sista, the disappointing follow-up to her brilliant debut. Unlike the first album, Black Reign wastes little time with the usual rap bravado, instead focusing on specific issues that the 23-year-old is moved by: social injustice, various abuses and the need for community unity. KRS-One, Treach and Heavy D drop on "Rough," this moving album's best moment.

**BLUR: Modern Life Is Rubbish (S/R/K Food 94423)**
Brit quartet treads the line (preciously, at times) between likable, sarcastic wit and obnoxious, over-opinionated posturing. Thankfully, the tendency is more towards the former than the latter, though the focus on all things British does become a bit tiresome. The warm "Villa Rosie," about everyone's favorite pub, first single "Chemical World," a modern rock at college radio, and the caustic and critical "Pop Scene" are three of this rabble-rousing record's better moments.

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**THE VELVET UNDERGROUND:**
The unlikely rock reunion took place earlier this year when all four members of seminal noise/shock/mood outfit Velvet Underground embarked on a tour of Europe, a junk whose subsequent hooping did much to cement the group's legacy as one of the most underappreciated New York bands. The band unraveled before a planned U.S. tour, so all we can hope for is this satisfying recording, taken from three nights in Paris. Singer Lou Reed tends to indulge in overdrama, but he's forgiven. Ably produced by Reed's guitarist, Mike Ratliff.

**BOB EVANS: Jersey Barrier (Skene 031)**
Bob Evans is a Boston-based, three-piece rock band that deals in punk-spiced, college-radio targeted, straight-ahead guitar noise. Not exactly groundbreaking, but these guys have an uncluttered, wet behind-the-ear style that's damn hard to ignore. Sharp, lumbering bass lines, stinging and distorted guitars and Dave Closhkirk's fuzzy vocals all add to the unassuming, album's loveliness. As we become more and more inundated in over-hyped, over-produced corporate pop, bands like Bob Evans come off like just so much fresh air.

**PHIL COLLINS: Both Sides (Atlantic 82500)**
Produced Phil Collins. Album No. 6 is perhaps Collins' most intimate, personal collection. Like his solo bow, Face Value, made as he recovered from a painful divorce, this one, performed and produced entirely by Collins, is an open book into the psyche of a man who carries much emotional baggage. Lost lovers ("I've Forgotten Everything"), difficult family situations ("We're Sons Of Our Fathers") and the frailty of both love and life ("Survivors") are just some of the heavy themes offered, all delivered with Phil's usual affecting delivery. High water mark of all, though, is "We Wait And We Wonder," a stirring look at the tragic political/religious struggle that lumbers on in Northern Ireland.

**PICK OF THE WEEK**

**KMFDM: Angst (Wax Trax/TVT 7202)**
One of the truly innovative bands left in the industrial scene is this Hamburg, Germany-based crew that manages to come up with a new bag of psychic tricks with every release. Angst, KMFDM's sixth album, is a unsettling, often bizarre melange of anger, frustration, confusion and lust, good themes for a band that hits with as much unrelenting muscle and frenzy as this quartet does. Very little here will make it onto radio beyond college and specialty programs, but there's a veritable feast here for the rave floor.
**REVIEW** by M.R. Martinez


With each successive album, Salt-N-Pepa, along with DJ Spinderella, serve up a binder full of musical ideas that beats and swaying grooves. This has permitted them to grow in the miscro. They've even become comfortable enough to invite multi-platinum vocalists En Vogue to perform with them on this latest collection, namely the track "Whatevva Man." Other tracks that show Salt-N-Pepa have maintained an edge include "One No Does It Better," "None Of Your Business" and "Heaven Or Hell."


This band is determined not to be cubbyholed musically. And this album should go a long way toward driving this point home. Already two singles into this eclectic collection, both tracks—"Nothing Does It Better" and "Send Me SWINGin"—demonstrate the group's ability to glide between the uptempo and smooth balladizing. There's real music all over this, their second album, including "10 Million Strong" and "Harmony So Fine." This is not assembly-line soul.


The flow is distinctly Jamaican, but Jamal-Ski and company combine phat beats, phatter textures and lots of attitude to hit a universal groove. Part of the broad stylistic posture of this album comes in the generous collaboration with other chanters and rappers. Among the best tracks on this 19-track CD include "Akaar's Groove," "Jump Spread Out," "Hangin' Tree," "Ragga Youth (featuring Ragga Rose)" and "Ragga Youth (DJ Smash Jazz Mix)."

### TERRI & MONICA: Suga ( Epic KE 53436). Producers: Various.

Let’s call this all a chef’s salad. The jazzy R&B/house grooves are the bed of lettuce upon which the tasty treats are laid, and there are a few tasty treats from which to choose. This comedy duo knows how to accentuate the vegetables underneath with some meaty vocal turns. Top album cut is "How To Do It Right." Other tracks that provide texture to this dish include "Over It," "Intention," "I’ve Been Waiting" and the jazzy "I Need Your Love." This is one salad that’s a dessert, too.

### PICK OF THE WEEK

By M.R. Martinez

THE RHYTHM

Jimmy "Jam" Harris and Terry Lewis, co-owners of Flyte Tyme Productions, founders of Perspective Records and one of the most respected songwriting and production teams in the business, got their props recently when they received their ASCAP Golden Note Awards during a private reception and dinner held at Chasen's restaurant in Beverly Hills. Many of the duo's friends, industry executives and other guests gathered and watched them receive the awards. Some of the attendees included Magic Johnson, Holly Robinson, Henry Manne, Jamal Warner and Pia Zadora. Jam and Lewis joined a prestigious list of Golden Note recipients, including Bob Dylan, Quincy Jones, George Michael, Smokey Robinson and Stevie Wonder. Pictured during the ceremony are (l-r): Johnson; Lewis; Jam; ASCAP president Morton Gould; and Robinson.

SAMPLES: At press time we still didn't know where pop icon Michael Jackson was, whether he was avoiding U.S./L.A. police authorities and—certainly—whether he is actually formally accused of molestation. The alleged molestation, of course, could be as much a "faire tale" as the notion that he is fleeing the United States because of guilt. But that hardly matters to the media. The attendant media probing, speculation and—in a few rare cases—reporting could be the reason he is avoiding his home. Yes, the Betty Ford Clinic is in Los Angeles. Can you imagine the media armada that will sail to wherever Jackson has decided to recuperate from an admitted drug problem, the pressure of the accusations, and the shock brought on by his accuser's offer to describe the Pop King's genitalia? And the saga will inevitably continue...Jamm Records will be the first American company with offices in Taipeh, Taiwan. Louis Nordoff will serve as president of the company while industry veteran Bill Craig will serve as promotion vp. Ping Ting is Jam's production/treasurer vp. Operations in Taiwan will be headed by vp Cloud Ting. The independently distributed label offers as its first product the single "Paradise" by veteran R&B session vocalist Brandon Paris.

In the City of Brotherly Love to promote his Epic Records album Philly Soul, Darryl Hall stopped by WDAS-FM to hang out with the legendary "Butterball." Pictured at the station are (l-r): Joseph "Butterball" Tamburro, WDAS-FM PD; Daisy Davis, WDAS-FM MD; Hall; Kernie Anderson, WDAS-FM GM; and Lynda Penn, Epic promo.
THE RHME

Da Bomb/Mercury Records rapper Threat (l) recently met with Black Entertainment Television on-air celebrity Donnie Simpson at BET's "Coca Cola On Wheels Festival" held in Detroit recently. Threat is currently promoting his debut album "Stickinnahead," which contains the single "Let The Dogs Loose."

MOBBED ON THE FM TIP: Oakland, CA-based songwriters/producers/performers Denzil Foster and Thomas McElroy have conjured up their music magic for the likes of platinum act En Vogue. Yet their solo albums have met with critical acclaim but only moderate sales. They may have timed release of their latest project, Once In A Blue Moon by FMob just right. The EastWest Records release features a broad litany of funky, jazzy, hip-hop-influenced sounds that seem to be the rage right now. Such an amalgam is not new, however, from these talented producers. It was Foster's dream to do a jazz album, and McElroy's aspiration to forge experimental hip hop with fusion music. Some of the artists that will appear on this album include Maxine Jones and Terry Ellis of En Vogue, rappers Jah, Owaylay, Richie Rich and Lyndrew Harrel. Another Foster/McElroy protege, vocalist Samuelle is also on the album. "People who appreciate live playing and music should like this album, and also get a chance to see how hip-hop and jazz parallel each other," says Foster.

NUTIN' TA READ: Tuff Break/A&M recording artist Dred Scott recently joined with U.S. Congresswoman Maxine Waters to donate 109 books to the Vernon Library, located in Waters' South Central Los Angeles district. Initially motivated by the deluge of publicity about money being spent on the refurbishing of the Los Angeles Central Library, Scott promised listeners on L.A. station KPWR 106 that he would seek to get more books for libraries in non-white neighborhoods. Scott is making noise with his single "Nutin' Ta Lose."

Reggae/dancehall artist Red Fox recently celebrated the release of his Elektra Entertainment debut album As A Matter Of Fox. Label executives and friends of the chanter gathered at New York City's Arena, where he performed songs along with some special guests. Pictured backstage are (l-r): Jon Leshay, senior vp of promotion; David Bilther, senior vp/gm; Red Fox; Dante Ross, vp of A&R; and Erskine Isaac, First Artist Management.

TOP 30 RAP SINGLES

1. STAY REAL (Def Jam/Columbia 77141) Erick Sermon 6 3
2. LET ME RIDE (Death Row/Interscope/Columbia 57128) Dr. Dre 7 3
3. SHOOP (Nerl Plateau/London/PLG 85731) Shoop 18 2
4. SHIFTEE (JL/JR/Chaos/Columbia 77163) Onyx 8 2
5. PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros. 18362) George Clinton 5 3
6. OUTTA HERE (Jive 24167) KRS-One 9 3
7. YOUNG GIRL BLUEZ (Gold Chillin'/Warner Bros. 18399) Biz Markie DEBUT
8. NUTIN' TA LOSE (Tuff Break/A&M 3701) Dred Scott DEBUT
9. WHAT'S NEXT (Elektra 66309) Leaders Of The New School 4 3
10. 93 'TILL INFINITY (Jive 42157) Souls Of Mischief 22 2
11. MAKE ROOM (Loud/RC 62579) Tha Alkaholiks 11 3
12. WESTSIDE STORY (EastWest 96009) Yo-Yo 21 2
13. GOT IT LIKE THAT (Skateless/Tommy Boy 7125) Hi-C 20 2
14. VALLEY OF THE SKINZ (Mad Sounds/Motown 2006) Trends Of Culture 3 3
15. I'M REAL (TuffHouse/Columbia 7736) Kris Kross DEBUT
16. NICKEL BAGS (Pendulum/ERG 5807) Digable Planets 20 2
17. (I KNOW I GOT) SKILLZ (Jive 42177) Shaquille O'Neal DEBUT
18. DON'T SLEEP ON A HIZZO (Lake 470) Poison Clan 16 3
19. WE GET BUZY (RuffRyders 3-5024) Illegal 10 3
20. FLOW JOE (Victor/Relativity 1185) Fat Joe 2 4
21. SOUL BY THE POUND (Relativity 1183) Common Snese 12 3
22. RECIPE (Chaos/Columbia 77081) Boss 1 4
23. WRITTEN ON YA KITTEN (Tommy Boy 580) Naughty By Nature DEBUT
24. ALRIGHT (TuffHouse/Columbia 77103) Kris Kross 15 5
25. BREAKADOWN (Tommy Boy 588) De La Soul 14 3
26. SKINNY DIGG'IT GON' IN (Chemistry/Mercury 852652) Ed O.G & Da Bulldogs DEBUT
27. MASH UP THE MIC (Virgin 36400) Private Investigators 15 3
28. LET ME ROLL (Rap-a-lot/Priority 53831) Scarface 15 5
29. INDO SMOKE (Epic 77036) Mista Grimm 19 5
30. FREAK OUT (Flavor Unit/Epic 77054) Nicki D 23 2
UK

By Mick Green

BEATLES STILL WINNING...At a recent BMI/PRS dinner at London’s Dorchester Hotel, Beatle Paul McCartney was honored as the writer of the most performed song ever on U.S. radio.

“Yesterday” was written for the 1965 Help album and has now logged up more than six million U.S. radio plays. BMI president said the plays amounted to 300,000 hours or 12,500 days. If they had started playing it continuously back when it was first released, it would still have been playing until the next century...for that number of back-to-back plays would cover 34 years!

Not satisfied with that, other Beatles classics that were recognized for multi-million performances were their hits “A Hard Day’s Night” and “I Saw Her Standing There.”

Strangely enough despite this success Parlophone is trying to boost the credibility of Macca (Paul McCartney) by keeping quiet about his involvement in an album entitled Strawberries Oceans Ships Forest. The work is being promoted in the dance market and they seem frightened that the dance fraternity could be put off by the fact that it involves Macca.

Veteran Brit songwriter Norman Newell was also recognized at the dinner for having written the standard “More” which clocked up five million performances!

Others who picked up awards were Eric Clapton and “Tears In Heaven” as the most performed BMI/PRS song during 1992 and Right Said Fred who were recognized as the college radio favorites of the year.

COURTING DISASTER...The recording industry has been unanimous in condemning a High Court judge’s decision to merely give a “warning” to Stephen Charlesworth who was found to be in contempt of court by an injunction to restrain him from circulating leaflets advertising pirate audio and bootleg video cassettes. Artists involved were Take That, Chris Rea and Peter Gabriel.

The head of the BPI’s Anti-Piracy Unit is quoted as saying: “This is totally amazing—we wanted at least a custodial sentence. Even a week in prison would have served as a warning to the pirates.”

Representatives of the artists concerned are even more outspoken. Keely Gilbert, of Chris Rea’s management team Royal Life claims the company was able to order video bootlegs of Rhea’s concerts by phone. “They took about three months to arrive and were rubbish. A warning from the judge isn’t much of a punishment.”

JURY OUT ON RADIO 1FM...The BBC has rescheduled its prestigious pop station Radio One—about the only station with the power to still break acts on their own—and initial reaction has been less than favorable. But as changes always take a time to settle down most of the industry is hoping it will all turn out okay in the end.

MINIDISC..BIG BUCKS...It is reported that Sony is to pay more than $1.5 million in an effort to push its MiniDisc format in Britain in the run-up to Christmas...run on the slogan “It’s small, but it’s going to be big!”

As well as national press advertising there is going to be a major in-store material and a voucher scheme in most of the major outlets.

It looks as if Sony and Phillips are heading up to a fight for the death but major stores outlet Dixons spokesperson said: “We refuse to be drawn into it. We are marketing them separately—MiniDisc as a portable format and DCC for hi-fi users.”

CHARTS...Meat Loaf still remains supreme in both the Singles and Album charts but it is sure fans wouldn’t be eating “meat loaf” for Christmas and the guessing game is on to find out who next month’s seasonal winner will be.

Currently nearest rival in the Singles section is Bryan Adams but “Please Forgive Me” also has probably peaked. So it is a question of wait and see which of the new contenders will take off. Highest debut is Urban Cookie with “Feels Like Heaven”. It certainly will if they keep rising.

In the Album section Kate Bush is really pushing Meat hard making her debut at #2 with Red Shoes and leads 14 albums appearing for the first time this week.

The power of those words “Ultimate,” “Greatest Hits” or “Best Of” when it comes to album sales is still pretty great. Diana Ross is at #4 with One Woman (U), Bette Midler holds down the #6 spot with Experience The Divine (GH), Tom Petty has a GH at #10 and Frankie Hoes To Hollywood are only one position lower with Bang! (GH).

Slightly lower Irish duo Foster & Allen have found a different way to say the same thing on By Request at #14 and Go West have Aces And Kings (BO) at #17. Doris Day (GH) is this week’s highest climber at #21 and Nanci Griffith (BO) makes her debut in the Top 30 at #28.
NEWS FROM JAPAN

"MANATSU NO YONOYUME" (Dreams In The Mid-Summer Night), Yumi Matsutoya, Toshiba EMI, has been certified Triple Platinum by RIAJ (Record Industries Association of Japan) in the Singles section for October. Following this, million awards went to “Go For It” and “Kessen Wa Kinyobi” (Final Match On Friday), both by Dreams Come True on Epic Sony, and “Aita” (Being Anxious To Meet), Chikako Sawada, Taurus.

“Kokoro Zake” (Mellow Wine), Ayako Fuji, Sony, and “Mousukoshi, Atosukoshi” (More And More), Zard, BGRAM, have been awarded Double Platinum. Platinum awards went to “Run,” Tsuyoshi Nagabuchi, Toshiba EMI; “Mayonaka No Dandy,” Keisuke Kuwata, Victor Entertainment; “Ai Wa Fushigisa,” Love Is Strange, Kome Kome Club, Sony; “Melody/Baby Baby,” Masaharu Fukuyama, BMG Victor; “Pocket Bell Doesn’t Ring,” Banri Kunitake, Meldac; and “Get Along Together,” Yasuhiro Yamane, Nippon Corwn.

In the Album section, Red Hill, Chage & Aska, Pony Canyon, went Triple Platinum while a Million award went to Little Bit..., Wands, Toshiba EMI; Roman No Natsu, Tube, Sony; Jealousy, X, Kyun Sony; and Wasted Tears, Syogo Hamada, Sony.

Three titles acquired Double Platinum awards: The Baddest II, Toshinobu Kubota, Sony; Dreams Come True, Dreams Come True, Epic Sony; and Southern All Stars Golden Hits Medley, Z Dan, Victor Entertainment. Perfume, Masayuki Suzuki, Epic Sony Records, has been awarded a Platinum award. Gold went to Access II, Access, Fun House; Unbalance + Balance, Akina Nakamori, MCA Victor; Mellow Prism, Class, Apollon; and Time Goes Around, Miyuki Nakajima, Pony Canyon.

THE 16TH TOKYO VIDEO FESTIVAL sponsored by Nippon Victor Co. (JVC) is being held November 24. The entries for this festival number 1,615 works from 33 countries including Germany, U.S.A., Spain, U.K., Brazil and Japan, etc. This festival is, according to the sponsor, the only concourse of video software works in the world with an open-door policy to both professional and amateur producers. Breaking down the entries, domestic works are represented by 785 while international works number 830; 204 from Germany, 128 from the USA, 107 from Spain, 88 from the UK and 82 from Brazil. A Video Grand Prix will be presented to a work chosen as the most excellent.

A TOTAL REVENUE OF NIPPOIN VICTOR CO., (JVC) for the 105th fiscal term (April 1, 1993 to September 30, 1993) was $2,394 million, 99% of the comparable months of the prior year in the red by $101 million. As in the prior term a dividend has been suspended. According to a person concerned with the company, a long-term slump of the economy and step appreciation of YEN were the two main reasons for the unfavorable result of the term. Breaking down the revenue, video hardwares were $1,009 million, 42% of the total and up 1% over the comparable months of the prior year. Audio was $532 million, 22% of the total, 3% down, while TV was $360 million, 15% of the total and 9% down; entertainment softwares were $200 million, 8% of the total, 28% up. Of the total revenue, sales for the domestic market were $1,150 million, 48% of the total and 1% down while exportation was $1,250 million, 52% of the total and 1% down.

LOCAL 45s TOP 10

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<th>TW</th>
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<tr>
<td>1</td>
<td>RUN (Toshiba EMI)...Tsuyoshi Nagabuchi</td>
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<td>2</td>
<td>MAYONAKAN DANDY (Victor)...Keisuke Kuwata</td>
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<td>3</td>
<td>KONOARI HITORIJIKA (Pony Canyon)...Hikaru Genji</td>
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<td>4</td>
<td>DATTE SOUJANAI (Tokuma Japan)...Lindberg</td>
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<td>5</td>
<td>GET ALONG TOGETHER (Crown)...Yasuhiro Yamane</td>
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<td>6</td>
<td>KAZENI FUKARETE (One UP)...Chisato Moritaka</td>
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<td>7</td>
<td>MOU KIMO HANASAANA (Apollon)...Classes</td>
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<td>8</td>
<td>DAKISHIMETAI (Zum)...REV</td>
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<td>9</td>
<td>ALL MY LOVING (BMG Victor)...Masaharu Fukuyama</td>
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<td>10</td>
<td>OTORO (Epic Sony)...Ruriko Kubou</td>
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LOCAL CDs TOP 10

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<th>TW</th>
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<tr>
<td>1</td>
<td>SELF PORTRAIT (Warner Music Japan)...Takayuki Makihara</td>
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<td>2</td>
<td>CALLING (BMG Victor)...Masaharu Fukuyama</td>
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<td>3</td>
<td>MY HOME TOWN (Fun House)...Kazumasa Oda</td>
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<td>4</td>
<td>RED HILL (Pony Canyon)...Chage &amp; Aska</td>
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<td>5</td>
<td>THE BADDEST II (Sony)...Toshinobu Kubota</td>
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<td>6</td>
<td>LITTLE BIT (Toshiba EMI)...Wands</td>
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<td>7</td>
<td>JIDAI (Pony Canyon)...Miyuki Nakajima</td>
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<td>8</td>
<td>MUSIC BOX (Sony)...Mariah Carey</td>
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<td>9</td>
<td>TOSHIKI KADOMATSU 1981-1987 (BMG Victor)...Toshibi Kadomatsu</td>
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<td>10</td>
<td>UNDER THE SUN (For Life)...Yousui Inoue</td>
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MTV Asia Gets Apache Platinum

MTV Asia recently received a Multi-Platinum disc from Polygram Far East for the channel’s contribution to sales of Apache Indian’s No Reservations album. The disc was presented at a press conference held in Hong Kong October 25. Apache Indian embarks on a tour of the Indian sub-continent this month and MTV Asia is one of the tour’s presenters. Pictured (l-r) are: Milo Waiters, tour manager/security; Mambo Sharma, A1 manager; Edward Bean, exec producer, MTV Asia; Apache Indian; MTV Asia VJ Sophiya.
REVIEWS

By M.R. Martinez

- CASSANDRA WILSON: Blue Light 'Til Dawn (Blue Note CDP 7 77777 7 81357 2 2). Producer: Craig Street.

The rich, womanly voice is enough to raise hairs on the back of your neck. But Wilson's interpretive skills with lyrics may cause a rush of other sensations as you listen to this funky, bluey set of uniquely arranged and performed songs. In addition a few of her original compositions (namely "Redbone"), Wilson draws from the likes of blues legend Robert Johnson ("Come On In My Kitchen" and "Hellhound On My Trail"), Joni Mitchell ("Black Crow"), Van Morrison and Jimi Hendrix ("Tupelo Honey" additional lyrics from "Angel") and Thom Bell/Linda Creed ("Children Of The Night"). Guitar support by Brandon Ross and Gib Wharton throughout is tasty.


Recorded live April 3 & 4, 1992 at La Salle de Spectacles De Colombes, France, this album is a near-perfect example of Jamal's muscular, almost percussive, yet insightful melodic style as a pianist. It combines the sensibilities of classical jazz composition with evolving modern traditionalist standards. Simply said, the music smokes and will engage the head.

Complete with liner notes by Jamal, this nine-composition album sports a wealth of music. "The Tube," "Easy Living," Errol Garner's "Dreamy," or "The Aftermath," are all fine tracks. There is hardly a weak spot on this album.


The broad range of interpretation on this album, a guitar tribute to The Beatles, is a testament to the Fab Four's eclectic and enduring songwriting. From the title track, rendered by young turk Mark Whitfield, through more obscure songs such as "Within You, Without You/Blue Jay Way," rendered by veteran axeman Steve Khan, there is a cornucopia of fretboard styles represented on this disc. Other highlights on this 11-song package include Zachary Breaux's "Eleanor Rigby," "And I Love Her" by John Abercrombie; Allan Holdsworth's cover of "Michelle"; and "Yesterday" by Toots Thielemans (yes, on guitar). But there are no misses on this fine album.


Although this guitarist has enlightened the work of Harry Connick, Jr. on tour, his own work smacks of distinctive character. This is the sound of combo jazz in small clubs for the '90s. Malone pays homage to a number of venerable names, including Kenny Burrell and Cedar Walton ("With Kenny In Mind" and "Cedar Tree," penned by Malone), Cole Porter ("All Through The Night"), Duke Ellington's "Black Butterfly" (the title track) and Burt Bacharach & Hal David ("I Say A Little Prayer For You"). Malone is ably supported by pianist Gary Motley and the rhythm section of bassist Paul Keller and Peter Siers on drums.

- THE JAZZ MASTERS (VJC 2021).

- THE JAZZ MASTERS FEATURING PAUL HARDCASE 9 22

- WORTH WAITING FOR (Verve Forecast 517 998) JEFF LORBER 10 22

- SKY ISLANDS (GRP 9742) RAMSEY LEWIS DEBUT

- LIVE IN L.A. (GRP 9718) THE RIPPINGTONS 8 12

- OVER THE TOP (Real Music 1207) JIM CHAPPELL 21 2

- LET'S SET THE RECORD STRAIGHT (JVC 2025) TOM COSTER DEBUT

- IN FLIGHT (Manhattan/Capitol 81486) PIECES OF A DREAM 14 17

- WES BOUND (GRP 8697) LEE RITENOUR 18 29

- DRAGONFLY SUMMER (Reprise 45227) MICHAEL FRANKS 19 23

- HEART OF THE IMMIGRANTS (Mega Rhino 78052) AL DI MEOLA WORLD SINFONIA 22 17

- ARC (GRP 9728) JIMMY HASLIP 20 6

- BODY AND SOUL (Atlantic 81982) STRAIGHT AHEAD 17 11

- ONE TOUCH (GRP 9991) ERIC MANRIETTAL 24 9

- THIS TIME AROUND (Orpheus 53095/Epic) ALEX BUGNON 23 15

Some jazz legends recently gathered at the CNN television studio in New York City to promote Rhino Records' Atlantic Jazz Gallery series of re-issues. Pictured are (l-r): Mose Allison, Hank Crawford and producer Joel Dorn.
COUNTRY MUSIC

COUNTRY NEWS BOX

Country Stars Participate in World AIDS Day

NASHVILLE—More than 20 country music stars will join forces to stage the first-ever country music concert to benefit an AIDS charity, Country Music CARES, a benefit concert for Nashville CARES, is slated for Wednesday, December 1, 1993, World AIDS Day, at the Grand Ole Opry House in Nashville with 21 of country music’s biggest names scheduled to perform. Production will be down-scaled to avoid long set changes, with artists appearing with modest accompaniment from musicians.

The concert was announced at a press conference in Nashville recently hosted by Billy Ray Cyrus & K.T. Oslin, two of the concerts headliners. Joining the “achy breaky heartthrob” and “aging sex bomb” on the bill will be Tracey Lawrence, John Michael Montgomery, Pam Tillis, Rodney Crowell, Kathy Mattea, Carlene Carter, Rodney Foster, Nitty Gritty Dirt Band, Marty Stuart, Emmylou Harris, Desert Rose Band, Keven Welch, Holly Dunn, Cleve Francis, Lisa Stewart, Run & W, Mark Luna, Don Schlitz and Victoria Shaw. Tickets are $20 and $25 and are available through TicketMaster. Steve Hauser of Pace Productions will produce the show. This event also has the backing of Broadway CAREs/Equity Fights AIDS, the Lifeboat Foundation, and the Red Hot Organization, several of whose representatives were in attendance at the press conference.

Country Radio Soars To New Heights

NASHVILLE—Ah yes! We are the hottest format in existence! Country music radio stations have registered major audience gains in 1993, according to the newly released 1993 Simmons Study of Media & Markets. Almost 42% of the U.S. population, 77.3 MILLION adults regularly tune to country radio on a Monday-Friday basis. That’s an increase of 10.4 million adult listeners over 1992. Since 1990, nearly 21 million new adult listeners have become country fans. This enables country music to expand its lead over other radio formats in nationwide listeners. Each week, Country Radio reaches 41.6% of U.S. adults (age 18+) while Adult Contemporary reaches only 31.5%. News/Talk formats rank third with 26.6%. “This significant increase in country radio listenership is more quantitative proof that country music is America’s music of choice,” said Ed Benson, executive director of the Country Music Association. “We have been closely tracking country music’s growth over the past three years. This 1993 Simmons information is evidence that, contrary to what some critics have predicted, the so-called country ‘boom’ shows no signs of waning. In fact, Country Music is a lifestyle trend that is continuing to gain popularity.” (See Country Radio—on page 25)

SURPRISE: Doug Stone is elated after being presented with the 1935 Plymouth used in the photo shoot for More Love, his fourth Epic album in stores now. Stone fell in love with the restored antique and was overwhelmed by the gift offered “from the hearts” of Sony Music Nashville in honor of his third gold album, From The Heart.

PERK UP THOSE EARS: RCA Records Nashville recently hosted Desert-Fest ’93, in Phoenix, AZ, and showcased some of the newest RCA talent to radio stations from around the country. Pictured (l-r) are: RCA’s Thom Schuyler, vice-president, Nashville operations; RCA artists Jamie O’Hara, Andy Childs, Martina McBride, and Mike Henderson; Garth Fundis, vice-president A&R; Dale Turner, director, national country promotion. (Photo Credit: Chris Braden)

CHESNEY WOOS CMA STAFF: Capricorn Records and Kenny Chesney recently hosted a luncheon for the entire CMA staff, in celebration of the upcoming release of Kenny’s debut album, In My Wildest Dreams, and the recent release of Chesney’s first single and video, “Whatever It Takes.” Gathered at CMA during the afternoon’s festivities are: (l-r) Clay Bradley, associate director, writer-publisher relations, BMI; Dale Morris, Dale Morris & Associates-IMS; Phil Walden, president, Capricorn Records; Ed Benson, executive director, CMA; Chesney; Troy Tomlinson, director of creative services, Opryland Music Group; and Rick Rockhill, national director of country promotion, Capricorn Records. (Photo Credit: Alan Mayor)

UP ON A ROOF-TOP: That’s where Larry Stewart was when he shot the second video for his Down The Road album. Entitled “We Can Love,” the video was shot on the roof of Marathon Motors in Nashville. It was directed by Bubba Ogier and produced by Robin Beresford for Barking Dog Productions. (Photo Credit: Don Putnam)
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<th>#</th>
<th>SONG</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>WE CAN LOVE</td>
<td>RECKLESS</td>
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<td>2</td>
<td>DOES HE LOVE YOU</td>
<td>MARY BRACKEN</td>
</tr>
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<td>3</td>
<td>SMALL PRICE</td>
<td>MARTINA McBride</td>
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<td>4</td>
<td>JUST LIKE THE WEATHER</td>
<td>ALAN JACKSON</td>
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<td>5</td>
<td>YOU CAN'T TAKE IT WITH ME</td>
<td>JEFF ALLEN</td>
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<td>6</td>
<td>TRASHY WOMEN</td>
<td>ATLANTIC RECORDS</td>
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<td>7</td>
<td>YOU'D HAVE TO LOOK TO SEE GOOD</td>
<td>(LIBERTY)</td>
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<td>EASY COME, EASY GO</td>
<td>GEORGIA STRAIT</td>
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<td>NOTHIN' BUT THE WHEEL</td>
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<td>WHAT'S IT TO YOU</td>
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<td>I'M NOT BUILT THAT WAY</td>
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<td>MOONLIGHT DRIVE-IN</td>
<td>RUTHERFORD NICHOLS</td>
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<td>PROP ME UP BESIDE THE JUKEBOX</td>
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<td>REAL LOVE (Platinum Plus A/C)</td>
<td>GARRETT DURFEE</td>
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<td>ONE MORE LAST CHANCE</td>
<td>JIMMY GILL</td>
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<td>THE GRAND TOUR (A&amp;M)</td>
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<td>A COUPLE OF GOOD YEARS LEFT</td>
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<td>AIN'T GOING DOWN (TILL THE SUN COMES UP)</td>
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<td>DON'T CALL HIM DADDY</td>
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<td>FAST AS YOU (Reprise/Warner Bros.)</td>
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<td>THE SONG REMEMBERS WHEN</td>
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<td>THE BOYS AND ME (Curb/102)</td>
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<td>I NEVER KNEW LOVE</td>
<td>DOUG STONE</td>
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<td>IS IT OVER YET?</td>
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<td>HALF ENOUGH</td>
<td>BNA 6607</td>
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<td>I FELL IN THE WATER</td>
<td>GARY HARRISON</td>
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<td>I WANT TO BE LOVED LIKE THAT</td>
<td>SHENANDOAH</td>
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<td>HAMMER AND NAILS</td>
<td>RODNEY FOSTER</td>
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<td>KISS ME IN THE CAR</td>
<td>JOHN BERRY</td>
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<td>THE BUG</td>
<td>MARY-CHAPIN CARMETTER</td>
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<td>SOMEPLACE FAR AWAY</td>
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<td>WORTH EVERY MILE</td>
<td>TRAVIS TRITT</td>
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<td>LIVE UNTIL I DIE</td>
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<td>THE CALL OF THE WILD</td>
<td>AARON TIPPIN</td>
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<td>JUST ENOUGH ROPE</td>
<td>RICK TREVINO</td>
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<td>JOHN DEERE GREEN (Epic 5000)</td>
<td>JOE DIFFIE</td>
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<td>WHY DON'T THAT TELEPHONE RING</td>
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<td>SNAKE IN THE HOUSE</td>
<td>MARTY GROOMSON</td>
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<td>SHED GIVE ANYTHING (Curb D-1660)</td>
<td>BOY HOWDY</td>
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<td>49</td>
<td>DRIVIN' AND CRYIN'</td>
<td>STEVE WARDIN</td>
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<td>50</td>
<td>UNBREAKABLE HEART (Giant 18373)</td>
<td>CARL CARVER</td>
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**#1 SINGLES: Alabama**

**TO WATCH: Blackhawk #6**

**HIGH DEBUT: Patty Loveless #2**

**#1 INDIE: Jeff Allen #5**

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**CASH BOX CHARTS**

**TOP 100 COUNTRY SINGLES**

**NOVEMBER 27, 1993**

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**Total Weeks ▼**

**Last Week ▼**
**TOP 75 COUNTRY ALBUMS**

**#1 COMMON THREAD: THE SONGS OF THE EAGLES**

<table>
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<tr>
<th>#</th>
<th>COMMON THREAD: THE SONGS OF THE EAGLES</th>
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<tr>
<td>1</td>
<td>Various Artists</td>
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<td>Reba McEntire</td>
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<td>3</td>
<td>George Strait</td>
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<td>Garth Brooks</td>
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<td>Mark Chesnutt</td>
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<td>Alan Jackson</td>
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<td>Vince Gill</td>
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<td>Mary-Chapin Carpenter</td>
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<td>9</td>
<td>Brooks &amp; Dunn</td>
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<td>10</td>
<td>Trisha Yearwood</td>
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**ON THE WEEK**

**TRISHA YEARWOOD** The Song Remembers When (MCA MCD-10911)

If comparisons to Linda Ronstadt have ever been appropriate, they’re appropriate now. The Song Remembers When, Yearwood’s third MCA album overflows with lyrically poignant tunes which bridge the ever-narrowing gaps between country and pop. Initiating the disc is the title cut, already a hit on country radio, with nine select cuts remaining for future release.

Cut #2: “Better Your Heart Than Mine”—So, you did her wrong and want her back? Think again, she’s not interested. Excellent kiss-off. Cut #3: “I Don’t Fall In Love So Easy”—A blues-flavored look at a well-guarded heart that eventually accepts submission as an option. Another good one. Cut #4: “Hard Promises To Keep”—Intentions aside, sometimes forever is just a word. Real tearjerker. Cut #5: “Mr. Radio”—That good ol’ no-static FM is a sure cure for loneliness. Haunting. Cut #6: “The Nightingale”—Trisha’s vocal, a piano, some keys and a dobro. Watch out Linda! Cut #7: “If Ain’t Got You”—The only weak spot on the entire album. Sounds like a SMASH! Garth Fundis produced & Trisha sings like a bird. This is a standard-setting recording well worth plucking down a few droll prezzies!
COUNTRY MUSIC

HIGH DEBUTS

1. Patty Loveless—"You'll Do"—(Epic)—#42
2. Clint Black—"State Of Mind"—(BNA)—#43

MOST ACTIVE

1. Blackhawk—"Goodbye Says It All"—(Arista)—#46
2. Roger Ballard—"You Can't Get There From Here"—(Atlantic)—#50
3. Merle Kilgore—"A Little Less Talk (And A Lot More Action)"—(Mercury)—#40
4. Billy Ray Cyrus—"Somebody New"—(Mercury)—#15
5. Shenandoah—"I Want To Be Loved Like That"—(BNA)—#25

POWERFUL ON THE PLAYLIST—Just as we predicted, the new single from Blackhawk is destined for radio greatness. Arista's latest diamond-in-the-rough, Blackhawk takes their debut single, "Goodbye Says It All" up a whoppin 12 spots on this week's Cash Box Top 100 Country Singles chart to wait impatiently at #46. Atlantic's Roger Ballard also moves significantly this week with his second single, "You Can't Get There From Here," sliding up nine to #50. Mercury's Toby Keith should have been a cowboy, 'cause his latest single, "A Little Less Talk," climbs seven spots to #40 this week. Cyrus's newest release is also finding its way, moving six to #15. Outstanding big mover is RCA's Shenandoah. The group also climbs six to wait at #25 with "I Want To Be Loved Like That."

Songwriters Of The Week: Jeff Stevens & Michael Clark for the "Neckless"—#1 single from Alabama.

RADIO NEWS—(Continued from Page 21) A comparison of the last two Simmons studies shows that Country Radio continues to grow in key demographic categories. The format gained in all age groups, especially among younger adult listeners. Adults 18-24 have increased by 34%, and adults 25-34 show a 16% increase. Additionally, country music shows significant gains in upper-income households, larger counties, metro markets, and in all regions of the United States, especially the Northeast with a 48% popularity jump. Country Music reaches 42% of all who own their residence; 41% of adults in upscale occupations; 40% of adults with a college education; and 36% of those in households earning more than $60,000 a year. The format is #1 in each of these demographic categories. The male audience remains strong, with 40% of adults male. The female audience has increased from 27 million in 1990 to over 38 million in 1993. Women listeners have increased from 27 million in 1990 to over 39 million in 1993. Bravo, Nashville!

LOOKING AHEAD

(All are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. Ricky Lynn Grogg—"Three Nickels & A Dime"—(Liberty)
2. Rodney Crowell—"Even Cowgirls Get The Blues"—(Columbia)
4. Lorrrie Morgan—"Crying Time"—(Fox Records/RCA)

CMT Top Ten Video Countdown

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

Cash Box COUNTRY RADIO

INDIE CHART ACTION—Leading the Cash Box independents AGAIN this week is Jeff Allen on the Epic label. Allen's debut single, "You Can't Take It With You" moves ahead five spots to rest anxiously at #45. LK's Kevin Charles climbs four this week with "Why'd You Have To Look So Good" moving to #57. Ernie Ashworth's "New Heart," single also moved up four to #68 for the Scotti Bros/Hickory label, and Chris Ridge's "Real Love," moved four to #68 for Platinum Plus. Congrats to all the indies!

INDIE REVIEWS

Patti Miner "Outlaw Blues" (RCM Nominee RCM 1000-2)

This one's straight outta the old West. Miner sings the "Outlaw Blues" when her rugged cowgirl skips town with a most prized possession—her heart! Written by Miner with Billy Joe Burnette producing, the mid-tempo strolls pleasingly through Miner's melodic and super-smooth vocals. Good quality, check it out!

K.J. Hansen "Love Potion #9"—(MVC Nashville MVC-8103A/B2)

The vocals are a bit low in the mix here but Hansen gives a quite believable interpretation of this little ditty written by Jerry Leiber & Mike Stoller. Now all Hansen needs is a touch of "Funky Cold Medina," and he's sure to come out a lady killer! Instrumentation is good. Arrangements are dynamic. Quality independent produced by Hal Wayne.

Deanne Rauls "Somebody Like You"—(MBS Records MBS-CD-100130)

Written by Jerry Glidewell and produced by Kerry Tobey, "Somebody Like You" has MBS' Deanne Raul's heavily toned between love and infatuation. Instrumentation and harmony vocals are memorable with good production in the mix. Raul's vocals are cool too. Quality independent.

HEY RADIO! Be sure to check out Chris Ridge's debut single on the Platinum Plus label, "Real Love," written by Laney Smallwood Hicks, currently at #58 with a bullet in the Cash Box Top 100 Country Singles chart. Pictured here are Ridge (l) and Hicks.
PEARL BRICK MAY NOT BE A NAME KNOWN IN EVERY HOUSEHOLD YET, but that doesn’t bother her much. Together, with her musical partner and husband Larry, Brick has forged a career based on the twin concepts of quality music based in bluesy country/pop and a direct approach to ministry. They’re the kind of artists that labels dream of—touring road dogs, songwriters, industry intelligent and street smart—the Bricks are self-starters with vision and heart.

Pearl Brick, who lives outside of Nashville, has released two albums to date: Going Home on the now defunct artist portion of the Maranathan label in 1991, and 1993’s On the Other Side on Vineyard Music Group’s Spirit Song label. Brick admits that Going Home, which is more mainstream pop-oriented than On the Other Side, is not an album that best represents what her music is about. “The problem was that the people who did Going Home had never seen us live, so they had no idea what was needed to go on tape. They picked the arrangements and the songs, and it just wasn’t us. They had studio heads who had no idea what they were doing mixing the album, and the whole thing came out flat.” She adds that Maranathan, who had signed her with the promise of an artist-oriented push featuring her and other artists like Lenny LeBlanc and Donny Correll, decided to drop this plan just as the album was released, and as a result it disappeared from stores almost as quickly as it had arrived. Produced by Robby Duke the album had some high moments and great songs but the album, like the label, was lost in a fog of industry shuffling.

(Continued on next page)
Following this disappointment and the eventual release from their contract with Maranatha! in January of '92, the Bricks dusted themselves off and hit the road, playing frequently at various Calvary Chapel and Vineyard churches throughout southern California, where they met up with the people at the Vineyard who run the Spirit Song label and eventually offered them a contract. Brick notes, "The people at Spirit Song run the label as something designed to help an artist with their ministry, and ministry is what we're all about. They're straight up with you about how they're not going to be giving you a massive publicity push. They do things like sell your product at cost, and the whole thing has been a good experience because they treat you like a human being."

Brick is also more than happy with the way On The Other Side came out, as well she ought to be. Produced by her husband, who on a shoestring budget came out with an altogether better sounding album than Going Home, On The Other Side showcases the strengths which have endeared Brick to those who have seen her and her husband in a live setting as it works its way through smooth blues and country-flavored pop tunes in both acoustic and electric settings, all laced together by Brick's soulful, gutsy vocals. The majority of the songwriting is done by the Bricks, making the album a self-contained outburst of excellence. Brick comments, "It's a lot more of who we are and a much better representation of what we do in concert rather than Going Home, where we actually had to make ourselves do things off of the album live.

While not considering herself a pure country artist, Brick is not averse to being thought of as being in that category, and tracks from the album have appeared on Christian Country stations. She notes, "We are getting airplay on Christian country radio, which is nice. It's good to see that they are broadening their format in the same way that regular country radio broadened their format a few years ago to include people like Bonnie Raitt or Mary-Chapin Carpenter who aren't pure country."

Brick's main vehicle for communicating her message is the live performance, and she keeps a full concert itinerary. "We travel as much as we want to, and it still seems like we're never able to get everywhere we want to go. We spend so much time in southern California—we've been there five times this year with another time coming up—because there are so many churches there that use the kind of music we do as an evangelistic tool on a weekly basis. Between there and Seattle and Colorado we could probably stay busy enough to where we could never catch our breath."

Although a solid performer in terms of drawing an audience, with crowds of several hundred not uncommon at her shows, Brick's music is still waiting for radio recognition. Is she concerned? Not really. As she puts it, "I'll hear comments from people at AC stations saying the current single is too hot for them at the same time that the last song was too mellow for CHR. It's just terms for them saying that it doesn't sound like something else out there. I can look at that two ways. I can either get depressed by it, which is what happens when I look at the magazines and see the charts, or I can look at the letters I get and the people that respond to us at concerts who are always asking why they're not hearing us on the radio, and are sometimes moved to buy copies of the album for their friends. That's why it doesn't bother me that I don't 'fit in' to what everyone else is doing and are getting something out of it. So even though I might not be a success in terms of what CCM calls success, I'll take what I have."

Susie Luchsinger was among the featured country music guests at the Nashville book release for author "Ace" Collins' newly released book I Saw Him In Your Eyes. The book features the personal testimonies of 28 country artists including Luchsinger, Ricky Van Shelton, Barbara Mandrell and Paul Overstreet. The book also coincides with Luchsinger's first radio single of the same title. Pictured (l-r): Glenn Wagner, Integrity Music trade marketing manager; Collins; Luchsinger; and Billy Ertz, co-writer of the song "I Saw Him In Your Eyes."


CCM News Briefs...

Studio updates: Michael Card will join Phil Naish to begin work on his next project, a greatest hits of sorts. It will feature 10 years of radio hits, Card’s early material and one new cut. Speaking of Card, his acoustic tour is selling out everywhere and will conclude in Belfast, Ireland December 13.

Lisa Bevill is teamed up with producer, Chris Harris for project deux and Out of the Grey will be working with Charlie Peacock, once again for album three.

Larnelle Harris, Cindy Morgan, 4HIM, Helen Baylor, and Point of Grace will be joining the humanitarian relief organization, CitiHope International in its “Evening of Hope” a Christmas concert to be held December 16 at New York City’s Carnegie Hall as a benefit for the children of Chernobyl.

James Bullard will join the newly formed Gospel music division at Intersound Entertainment from Word Records where he was executive director of the Gospel division for over 13 years.

Phillips, Craig & Dean are back in the studio with producer Paul Mills working on the second album scheduled for a March ’94 release.

Steve Siler has signed to Star Songs’ songwriting roster. Siler’s music has been recorded by Patti LaBelle, Smokey Robinson and Dionne Warwick. Siler’s most recent project is “We’re All In This Together,” an AIDS awareness song recorded by Patti Austin.

Ken Yates has been named by Z MUSIC as chairman of the board, in addition to his responsibilities as company president and chief executive officer. Yates became president of Z Music, the new Contemporary Christian television network, in August 1992 and was responsible for the launch and growth of the channel into 6.3 million cable households.

Be on the lookout for a new demo from newcomer Jaime Eichler. Eichler, whose stunning vocals were heard on two of the Violet burning’s albums is joined in the studio with husband Brian and Prayer Chain guitarist, Andy Pricett.

Ji Lim has signed to the ever-growing roster of Intersound Christian Music. His debut project for the label, Through Iron Walls is scheduled for a February 1994 release.

Centergy Music Group, Inc., a publishing company formed by Niles Borop, Bill Taylor and Terry Exley has moved to its new location at 1222 16th Avenue, South, Suite 20, Nashville, TN 37212.

WAYNE’S WORLD—Wayne Watson can be found touring with new Word artist, Point of Grace, these days. Pictured backstage at the Tivoli Theater in Chattanooga are (l-r): Denise Jones and Heather Floyd, Point Of Grace; Allan Knowles, DMI Concerts; Watson; and Terry Lang and Shelby Phillips, Point of Grace. Back: Grant Hubbard, radio promotions manager, Word; Dean Arvidson, vice president of marketing, Word; Mark Campbell, director of marketing, Word.

PLAY-CLAY—Reunion Records signed Clay Crosse to an exclusive recording agreement. His yet untitled debut is slated for release in February. Crosse (center) is pictured with Reunion CEO Terry Hemmings (l) and A&R representative Chris Smith.

A CHAMPIONSHIP—Eric Champion has re-signed to Myrrh Records. Eric, who has developed his signature techno-pop sound on four previous releases, will be going into the studio soon to record his next project, Vertical Reality with Champion, Tommy Simms and Australian producer/artist Diesel producing. Pictured (l-r): Debbie Atkins, executive director, Word Music; Champion; Mark Maxwell, director of A&R, Myrrh; Misty Boswell, director of every Venice, Myrrh; David Smallbone, manager; Jerry Wiemer, executive vice president, Word; Valerie Jannsen, creative director, Word Music; Dan Posthuma, vice president of A&R, Myrrh; Susan Flowers, manager of business affairs, Word; Loren Balman, executive vice president, Word; and David Howell, vice president of finance, Word.

ALL THUSMS—Pam Thum took a breather from her 4HIM Michael English tour to be presented with a plaque for her first #1 single “If Ever There Was Love.” Next stop for Thum is Holland for a concert tour with Wes King. Pictured (l-r): Barbara King, coordinator of national promotions, Benson; Thum; and Rodney Hatfield, director of marketing, Benson.
**COIN MACHINE**

**Go For The Food—Stay For The Fun!**

(Ed Note: The following item was researched and written by Sue Monday of Century Vending & Distg.; Scott McFarland owner of Round Table Pizza and Angela Orlando, AAMA p.r./programs coordinator.)

**CHICAGO**—Have you ever wondered how you can increase your eat-in business in your pizza parlor? How about by adding some coin-operated amusement equipment. The addition of video games, jukeboxes, pool tables and other equipment will help insure that your customers will come for the food—and stay for the FUN!

During the past few years, pizza sales have changed dramatically. With the advent of convenience and delivery, 60 percent of all pizzas are now consumed in the home, leaving the large dining rooms of the pizza parlors virtually empty.

This change in consumer trends has had a strong negative impact on the industry. Pizza restaurants that were once thriving are now being forced to close their doors. But, there are ways to turn this industry back around.

Round Table Pizza in Alhambra, California was one of these statistic stores with declining sales. Something had to be done to once again fill its large dining rooms.

Earlier this year, Round Table owner Scott McFarland joined forces with Jerry and Sue Monday of Century Vending and Distributing (Carden, California) in an attempt to turn things around. Since that meeting, the Round Table has expanded to include "The Castle," a large area made up of 43 coin-operated redemption and video games. The equipment is geared towards both children and adults, providing a total family experience.

During the first 30 days that The Castle was operating, the Round Table experienced an increase in profits of 12 percent. In its second month, The Castle began advertising in print and on cable up to a 21 percent increase directly related to The Castle.

In the 90 days since the opening of The Castle, the Round Table has broadened both its customer base and frequency of visits. When a family goes out to dinner, it is normally the children who decide where they will eat. For the children in Alhambra, California, Round Table Pizza has become the hot spot!

If you would like to find out more about increasing profits by adding coin-op to your pizza parlor, the best place to start is by contacting a reputable operator or distributor in your area. There are a number of these companies throughout the country who can provide you with information and assistance.

For the name of a distributor in your area, contact Angela Orlando at the American Amusement Machine Association, 708-290-9088.

**Valley Intros ‘The Image Series’ Pool Tables At AMOA Convention**

**CHICAGO**—Valley Recreation Products has added a new line of coin-operated pool tables to its roster. Called "The Image Series," the line-up consists of four models—Country, Contemporary, Traditional and Allsport—each uniquely designed to match specific location decor.

The Country, with its rope wood accent, wild stallion plaque and tawny tan billiard cloth, is perfect for the country-western establishment. The Contemporary features electric blue cloth, bright chrome trim and granite laminate to fit the more upscale, modern location. For sports motifs, there's the Allsport which has referee black and white checks on a green, yellow and white laminate with green cloth. The Traditional has that sophisticated look with classic style and effects including carved oak, brass accents and royal teal cloth.

Another crowd pleaser in the Valley booth was the now familiar "Honest Ernie," the new "play the computer" feature on Cougar Dart machines. Ernie appears as a cartoon character on cardboard cutouts, where he is seen pecking out from the side of machines and speaking through cartoon balloons as he challenges patrons in his Welsh dialect.

Valley also introduced a new display for the pool cue division. Made of imported hardwoods, for durability, booth visitors were invited to handle the cues and feel the quality for themselves.

Further information regarding the entire product line may be obtained through factory distributors or by contacting Valley Recreation Products, inc., 333 Morton St., P.O. Box 656, Bay City, MI 48707.

**Attention Operators!**

**CHICAGO**—American Laser Games has a tempting offer for you! Commencing November 1 and continuing through December 31, 1993, operators who buy a conversion kit for Drug Wars can get a check for $500 back from the company.

Operators who have Mad Dog McCree, Who Shot Johnny Rock?, Gallagher's Gallery or Space Pirates can take advantage of this offer. For a limited time, conversion kits for Drug Wars will have numbered certificates packed inside. All the operator has to do is install the new game software and return the previous video disc and RAM/ROM card to ALC with the certificate and proof of purchase. The company will then send a check directly to the operator.

As explained by Stan Jarocki, ALC's vice president of marketing and sales, "We want operators who have our earlier games to take advantage of the excitement our newer games can generate in their locations. This limited time promotion of Drug Wars conversion kit gives them an excellent opportunity to try our latest game."

(Top l-r) Traditional, Allsport; (Bottom l-r) Country, Contemporary
Data East's Night Slashers

CHICAGO—Get ready for a play experience that’s scary, exciting and challenging. Data East has combined the frightening tactics of ghouls and zombies with the action-packed game play of a fighting theme in its latest upright video game, Night Slashers. The name itself will have your skin crawling!

Players have the choice of three characters—each possessing individual special powers to fight against the nightmarish enemies throughout five different levels of intense game play. The battle takes you through streets, warehouses, an airplane and various other exciting environs.

Factory feels confident that the popularity of the fighting theme together with the play features and the dedicated upright configuration will make for a highly successful package.

One or two can play and the instruments include joystick and three-button control.

Further information regarding the availability of Night Slashers may be obtained through factory distributors or by contacting Data East USA, Inc., 1850 Little Orchard St., San Jose, CA 95125-1045.

American Laser Games’ Drug Wars

CHICAGO—The theme is pretty evident in the name of this new model from American Laser Games. Drug Wars marks the seventh entry in the factory’s popular line-up of live action video games. Special effects, stunts and the full gamut of exciting features will captivate players and spectators alike.

Here you have players becoming involved in increasingly difficult encounters with the henchmen of an evil drug lord. Adversaries include small-town traffickers, big-city cartels and drug runners on the border; with the climax coming as players finally take on the drug king in his lab in South America.

"As American Laser Games has grown, we have found ways to make our movie-like games increasingly more polished, exciting and action-packed," according to Stan Jarocki, ALG’s vice president of marketing and sales. "In my mind, Drug Wars is our best presentation to date, bar none!"

Drug Wars will be available in 50-inch, 33-inch and 25-inch screen models, with two-play capability; as well as a conversion kit to refresh older ALG games.

New System Featured In American Laser Games’ Shoot Out At Old Tucson

CHICAGO—American Laser Games’ new live action game Shoot Out At Old Tucson employs the factory’s 3DO based hardware system, which was previewed at AMOA ‘93. The new hardware system provides the live action excitement for which ALG is known, presented in a more affordable price range for the operator. The new model is scheduled for shipment in January, 1994.

“We showed a portion of the game at AMOA to get the reaction of operators to this new technology for live action video," stated Stan Jarocki, vice president of marketing and sales for American Laser Games. “The game was well received and we’ve had a number of inquiries.”

The new hardware in Shoot Out At Old Tucson differentiates this game from previous ALG models in that live-action, full-motion characters can be superimposed over different static backgrounds. Moving characters, such as horses of different colors, can also be altered, along with other changes.

The game’s scenario is set in and around Tucson of the Old West era and the player’s objective is to get from one end of the town to the other—and remain alive. Along the way, however, an unpredictable collection of drifters, bad guys and sharpshooters appear to challenge the player’s skill. The game abounds in target-shooting opportunities and thrilling stunts.

Shoot Out... is a one or two-player. The hardware system is based on the combined full-motion expertise of American Laser Games with hardware technology licensed from the 3DO Company.

Further information may be obtained through factory distributors or by contacting American Laser Games, 4801 Lincoln Road N.E., Albuquerque, New Mexico 87109.
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