

THE MUSIC TRADING MAGAZINE

# CASH BOX

THE COIN-OF-TRADE MAGAZINE

November 14, 1992

Newspaper \$3.50

**DINAH WASHINGTON**  
ONE WEEK ONLY

**MALCOLM**

# X

**DENZEL WASHINGTON**  
Stars In  
Spike Lee's  
New Film



# CASH BOX

THE MUSIC TRADE MAGAZINE

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## COVER STORY

# X Marks The Spot

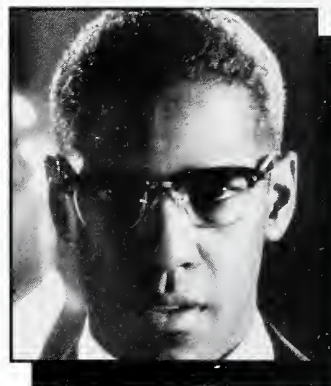
**MALCOLM X** was a music devotee throughout his life and numbered among his friendships top musicians and entertainers of his era, so it is appropriate that *Malcolm X*, director Spike Lee's film about the life of the visionary leader is accompanied by two soundtrack albums and features a scene shot in front of the legendary Apollo Theater which was a favorite of his.

*Malcolm X*, starring Denzel Washington in the title role, Al Freeman Jr. as the Honorable Elijah Muhammed and Angela Bassett as Betty Shabazz, opens nationwide Wednesday, November 18, a production of Lee's 40 Acres And A Mule Film Works, and Producer Marvin Worth Productions.

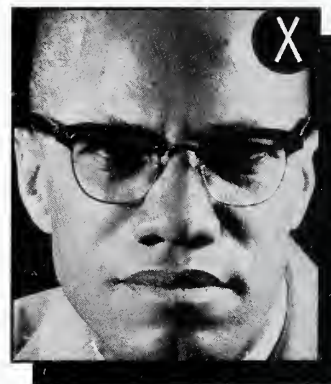
Former Malcolm friend and associate Quincy Jones' Qwest Records is releasing on November 17 *Music From The Motion Picture Malcolm X*, featuring vintage material used in the film and of the era. Arrested Development contributes a new song, the biting "Revolution."

A second release, trumpeter, bandleader, composer, arranger Terence Blanchard's *Malcolm X The Original Motion Picture Score* for Columbia is available November 10. Blanchard orchestrated, conducted, produced and performed for the evocative score, which includes an orchestral suite.

Not just coincidentally, Fox Video is releasing a cassette, a CBS News/CBS Video, titled *The Real Malcolm X: An Intimate Portrait of the Man* which intersperses historic footage of Malcolm X's life, his speeches and his death with remembrances by his widow, and also includes tributes paid by contemporary Black entertainers.



Denzel Washington (top), and the real Malcolm X.



## NUMBER ONES

### POP SINGLE

End of The Road  
Boyz II Men  
(MOTOWN)

### R&B SINGLE

People Every Day  
Arrested Development  
(CHRYSALIS)

### COUNTRY SINGLE

Seminole Wind  
John Anderson  
(BNA)

### RAP SINGLE

Blow Your Mind  
Redman  
(RAL/CHAOS)

### POP ALBUM

The Chase  
Garth Brooks  
(LIBERTY)

### R&B ALBUM

Oooh On The TLC Tip  
TLC  
(LAFACE/ARISTA)

### COUNTRY ALBUM

The Chase  
Garth Brooks  
(LIBERTY)

### GOSPEL ALBUM

My Mind Is Made Up  
Rev. Milton Brunson & Singers  
(WORD)

### DANCE SINGLE

Stinkin' Thinkin'  
Happy Mondays  
(ELEKTRA)

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**BIG DEAL:** Warner/Chappell Music has signed superstar Elton John and his longtime writing partner **Bernie Taupin** to the biggest publishing deal in history. The company has signed the pair to an exclusive worldwide publishing agreement that includes the John/Taupin catalog from 1974 to the present, as well as material from Elton's next six albums.

The twosome have collaborated on such smash hits as "Philadelphia Freedom," "Someone Saved My Life Tonight," "Sad Songs" and "Don't Let The Sun Go Down On Me." The reported price is \$39 million, the largest publishing advance ever.

**BRUCE BIRD DIES:** The music industry was shocked and saddened last weekend by the sudden death of **Camel Management** founder **Bruce Bird** a 25-year industry veteran. Bird suffered a cerebral hemorrhage at his home in Calabasas, CA and died a day later at the hospital. He never regained consciousness. He was 44 years old.

Bird's career in the music industry, which began in 1966 at Liberty Records Distributing Company of Ohio, included stints at Buddah Records, Casablanca Records and Camel Records. His clientele at Camel Management included **Damn Yankess**, **Vince Neil** and **Sass Jordan**.

Funeral services took place Nov. 5 in North Hollywood. Bird leaves his wife of 15 years, **Nancy**, three daughters, a son, two brothers, a sister, and his mother, **Anne**.

**MORE DEF:** Def American Recordings owner **Rick Rubin** has formed two new labels, **White Lbls** (that's right, no typo) and **Ill Labels**. Signed to White Lbls are **Messiah** from London and Belgium's **Antler/Subway** artist roster. The first two artists associated with Ill Labels are **Art of Origin** and **Pretty Tone Capone**, both rap acts.

While the White Lbls releases, like other Def American releases, will continue to be distributed through WEA, the first 12" releases on Ill Labels will be distributed via **Tommy Boy Records**, a Warner Bros.-affiliated label. All marketing, promotion and publicity efforts will continue to be performed by Def American's staff.

**D.C. IN '93:** For the 21st consecutive year, **Dick Clark** will lead America into the new year on Thursday, Dec. 31, when his *New Year's Rockin' Eve '93* airs on ABC-TV from 11:30 pm to 1 am (one hour earlier, Central Time).

While Clark reports live on the festivities and countdown from Times Square in New York, **Mark Curry** and **Tori Spelling** will preside over West Coast segments from Universal Studios Hollywood. Artists performing will be **Bell Biv DeVoe**, **Jon Secada**, **Slaughter** and **TLC**. A special segment will emanate via satellite from Universal Studios Florida, where the **Village People** will perform.

**POP GOES THE MURAL:** Organizers and stars of the 1967 **Monterey International Pop Festival** recently gathered at the Los Angeles Free Clinic to celebrate the unveiling of a new mural created by artist/photographer **Jill Gibson** from photos she took at the festival. The clinic has been among the recipients of the MIPF Foundation's proceeds from the festival and related projects.

The reception was also highlighted by the MIPF's donation of another \$25,000 and a sneak preview of the four-CD/four cassette *Monterey International Pop Festival* box set just released on Rhino Records. Among the guests of honor were Monterey Pop co-organizers **Lou Adler** and **John & Michelle Phillips** of the **Mamas & The Papas**, plus **Booker T. Jones** of **Booker T. & The MG's**, who performed with his own group as well as backing **Otis Redding** at the festival. Pictured below (l-r) are: Jones; Michelle Phillips; Adler; Gibson; and John Phillips.



## ON THE MOVE



Merlis

■ **Bob Merlis** has been named senior vice president/director of media relations for **Warner Bros. Records**.

In his new capacity, Merlis will continue to direct all aspects of Warner Bros./Reprise publicity operations. Additionally, he takes on an enhanced role in the realms of corporate relations and policies, and the company's overall media profile. He has been vice president/director of publicity since 1982.



Cunningham

■ **Epic Records** has announced two appointments in its Black music promotion department. **Dwayne Cunningham** has been appointed vice president of the department. Most recently, he served as national director, Black music promotion. That slot has been filled by **Randy Franklin**, who has been a regional promotion manager for the label in the Florida area since 1988.



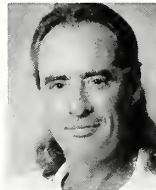
Franklin

■ **David Simone** has been made vice president of business affairs for **Capitol Records**. Previously, he was a consultant to the Atlanta-based law firm **Katz, Smith and Cohen**. ■ **Jeff Hackett** has been named Southwest regional promotion manager for **Mercury Records** in Nashville. He comes to Mercury from **Geffen Records**, where he was the Dallas-based regional promotion manager for four years.



Simone

■ **Ruben Rodriguez** has resigned his post as head of the urban music department for **Elektra Entertainment** to enable him to concentrate more fully on his duties as president of **Pendulum Records**.



Hackett

**Joe Morrow** becomes the acting vice president of urban promotion for Elektra. ■ **Cathy Irby**, a producer and director of music videos for her own company, **Devine Communications**, is the new president of **Guest Shot Records**, an Atlanta-based, Black independent label.



Irby

■ **Rowena Stewart** has been selected as the executive director of the **Motown Historical Museum**. She currently holds a similar post at the **Afro-American Historical and Cultural Museum of Philadelphia** and will assume her new position on Nov. 18. ■ **Maureen O'Connor** has joined **Rogers & Cowan Public Relations** as senior vice president, entertainment. Prior to this appointment, she held a similar post at **Roskin-Friedman Associates**.



O'Connor

■ **Lee Solters Company** has made two additions to the public relations firm. **Darryl Clark** has been appointed vice president of music. He was most recently national director of publicity at **Virgin Records**. **Angela Lang** was named account executive in the music, personalities and special projects fields. She was previously national director of media & artist relations at **Caliber Records**. ■ **Spin Magazine** has announced two staff appointments. **Loren Haynes** has been named to the post of senior contributing photographer after being a contributing photographer for the magazine for the past six months. **Fred McIntyre** has been promoted to the position of record industry account manager. He has been classified advertising manager of the publication for two years.



O'Connor

CASH BOX CHARTS

TOP 100 POP SINGLES

NOVEMBER 14, 1992



#1 SINGLE: Boyz II Men



TO WATCH: Bon Jovi #27



HIGH DEBUT: U2 #75

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	END OF THE ROAD (Motown 2178)	Boyz II Men	1	7
2	HOW DO YOU TALK TO AN ANGEL (Capitol 44890)	The Heights	5	6
3	I'D DIE WITHOUT YOU (FROM "BOOMERANG") (LaFace/Arista 2-4034)	P.M. Dawn	3	9
4	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54403)	Patty Smyth/Don Henley	2	15
5	FREE YOUR MIND (Atco EastWest 98487)	En Vogue	6	9
6	EROTICA (Maverick/Sire 18782)	Madonna	4	5
7	JUMP AROUND (Tommy Boy 526)	House Of Pain	8	10
8	RHYTHM IS A DANCER (Arista 1-2437)	Snap	10	13
9	REAL LOVE (Uptown/MCA 54455)	Mary J. Blige	9	11
10	WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)	TLC	13	10
11	WOULD I LIE TO YOU (Capitol 44809)	Charles & Eddie	12	12
12	WHEN I LOOK INTO YOUR EYES (Epic 74440)	Firehouse	7	15
13	PLEASE DON'T GO (Next Plateau 339)	K.W.S.	11	10
14	WALKING ON BROKEN GLASS (Arista 1-2452)	Annie Lennox	18	10
15	LAYLA (Reprise 18787)	Eric Clapton	16	8
16	GOOD ENOUGH (MCA 54517)	Bobby Brown	17	5
17	IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518)	Shai	29	4
18	LOVE IS ON THE WAY (Third Stone/Atlantic 98530)	Saigon Kick	21	10
19	RUMP SHAKER (MCA 54388)	Wreckx-N-Effect	36	3
20	someone TO HOLD (Epic 74482)	Trey Lorenz	23	6
21	SHE'S PLAYING HARD TO GET (Jive/RCA 42067)	Hi-Five	14	10
22	FOREVER LOVE (Giant 18727)	Color Me Badd	15	11
23	HAVE YOU EVER NEEDED SOMEONE SO BAD (Mercury 864-136)	Def Leppard	19	12
24	HUMPIN' AROUND (MCA 54342)	Bobby Brown	22	16
25	DO YOU BELIEVE IN US (SBK/ERG 50408)	Jon Secada	28	7
26	THE LETTER (Curb 1008)	Wayne Newton	27	17
27	KEEP THE FAITH (Jambco/Mercury 864-432)	Bon Jovi	30	3
29	TO LOVE SOMEBODY (Columbia 74733)	Michael Bolton	35	4
29	I WILL BE HERE FOR YOU (Geffen 19139)	Michael J. Smith	33	10
30	MY NAME IS PRINCE (Paisley Park/Warner Bros. 18707)	Prince & The N.P.G.	20	5
31	WHERE YOU GOIN' NOW (Warner Bros. 5739)	Damn Yankees	40	6
32	HOW ABOUT THAT (Atco EastWest 98509)	Bad Company	31	11
33	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	24	13
34	BABY-BABY-BABY (LaFace/Arista 2-4028)	TLC	25	23
35	SAVING FOREVER FOR YOU (Giant 18719)	Shanice	51	3
36	NOVEMBER RAIN (Geffen 4387)	Guns-N-Roses	26	22
37	FLEX (Columbia 74373)	Mad Cobra	45	4
38	YOU LIED TO ME (Polydor/PLG 863 452)	Cathy Dennis	32	10
39	JUST ANOTHER DAY (SBK K219748)	John Secada	34	33
40	I WANNA LOVE YOU (Giant 18950)	Jade	37	18
41	CHAINS AROUND MY HEART (Capitol 79085)	Richard Marx	54	6
42	AM I THE SAME GIRL (Fontana/Mercury 864 170)	Swing Out Sister	38	11
43	STAY (London 869 730)	Shakespeare's Sister	39	19
44	NOT ENOUGH TIME (Atlantic 87437)	INXS	41	12
45	CONSTANT CRAVING (Sire/Warner Bros. 18942)	k.d. Lang	42	15
46	THE ONE (MCA 2263)	Elton John	43	21
47	GIVING HIM SOMETHING HE CAN FEEL (Atco/East 98560)	En Vogue	44	23
48	WORK TO DO (Wing/Mercury 863-540)	Vanessa Williams	46	7
49	SLOW AND SEXY (Epic 74741)	Shabba Ranks (Featuring Johnny Gill)	53	3
50	YOU GOTTA BELIEVE (interscope 98492)	Marky Mark & The Funky Bunch	47	7
51	ALWAYS THE LAST TO KNOW (A&M 1604)	Del Amitri	48	15
52	DEVINE THING (Big Life/Mercury 865-764)	Soup Dragons	49	15
53	DIGGING IN THE DIRT (Geffen 19136)	Peter Gabriel	56	6
54	MOVE THIS (SBK/ERG 50400)	Technronic	50	10
55	LIFE IS A HIGHWAY (Capitol 44815)	Tom Cochrane	52	26
56	BABY GOT BACK (Def American 4-18943)	Sir Mix-A-Lot	55	29
57	ALL I WANT (Columbia 4359)	Toad The Wet Sprocket	57	23
58	I MISSED THE BUS (Ruffhouse/Columbia 74498)	Kris Kross	59	6
59	I WISH THE PHONE WOULD RING (Arista 1-2466)	Expose	84	2
60	DO I HAVE TO SAY THE WORDS (A&M 1611)	Bryan Adams	60	16
61	HOW DO YOU DO (EMI)	Roxette	65	5
62	JOHNNY, HAVE YOU SEEN HER (Atco)	The Rembrandts	74	6
63	SWEET NOVEMBER (Atlantic 87445)	Troop	58	7
64	THE LAST SONG (MCA 54510)	Elton John	82	2
65	DRIVE (Warner Bros. 18729)	R.E.M.	76	2
66	ALONE WITH YOU (Qwest/Warner Bros. 18874)	Tevin Campbell	71	4
67	HERE IT COMES (Def Jam/Chaos 74414)	MC Serch	69	4
68	NOTHING BROKEN BUT MY HEART (Epic 74336)	Celine Dion	61	15
69	REST IN PEACE (A&M 0055)	Extreme	66	6
70	JESUS HE KNOWS ME (Atlantic 87454)	Genesis	62	16
71	THIS USED TO BE MY PLAYGROUND (Sire/Warner 18822)	Madonna	63	20
72	GROOVIN' IN THE MIDNIGHT (Charisma 12617)	Maxi Priest	96	2
73	EVERYBODY'S FREE (Epic 4708)	Rozalla	64	16
74	KEEP ON WALKIN' (A&M 75021)	CeCe Peniston	67	22
75	WHO'S GONNA RIDE YOUR WILD HORSES (Island/PLG 864 521)	U2	DEBUT	
76	SYMPHONY OF DESTRUCTION (Capitol 44886)	Megadeth	73	14
77	ACHY BREAKY HEART (Mercury 866522)	Billy Ray Cyrus	68	27
78	I'M OVERJOYED (Third Stone/Atlantic 98486)	Nona Gaye	81	5
79	SESAME'S TREET (Big Beat/Atlantic 10083)	Smart E's	70	5
80	NEVER A TIME (Atlantic 87411)	Genesis	DEBUT	
81	I'M STILL WAITING (Uptown/MCA 54451)	Jodeci	93	2
82	SAD BUT TRUE (Elektra 64696)	Metallica	85	2
83	FAITHFUL (EMI/ERG 50411)	Go West	DEBUT	
84	DROWNING IN YOUR EYES (Elektra 64710)	Ephram Lewis	72	9
85	NO ORDINARY LOVE (Epic 74734)	Sade	DEBUT	
86	ALWAYS TOMORROW (Epic 74472)	Gloria Estefan	90	2
87	NO ONE ELSE ON EARTH (Curb/MCA 54449)	Wynonna	87	3
88	COULD'VE BEEN ME (Mercury 866 998)	Billy Ray Cyrus	75	5
89	BABY I'M FOR REAL/NATURAL HIGH (Virgin 12623)	After 7	DEBUT	
90	RIGHT NOW (Warner Bros. 18819)	Al B. Sure!	77	11
91	IF YOU ASKED ME TO (Epic 34-74277)	Celine Dion	78	29
92	REALLY INTO YOU (Atlantic 87427)	Around The Way	DEBUT	
93	EVEN BETTER THAN THE REAL THING (Island 866977)	U2	80	20
94	YOU REMIND ME (FROM "STRICTLY BUSINESS") (Uptown/MCA 54327)	Mary J. Blige	83	21
95	BANG BANG (Elektra 64735)	David Sanbon	86	11
96	360 DEGREES (WHAT GOES AROUND) (Elektra 64708)	Grand Puba	88	4
97	DO YOU EVERYNIGHT (Columbia 74467)	Joe Public	89	4
98	KICKIN' IT (Virgin 12594)	After 7	91	13
99	WISHING ON A STAR (Epic 74343)	The Cover Girls	92	24
100	INSIDE THAT I CRIED (A&M 0059)	Cece Peniston	94	5

# MUSIC REVIEWS

By Randy Clark

## SINGLES

■ **WHITNEY HOUSTON:** "I Will Always Love You" (Arista ASCD-2490)

Alright, she took some time off to make a movie, get married, and get pregnant, but there wasn't a soul alive that thought she would ignore music for long. Well, the unstoppable voice and unquestionable talent of Whitney Houston will no doubt come roaring back onto the charts with this cover of a Dolly Parton hit, which happens to be the new single from the soundtrack of the film, *The Bodyguard*, in which Whitney co-stars with Kevin Costner. David Foster produces.



■ **OZZY OSBOURNE:** "Time After Time" (Epic ZSK 4742)

The latest single from Ozzy's year-old *No More Tears* album is a slightly tamer, more melodic rock ballad which features a varietal blend of sounds from a jangling, '60s-ish, 12-string sound to a powerful, hard rock solo. The strong, harmonic vocals, are the ticket on this track, which could break the AOR barrier with some push. This tune is written by Osbourne along with guitarist, Zakk Wylde, and is produced and engineered by Duane Baron & John Purdell.



■ **2 LOST SONS:** "Rainbow Me" (Savage SADJ-50025-2)

This England-based group is led by brothers Phil and Pete Downing. Their current single is a lively pop/alternative track from their self-titled summer release. The duo are no strangers to college radio here in the States, having garnered chart action with first single, "I Can't Wait." The Sons' style represents a collective combination of some of the U.K.'s more popular acts like U2, Duran Duran, and Simple Minds. The Downing brothers write and Pat Collier produces.



■ **THE FARM:** "Rising Sun" (Sire/Reprise PRO-CD-5594)

Following up their successful "Groovy Train" single from their *Spartacus* lp, is yet another techno-pop cut from the Liverpool-based group's new sophomore lp, *Love See No Color*. Touted as "disco meets electronic punk," "Rising Sun" is basically a club-oriented track that fits their own description just fine. Frontman Peter Hooten and guitarist Steve Grimes write, while Graham McPherson produces with Mark Sanders and Kevin Petrie.



■ **GAVIN FRIDAY:** "King Of Trash" (Island PRCD 6739-2)

Here's a fun, jumpin' cut from the Ireland-born Friday's recently released second album, *Adam 'N' Eve*. There's a heapin' heapin' of B-52's-style camp and synthesized mayhem in this cult/pop track, which could make the shift from clubs and alternative radio to CHR with the right exposure and strong video. Gavin Friday composes with Maurice Seezer and is produced by Dave Bascombe with Flood & Hal Willner.



■ **RATTLEBONE:** "Society Dog" (Hollywood HR-61405-2)

This is the first released single from Rattlebone's upcoming self-titled EP. It's a mixture of combined sounds consisting of some retro-ish '70s style psychedelia and heavy metal grooves that makes this track sound sorta like Jethro Tull meets Alice Cooper. There are aggressive guitars ground in with a Hammond B-3 backing, and a dark, but edgy vocal from bassist/lead singer and song writer Roger Deering. Produced by Dave (Jane's Addiction, Social Distortion) Jerden and Kattlebone.



## ALBUMS

■ **EXPOSE:** *Expose* (Arista 18577-2)

Those dance divas are back again with their third album. There are few differences this time around, a couple of notable exceptions would be the replacement of one of the girls with a new addition, and that four of the 12 cuts on the album are written by Diane Warren, (one is an orchestrated ballad co-written with Roy Orbison) which transform the sound of the disco queens into more of a Wilson Phillips thing. Producers include Steve Thompson & Michael Barbiero, Lewis A. Martinee and Guy Roche.



■ **MUDHONEY:** *Piece Of Cake* (Reprise 9 45090-2)

Here's another Seattle-based, former Sub Pop act to jump to a major in hopes of greatness. Okay, so you get the idea. Mudhoney is more anti-music and seem to pride themselves on the concept of being loud and obnoxious with titles like "Suck You Dry," "Thirteenth Floor Opening," and "Let Me Let You Down." Four of the 17 tracks are nothing more than a titleless few seconds of various noise smatterings. Let the bad times roll. Producer is Conrad Uno.



■ **JOE ELY:** *Love And Danger* (MCA MCAD-10584)

With so much of country music now having taken over the territory left abandoned by what used to be "pop" music, it's time we looked at it for what it is... rock and roll. Sure, there may be some lyrical references to things like bars and cars and broken hearts, but Ely's first studio album in four years is a typical example of American/folk poetry set to straight rockin' music. Seven of the 10 tracks are Ely originals, with two from Robert Earl Keen and one from former Blaster Dave Alvin. Produced by Tony Brown and Joe Ely.



■ **FLOORED GENIUS:** *The Best Of Julian Cope And The Teardrop Explodes 1979-91* (Island 314-512 788-2)

Having released a dozen albums in just over the same number of years, the work of Liverpool's Julian Cope has been documented by 10 solo albums and two with the Teardrop Explodes. This compilation of his eclectic, English-pop work is a tour through those years and select recordings, spanning 20 tracks from nine different albums on a single CD, complete with extensive liner notes for the unfamiliar. Various producers. Cope's 11th solo lp, *Jehovah Kill* is due out next month.



■ **THE PRODIGY:** *Experience* (Elektra 9 61365-2)

Just how fast can you dance? Well, if you're dying to find out, ask the deejay at your local club if he has this record, and tell him to play any cut (the 12 tracks are almost indistinguishable from each other). For those of you who don't know, this act is basically nothing but super-spiced-up English techno-house, consisting of strange, spacy samples and computerized rhythms compiled and produced by Liam Howlett, a former rave/hip hop deejay turned synthesized outerspace keyboard weirdo. See if you can keep up.



■ **KYUSS:** *Blues For The Red Sun* (Dali 61340-2)

Heavy. Heavier than you can imagine. These guys from Palm Springs set up their gear in the middle of the desert and jam all night. The guitarist plays through not only a guitar rig, but a bass rig too. It was rumored that the thundering vibrations from one of their all-night generator parties set off those earthquakes a few months ago. Maybe so. There are semblances of music here, mostly out of the Black Sabbath, Soundgarden and Motorhead bag, but heavier. Trust me. Produced by Chris Goss and Kyuss.



### PICK OF THE WEEK:

■ **JOAN BAEZ:** *Play Me Backwards* (Virgin V2-86458)



For over 30 years Baez has been writing, singing and contributing valid, purposeful music. Her 33rd album contains 10 tracks (and one reprise) of her highly recognizable, sensitive yet undaunted voice, updated only by a few production techniques and the issues that she (thankfully) continues to confront. On her Virgin Records debut, Joan includes songs written by contemporaries: Mary-Chapin Carpenter ("Stones In The Road"), John Hiatt ("Through Your Hands"), John Stewart ("Strange Rivers") and Janis Ian ("Amsterdam") as well as several she has co-written, some with producers Wally Wilson and Kenny Greenberg.

## POP SINGLES LOOKING AHEAD

CASH BOX • NOVEMBER 14, 1992

1. **GANGSTA**(MCA) ..... Bell Biv Devoe
2. **I WILL ALWAYS LOVE YOU**(Arista) ..... Whitney Houston
3. **DON'T WALK AWAY**(Giant) ..... Jade
4. **GET UP(MOVE BOY MOVE)**(Interscope) ..... AB Logic
5. **THE MIND OF LOVE**(Sire) ..... k.d. Lang
6. **REVOLUTION EARTH**(Reprise) ..... The B-52's
7. **LOOKING FOR LOVE**(RLR) ..... Skorpio
8. **WAR OF MAN**(Reprise) ..... Neil Young
9. **NOT SLEEPING AROUND**(Chaos) ..... Ned's Atomic Dustbin
10. **DRUNK DRIVER**(Rykodisc) ..... Nils Lofgren
11. **JOSEPHINE**(Continuum) ..... Ronnie Wood
12. **ALL RIGHT NOW**(MCA) ..... Patti LaBelle
13. **BABY I'M FOR REAL**(Virgin) ..... After 7
14. **TOO BUSY BEING IN LOVE**(Epic) ..... Doug Stone
15. **LET THE HOUSEBEAT DROP**(SBK) ..... Ya Kid K

# INDUSTRY BUZZ

## EAST COAST

By Lee Jeske



Gilberto Gil

**TALL AND TAN AND YOUNG AND LOVELY:** Gilberto Gil, Milton Nascimento, and a two-hour documentary about the history of Brazilian pop music. Now *that* will take the sting out of the encroaching winter.

In a lovely run of coincidences, New York is having a little Brazilian music feast this month: Milton is at the Ritz on Nov. 18, Gil is at Town Hall on Nov. 13 and then going into the cozy Ballroom from Nov. 17-29, and the Museum of Television and Radio is airing *The Rhythm of the Samba: America Listens to Brazilian Music* every Friday through the end of the year.

*The Rhythm of the Samba*, for what it's worth, is written and hosted by me. Don't let that stop you: the Museum has done a crackerjack job of tracking down cool film and video clips of Milton, Gil, Joao Gilberto, Caetano Veloso, Antonio Carlos Jobim, Clara Nunes, Paulinho da Viola, Gal Costa, Stan Getz and Astrud Gilberto, Elis Regina, Maria Bethania, Jorge Ben, and the rest. It isn't complete—a comprehensive two-hour history of Brazilian popular music is no more feasible than a comprehensive two-hour history of American popular music—but it will provide you with a broad sketch of a rich and diverse musical universe. And it will also give you the opportunity to see Paul Simon singing in Portuguese and Joao Gilberto hawking beer. Unfortunately, you'll have to suffer my New York-accented pronunciations of Portuguese names to get through it, but you can always plug up your ears and hum a bossa nova quietly to yourself.

**ZING WENT THE STRINGS:** My friend Andy is obsessed with guitars. Not just playing them, but looking at them, drooling over them. For his birthday, I bought him a big fat book of pictures of guitars—kind of like a wood and nylon version of the *Madonna* book—and he couldn't have been happier, peering lovingly at Thisacasters and Thatacasters.

If another big fat book that just landed on my desk is any indication, Andy is not alone. *Ferrington Guitars*, co-published by Callaway Editions, Inc. and HarperCollins, is a beautifully-designed coffee table book of photos of the work of guitarmaker Danny Ferrington. Period.

Ferrington, who will turn 40 years old this month, is apparently a kind of Stradaveri to the rock and roll set, and in the book are the crisply-photographed guitars of such Ferrington clients as Elvis Costello, Ry Cooder, Richard Thompson, Pete Townshend, Don Was, Neil Finn, Kurt Cobain and Hoyt Axton. But that's not all, the book comes with a CD. Yes, Costello, Cooder, Thompson, David Hidalgo, Stephen Bishop and a bunch of others can be cued up playing their Ferringtons to accompany people like Andy inspecting their respective photo spreads.

The package—book and CD—costs 50 bucks. Only you know if there's somebody on your Christmas list who wants it (you might want to buy one for Andy, since I'm going to keep mine for myself).

## WEST COAST

By Randy Clark



The latest Tangerine Dream touring lineup: saxist/keyboardist, Linda Spa; drummer/percussionist, Klaus Krueger; keyboard/guitarist, Jerome Froese; founding member/keyboard/guitarist, Edgar Froese; and guitarist Zlatko Perica.

**TWENTY-FIVE YEARS** and still going strong, the concept behind the techno-synth group Tangerine Dream has seen over three dozen bandmember changes and recently has broken a generational boundary which could foreseeably keep the "Dream" alive for another 25 more.

Starting out in 1967 as a rock group in Berlin, Germany, founding member and classically trained musician, Edgar Froese began experimenting with, what were then, newly invented synthesizers by Robert Moog (a crude comparison to what is available today). After making the decision to abandon traditional rock instruments and focusing on building a band consisting primarily of these new electronic keyboards and synthesizers, the inception of what would lead to an international legacy of over 50 albums began.

Although practically all of what was the original lineup have left the group for various recording-related or solo careers, Froese has maintained his initial concept through many different players, and has remained consistent as the singular force behind the Tangerine Dream sound, which includes 15 different film soundtracks (including *Risky Business*, *Legend* and *Firestarter*)... until 1990.

Edgar's son Jerome had traveled the globe with his father as a child, and has since joined the band as a full member. Contributing one original composition on the 1989 *Lily On The Beach* album, his input expanded to composing and performing five of the tracks on the next lp, *Melrose*, and worked in total cooperation with his father on the group's 1991 Grammy-nominated *Canyon Dreams* lp, and their latest and most successful domestic release, *Rockoon*.

Tangerine Dream completed their first North American tour in four years last week in Los Angeles, and after all I'd heard about the group over the years, I decided to catch a live performance at the Wiltern Theater on October 30. The intricate sound and light show is a unique theatrical experience, and although it seems futile, now that the tour has concluded, to recommend seeing this act live, they will no doubt be back again, and if you're as yet not hip, I would suggest checking it out next time they come around.

**TIPPER GORE & THE PMRC:** Well, we got what we wanted as far as getting rid of that old Bush at the White House was concerned, but what sort of impact will the founding member of the Parents Music Resource Center have on the music business as our nation's Second Lady? Fortunately, not much. Apparently, due to the voluntary labeling of explicit recordings, the heat has since died down considerably (a few rappers are still mildly concerned) and the PMRC has dwindled to a nearly non-existent, two-employee organization in Virginia (Tipper's still a member). Hopefully, with her new spotlight, she will spend most of her time dealing with her chosen issues; mental health care for young people and the homeless. Thank God. Next week...



## INDIE MUSIC

# Beware The Big One

By John Carmen

**I'VE BEEN WRITING** this column for almost 10 months now, and one of the recurring themes in almost every interview has been: Is life on a major so much better than an indie?

Considering the roster placement new signings endure, the failure rates of the majors, and the fragmentation of the marketplace, perhaps home is where the little guy ought to live.

Take the advice of **Taang** owner **Curtis Casella**. "When the Lemonheads were on my label, they were selling more records than when Atlantic was pushing and distributing them. It's a case of getting the product into interested hands, and when an act signs with a major, you automatically lose a bit of your underground mystique."

Not to mention autonomy. "The kind of person who works at a major tends to be a lot harder to deal with," says **Pixies** leader **Black Francis**. "When we got picked up by Elektra in the States, it seemed like a good thing, better distribution and all. But what happens is that even though they say that there is no interference, there's always more than when you started. I prefer the indies, even if the advances are lower." Black Francis also repudiates the big myth. "You don't really sell that many more records, and besides, all of the money on an international mid-level scale like ours is in publishing, which is more or less out of their hands."

And there is always the letdown that accompanies the signing. "I struggled for 12 years without a deal, got one, and lost it two years later, because Atlantic didn't approve of our direction," says **Neighborhoods** leader **David Minehan**. "After all that time, to be doing showcases again is ridiculous. I prefer the independence of doing your own thing, letting the people who really care about you do the deciding."

Still, there's no doubt that the majors provide a lot more oomph and push, especially to acts that are borderline mainstream, and don't fit a niche like hip-hop, industrial, grindcore or world beat. "Can you picture Michael Bolton on an indie?" asks **Michael Sheppard**. "But can you see Max Roach on Interscope either? It seems like the 'bigger is better' thing has infected the art-making side of the music business, and it will take a slew of commercial failures to keep the majors out of the marginal turf."

Which will be more and more of the business, if our brethren in television are the barometer. As the major networks lose audience shares to cable and VCR's, could the indie record companies seriously challenge the majors? "Probably not, because they're a lot less static," says **Bomb** band manager, **Charlie Brown**. "When I was the head of XXX records here in L.A., I saw the pattern over and over; the majors co-opting the indies acts and the indies better A&R and publicity people too. It's as if the indies are just the minor league farm franchises for the big guys, ready to be raided for talent. Which sucks, but as long as the multi-nationals have the cash, the seduction will continue."

# 'Erotic Music' Law Enjoined in Washington State

By M.R. Martinez

**THE "EROTIC MUSIC LAW"** passed earlier this year in Washington state was enjoined recently when a King County Superior Court judge issued supported arguments raised by the Washington Music Industry Coalition (WMIC). Judge Mary Brucker said she "would grant the prayer of the plaintiffs and injunct this action, blocking enforcement of HB 2554, which was signed into law March 20 by Washington Gov. Booth Gardner amid objections by the Civil Liberties Union, the National Assn. of Recording Merchandisers (NARM) and grassroots groups within the music business (*Cash Box*, April 4, 1992). The WMIC filed their lawsuit seeking an injunction in early May.

"We are pleased with Judge Brucker's decision," said Richard T. White, executive director of the WMIC. "But we are cautious in our belief that this will end activities by pro-censorship forces in Washington state. Nevertheless, we feel this case is significant in that, for the first time anywhere, the music community took a pro-active stance against the forces of censorship and was successful." More precisely, it was the first time a music industry coalition was able to enjoin the application of a measure after it had been signed into law. The Recording Industry Assn. of America (RIAA) worked closely with a nationwide coalition of grassroots organizations during the late '80s and into the '90s to prevent several states from passing laws similar to HB 2554.

The law made it a crime for retailers to sell pre-recorded music containing erotic or explicit lyrics to minors. Record store owners were subject to criminal charges that included jail time of up to one year and fines of up to \$5,000, for a third offense. The burden of proof under the law was on a prosecutor who, after a parent, or another complainant, filed a complaint against material on a recording which was purchased by a minor. The District Attorney's office would then ask for court ruling on whether or not the material was objectionable under law. The litmus test for whether or not a recording was pornographic, according to music industry observers, is the Miller Standard, federal law that has been in effect since 1920. The three prevailing standards under the Miller test are whether the material violates prevailing standards of arts, the prurient interests of the community and offers no social, political or educationally redeemable merit. According to Mickey Granberg, legislative analyst for NARM, "I don't know of many recordings that offer no redeemable value."

HB 2554 actually extended state law that already prohibited the sale of pornographic books and other printed material to minors. The WMIC, ACLU and NARM were able to defeat another measure broached in Washington state that would have permitted the local police to adjudge sound recordings pornographic and to bring charges to the prosecutor. No retailers were arrested under HB 2554 prior to Judge Brucker's injunction.

# REVIEWS

## TALENT REVIEW

# Annie Warbucks

By Robert Adels



(L-r) Harve Presnell, Lauren Gaffney and Raymond Thorne

**PANTAGES THEATRE, HOLLYWOOD, CA**—There's more than one "Tomorrow" in the musical sequel *Annie Warbucks*. The setting for the latest Charles Strouse-Martin Charnin score is once again the Great Depression, but this time they deliver songs that are both richer than Daddy Warbucks and their original *Annie* tunes.

Thomas Meehan's well-plotted book clearly positions "Love" as the show's big number: giving it the second act's opening slot, the grand finale and an extra reprise for good measure. Ellia English, a gospel-powered voice in the mold of Jennifer Holiday and Linda Hopkins, delivers this big sentimental ballad as if her life depended on it. It's the kind of pull-out-all-the-stops production number that could easily outshine the rest of the musical's songs. Happily, it doesn't have to because the score has more than one glistening gem up its crafty sleeve.

As in the original *Annie*, a bunch of plucky orphans consistently transforms uptempo comic numbers into sassy showstoppers. Two such *Annie Warbucks* tunes are destined to become Broadway classics of the first order.

The humor of "The Other Woman" resonates with anyone whose family has ever welcomed, or rejected, a new mom. And the next time you find yourself dressing up for a big night, be prepared to hear "All Dolled Up" running through your mind like a horde of uncontrollable brats. Both sport memorable melodies, articulate lyrics and the kind of Peter Gennaro choreography that indicates even *he* has been watching MTV.

Everybody loves a villain and *Annie Warbucks* has two of the most fiendish since Snidely Whiplash. In place of the orphanage owner you love to hate we get a City Commissioner we adore despising—and her devilish daughter who makes Catwoman look like a kitten. Played by the Nancy Walker-ish Alene Robertson and the sexy Cass Morgan, they deliver "Above The Law" and "When We Get Ours!" so convincingly that you'd swear they were twirling cosmic mustaches in deviant glee.

The Pantages-filling presence of Harve Presnell returns as Daddy Warbucks, deftly showing us that even money can't buy single parenthood bliss. His ultimate love interest is perfectly played by Marguerite Macintyre with just the right mix of romantic reluctance and on-the-job confidence.

While new "Annie" Lauren Gaffney has a big voice, some may miss the campier warmth of Annies past. But the transition from cartoon likeness to flesh-and-blood child makes her much more credible to today's streetwise kids and jaded adults. Seven-year-old orphan Molly (Lindsay Ridgeway) is a fireworks display in a matchbook-sized package who ignites every scene she's in. She can even upstage Annie's dog Sandy.

Conventional wisdom says musical sequels never work. But here's a follow-up that's going to make Broadway change its tune. 1989's "Annie 2" may have failed to light up The Great White Way with a second fun-filled tale of The Great Depression, but this 100% re-write is clever enough to poke political fun at our current economic woes while making light of its own era. *Annie 3's* the charm.

Kid-tested, adult-proven and Broadway-bound: the classic American musical has arrived again—and her name is *Annie Warbucks*.

## TALENT REVIEW

# David Sanborn

By Hilarie Grey



**THE UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA**—David Sanborn is one of the most widely recognizable instrumentalists around, with some 12 solo albums, his own late-night television show (*Night Music*) and countless worshippers reaching for the punch of his bold alto saxophone sound in his wake. With all of his acclaim and success, it would be easy for Sanborn to remain ensconced in his comfortable R&B/Jazz groove. However, the man whose session resume ranges from The Manhattan Transfer's haunting "So You Say" to David Bowie's "Young Americans" is continually expanding his own vision, injecting new stylistic elements into his solid base.

Sanborn's latest Elektra release, *Upfront*, follows this philosophy with a raw, energetic R&B-based sound harkening back to his earlier efforts augmented by some genuine surprises. An outstanding five-piece band helped the veteran saxman bring these sounds to life during an exhilarating set.

Sanborn's signature punchy phrases drove tunes like the raucous "Slam," and the heavy-textured "Chicago Song," which was given a bustling city feel by Paul Peterson's sporadic slap bass and Don Alias' percussion accents. However, much of the show's magic came in the form of unusual new selections like "Snakes," with its hissing hi-hat and conga undertone, and Rickey Peterson's percolating Hammond organ. Led by the weaving, exotic motion of Sanborn's lead, the song evolved from a haunting, atmospheric exploration into a full-blown funk workout.

Sanborn and the band painted such fully realized musical pictures throughout the evening. Even ballads like "Straight To The Heart" grew into strong, heartfelt squeals of longing before settling back into their gentle grooves. Where "Alcazar" smoldered with carefully layered Latin textures and dynamics, allowing Sanborn's rich, gentle phrases to build to a wailing fever pitch, "Benny" delivered a laconic, smoky jazz hall atmosphere. The rise and fall of the saxman's expressive lines gave the spontaneous feel of conversation or a well-told story.

Sanborn projected a quiet and understated, but friendly personality to the audience, which was on its feet and dancing by the encore set. Most of his dialogue with the crowd was reserved for praise of songwriters like Marcus Miller, and his own saxophone heroes. He also afforded the band members plenty of opportunity to shine, in moments like Dean Brown's evocative guitar solo on "Benny" and an amazing drum/percussion duel from Alias and Sonny Emory during "Alcazar." Throughout the show's musical twists and turns, the band projected a contagious energy which left the enraptured crowd wondering just what Sanborn will do next.



# REVIEWS / CHART INDEX

## TALENT REVIEW

### Man Overboard

By Ray Ballard



(L-r) Barry, Van Lewen and Schooler

**THE REDBIRD TAVERN, POWAY, CA**—San Diego's premier surf music band, Man Overboard (Iron Mountain Records), cruised inland for a special, sold-out, Halloween concert. The audience was quite appreciative as the first wave of music hit the shore.

Jason Schooler (drums) has a real knack for laying down some of the tastiest surf beats around. His double-snare drum beats put you right on a surf board in the pipeline. Dale Van Lewen (guitar,

vocals) is a great frontman who knows how to talk to an audience. His sincere presence and quality performance make for an enjoyable show. Mark Barry (bass guitar, backing vocals) offers the perfect link between rhythm and melody with solid, no-compromise tsunami bass lines and powerful backing vocals.

Man Overboard played a variety of original and classic '60s surf tunes. Original tracks included "Slot Car Racing" and "Get Religion." Classic cuts from the past like "Surfin' Ghost," "Baja," "Apache" and "The Lonely Bull" added flavor to the already tasty waves. Another highlight came when the group went *overboard* on the song "The Good, The Bad, And The Ugly" from the Clint Eastwood movie.

With the '90s being a time of rediscovering past trends and music, Man Overboard could be in a position to capitalize next spring, when they release their debut album. The Ventures would be proud. SURF'S UP, DUDE!!

## TALENT REVIEW

### Jimmy Angel

By "Scoop" DeVille



**PALOMINO, NORTH HOLLYWOOD, CA**—Every five or six months, Jimmy Angel leaves his adopted homeland of Japan, where he is singlehandedly keeping the '50s alive and well with his unique brand of rock 'n' roll, and returns to these shores to help revive that era for America. When he's in L.A., he usually chooses the country-flavored Palomino to perform and work his wonders.

Hitting the audience between the eyes with his traditional opener, Eddie Cochran's "Summertime Blues," Angel also rocked the crowd with Roy Head's "Treat Her Right." He performed two of his own songs (featured on his Polydor/Japan lp, *From Rock & Roll Heaven*) as well, "American Girl" and his nostalgic tribute to the stars of that decade, "Elvis and Marilyn," the latter tune causing the dance floor to fill up with couples dancing cheek-to-cheek.

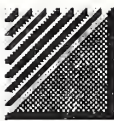
Jimmy Angel may live in Japan, but his music is as American as apple pie.

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## TOP 40 JAZZ ALBUMS

**CASH BOX • NOVEMBER 14, 1992**

1	COOL (Warner Bros. 26939)	BOB JAMES/EARL KLUGH	2 9
2	I HEARD YOU TWICE THE FIRST TIME (Columbia 46083)		
		BRANFORD MARSALIS	1 5
3	SECRET STORY (Geffen 24468)	PAT MEHTENY	4 11
4	HAUNTED HEART (Verve 513 078)	CHARLIE HADEN QUARTET WEST	3 11
5	WEEKEND IN MONACO (GRP 9681)	THE RIPPINGTONS	7 9
6	PERFECTLY FRANK (Columbia 52965)	TONY BENNETT	12 5
7	IT'S NOT ABOUT THE MELODY (Verve 513 870)	BETTY CARTER	14 5
8	DOO BOP (Warner Bros. 26938)	MILES DAVIS	6 15
9	KID GLOVES (GRP 9683)	LARRY CARLTON	16 5
10	ALL THE WAY (Sire/Warner 26955)	JIMMY SCOTT	8 15
11	SNAPSHOT (Warner Bros. 45026)	GEORGE DUKE	28 3
12	BLACK HOPE (Warner Bros. 45017)	KENNY GARRETT	18 5
13	PROVIDENCE (Epic 46232)	HIROSHIMA	15 3
14	HERE'S TO LIFE (Verve 511879)	SHIRLEY HORN	10 24
15	U.F.O. TOFU (Warner Bros. 45016)	BELA FLECK AND THE FLECKTONES	11 5
16	NEW YORK STORIES (Blue Note/Capitol 98959)	VARIOUS ARTISTS	17 5
17	JUST AN ILLUSION (EMI 99400/ERG)	NAJEE	19 11
18	GOIN' BACK TO NEW ORLEANS (Warner Bros. 26940)	DR. JOHN	5 15
19	PORTRAITS BY ELLINGTON (Columbia 53145)		
		THE LINCOLN CENTER JAZZ ORCHESTRA	38 3
20	GRP ALL-STAR BIG BAND (GRP 9672)	GRP ALL-STAR BIG BAND	9 15
21	THE RETURN OF THE BRECKER BROTHERS (GRP 9684)		
		THE BRECKER BROTHERS	37 3
22	YOU MUST BELIEVE IN SPRING (Antilles 512 570)	FRANK MORGAN	32 3
23	HEAVEN AND EARTH (Reprise 26849)	AL JARREAU	13 15
24	UPFRONT (Elektra 61272)	DAVID SANBORN	20 24
25	FANTASIA (Blue Note/Capitol 96146)	ELIANE ELIAS	DEBUT
26	LAST CALL AT THE BLUE NOTE (Telarc 83314)		
		OSCAR PETERSON TRIO	DEBUT
27	JUST BETWEEN US (MoJazz/Motown 7000)	NORMAN BROWN	39 3
28	EVERETTE HARP (Manhattan/Capitol 96242)	EVERETTE HARP	29 9
29	NEXT EXIT (Columbia 48530)	GROVER WASHINGTON Jr.	35 23
30	HEART OF THE BASS (GRP 1101)	JOHN PATITUCCI	40 3
31	BLUE INTERLUDE (Columbia 48729)	WYNTON MARSALIS SEPTET	26 21
32	GLENGARY GLEN ROSS (Elektra 61384)	SOUNDTRACK	DEBUT
33	TESTIFYIN'! (Blue Note/Capitol 98171)	THE BENNY GREEN TRIO	21 15
34	THE TURNING POINT (Verve 513 573)	MCCOY TYNER BIG BAND	24 5
35	NO BORDERS (GRP 9676)	DON GRUSIN	23 11
36	THE BRASIL PROJECT (Private 82101)	TOOTS THIELEMANS	25 11
37	THE VIBE (Novus/RCA 63132)	ROY HARGROVE	22 26
38	HEADS UP (GRP 9673)	DAVE WECKL	33 15
39	IVORY PYRAMID (GRP 9688)	RAMSEY LEWIS	DEBUT
40	MIDNIGHT SUN (A&M 5391)	HERB ALPERT	31 11

### ON JAZZ

By Lee Jeske



All hands on deck.

**CRUISE CONTROL:** "Happy Birthday" (along with its variant, "Happy Anniversary") may as well be the theme song for cruise ships. Every night at dinner, the tuxedoed maitre'd and a phalanx of waiters and busboys go from table to table celebrating somebody's something with a badly sung song and a fiery cake.

On October 21, somewhere off the coast of St. Maarten, "Happy Birthday" was sung on the MV Zenith for the hundredth time that week. There were some crucial differences: Leading the singing was the ship's captain, the cake was the size of a lifeboat, doing the singing were, among others, Jackie McLean, Clifford Jordan, Paquito D'Rivera, Antonio Hart, Red Rodney, Doc Cheatham, Roy Hargrove, Snooky Young, Claudio Roditi, Steve Turre, Robin Eubanks, Curtis Fuller, Milt Jackson, Bobby Hutcherson, Jon Hendricks, Patato Valdez, Kenny Burrell, Ben Riley, Charli Persip, Billy Hart, Gregory Hutchinson, Mickey Roker, Ray Brown, Milt Hinton, Peter Washington, John Lee, Al McKibbin, Hank Jones, Mike Longo, Randy Weston, Monty Alexander and Tommy Flanagan, and the recipient of the song was a couple of thousand miles away.

"To Diz with Love: the Dizzy Gillespie Diamond Jubilee Birthday Cruise" was planned a year ago as the culmination of a year-long celebration of the 75th birthday of John Birks Gillespie of Cheraw, South Carolina. Dizzy Gillespie—co-creator of bebop, progenitor of Latin jazz, one of the finest trumpeters in jazz history, and one of the most beloved American musicians of the century—was going to be on hand, playing his horn, leading his bands, basking in the genuine admiration of several generations of jazz players. But earlier this year—after a grueling month-long birthday celebration at the Blue Note featuring most of the above musicians—Gillespie became ill, requiring abdominal surgery. He's okay—he recently made some non-playing appearances in California—but his doctors kept him from the Caribbean at the last minute.

Still, the party went on. As the Zenith—a spanking new addition to the Celebrity Cruise line—bobbed through the Caribbean, every night three performance spaces were filled with the sounds of Gillespie. To the credit of everybody on board (and to the credit of Gillespie's manager Charlie Fishman, who masterminded the trip), Gillespie's music was front and center each night: "Tanga," "Birks Works," "Ow," "Woody 'n' You," "A Night in Tunisia," "Blue 'n' Boogie," "Tour de Force," "Manteca," "Con Alma," "Groovin' High," etc.

Red Rodney led an ad hoc big band, dubbed the Jazzmasters, through Slide Hampton's arrangements of Gillespie classics, Paquito D'Rivera steered the current United Nation Orchestra through those bubbling Afro-Cuban charts, and a host of small groups turned on the bebop gas. Scattered highlights included a two-vibes stampede by Bobby Hutcherson and Milt Jackson, an all-percussionists-on-deck set of Randy Weston's Africanized jazz pieces, Roy Hargrove and Antonio Hart's neo-Gillespie/Charlie Parker whirl through "Hot House," and various encounters between Hargrove, Hart and their elders (Hargrove and Doc Cheatham, who are 65 years apart in age, became a popular duce, and Hart didn't wither when going bell-to-bell

with the outstanding Jackie McLean).

Most of the musicians had wives or girlfriends and/or children on board, which kept everybody relaxed (and away from the casino and nine shipboard bars). Musicians play well when they're relaxed and happy—when they don't have to worry about catching a plane or getting paid before the night ends—and everybody seemed pretty relaxed and happy, laying out by the pool as the Caribbean floated by, telling lies over piles of food from the endless buffets. For the last two days of the cruise, Hurricane Frances floated by, inspiring lots of wisecracks about "rock and roll" from rather greenish players of all ages. But, except for the genuine disappointment about Gillespie's absence, I've rarely seen (and heard) a happier group of jazz musicians playing to a happier audience (several hundred paying jazz fans from around the world).

"To Diz with Love" was a triumphant celebration of a triumphant career in American music. As Dizzy himself said on a tape played on his birthday, "Owwwwwwww!!!!!!!!!!!!!!"

**PASSING ON:** There is no jazz festival quite like the North Sea Jazz Festival, which squeezes more music into one weekend in Holland's the Hague every summer than some festivals pack into a week. The North Sea Festival was the creation of Dutch jazz promoter Paul Acket, a smart man with a big heart and a genuine love for jazz, who died last month.

# RHYTHM & BLUES

## TOP 75 R&B ALBUMS

CASH BOX • NOVEMBER 14, 1992

By M.R. Martinez



Cocoa Tea

**THE 'YA, MAHN' GROOVE:** RAS Records is coming with some roots rockin' reggae, including releases by Cocoa Tea, Yellowman and Gregory Isaacs. Even though reggae is mostly a formulaic groove, the artists bring an individual flair to the proceedings. Practicing Rastaman Cocoa Tea toasts, and croons love songs and conscious party tunes with a kind of homegrown mysticism on his album *Kingston Hot*. Gregory Isaacs has been dubbed, so to speak, the "Smokey Robinson of Reggae," a moniker he has earned with soothing rasta ballads. On his latest from RAS—*Pardon Me*—he doesn't sacrifice the groove for love. *Reggae On The Move* is the title of the inimitable Yellowman's new disc. As always, Yellowman serves healthy doses of cheeky humor. It's hard to pick a favorite from this bunch, because each artist's record is aimed at affecting a different part of the pysche.

**SAMPLES:** Lynn Tolliver, Jr., who used to call the programming shots at WMMS in Cleveland, has opened doors to a new management company called **Bad Boy Management**. Based in Cleveland, the company will offer co-management with **Trevel Productions** working with the group **Men-At-Large** and will serve as a liaison with several Trevel groups, including **Gerald Trevel**, **The Rude Boys**, and others... The Manhattan Penthouse was the site of a party celebrating the release of **Nona Gaye's** debut album, *Love For The Future*, recently released on Third Stone/Atlantic Records. Out to pay homage to Gaye, who is the daughter of the late great **Marvin Gaye** were a horde of media types and several music artists and sports figures.



**George Duke** is back as a performer with his Warner Bros. Records album *Snapshot*. He recently celebrated his exclusive signing with the company. Pictured at the meeting are (l-r): **Ricky Shultz**, vp/general manager of jazz & progressive music; **Lenny Waronker**, president; **Duke**; **Mo Ostin**, chairman of the Warner Bros. label group; and **Benny Medina**, senior vp, A&R/general manager of the Black music division.

### THE RHYTHM

#### REVIEWS

■ **COUNTESS VAUGHN:** *Countess* (Charisma V2 86498). Producers: Various.



They get younger and more skilled every year. Countess Vaughn comes from that burgeoning tradition sparked by Tracie Spencer, Shanice Wilson and, their male counterpart, Tevin Campbell. Soul in the tradition makes this music go. She works without the net of overproduction and shows she can bump it in the New Jack Swing tradition on "Just Being With You," and serves up a yearning and emotive cover of the James Brown classic "It's a Man's, Man's, Man's world." It's a return to roots.

1	OOOHH ON THE TLC TIP (LaFace/Arista 26003)	TLC	1 31
2	FUNKY DIVAS (EastWest/Atco 7912-2)	En Vogue	2 31
3	BOOMERANG (Original Motion Picture Soundtrack) (LaFace/Arista 26006)	Various Artists	3 16
4	BOBBY (MCA 10417)	Bobby Brown	4 8
5	TOTALLY KROSSED OUT (Ruff House/Columbia 48710)	Kris Kross	5 29
6	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	9 49
7	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	6 20
8	BORN INTO THE 90S (Jive 41469)	R. Kelly & Public Announcement	7 40
9	BACK TO FRONT (Motown 6338)	Lionel Richie	8 24
10	MO' MONEY (Original Motion Picture Soundtrack) (Perspective/A&M 1004)	Various Artists	10 16
11	FOREVER MY LADY (Uptown/MCA 10198)	Jodeci	11 73
12	DANGEROUS (Epic 45400)	Michael Jackson	12 48
13	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21929)	Arrested Development	13 28
14	COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	14 34
15	SPICE I (Jive 41481)	Spice 1	15 26
16	DON'T SWEAT THE TECHNIQUE (MCA 10594)	Eric B. & Rakim	19 18
17	F.U.-DON'T TAKE IT PERSONAL (Jive 41470)	Fu Schickens	16 31
18	THE WOMAN I AM (Warner Bros. 26296)	Chaka Khan	17 27
19	XODUS (Polydor 13225)	XClan	18 19
20	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	20 57
21	MEANT TO BE MINT (Perspective/A&M 10014)	Mint Condition	21 41
22	INNER CHILD (Motown 363192)	Shanice	22 50
23	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	24 11
24	PRIVATE LINE (East West 91777)	Gerald Levert	23 54
25	2 LEGIT 2 QUIT (Capitol 98151)	Hammer	25 51
26	BROTHERHOOD CREED (Gasoline 46823)	Brotherhood Creed	26 25
27	DEAD SERIOUS (Atco/EastWest 91827)	Das EFX	27 28
28	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	29 11
29	COOLEYHIGHARMONY (Motown 6320)	Boyz II Men	28 76
30	TIME FOR LOVE (Capitol 44855)	Freddy Jackson	31 11
31	MACK DADDY (Def American 26765)	Sir Mix-A-Lot	30 37
32	DEEPA (Atlantic 82393)	Troop	33 18
33	CYPRESS HILL (F2P6M/Ruff House 47889)	Cypress Hill	32 47
34	BURNIN' (MCA 10439)	Patti LaBelle	34 55
35	RADIO FUSION (Virgin 91658)	College Boyz	35 28
36	BUSINESS NEVER PERSONAL (Ral 52848)	EPMD	37 6
37	EMOTIONS (Columbia 47980)	Mariah Carey	36 58
38	SEXY VERSUS (Warner Bros. 26973)	Al B. Sure	39 4
39	THE POWER OF LOVE (Epic 46789)	Luther Vandross	38 78
40	ALYSON WILLIAMS (OBR/Columbia 45417)	Alyson Williams	40 28
41	DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379)	Prince	41 53
42	LOVERS LANE (Motown 6342)	M.C. Brains	42 30
43	ACT LIKE YOU KNOW (First Priority/Atlantic 7101)	MC Lyte	44 57
44	REAL LOVE (Arista 18679)	Lisa Stansfield	43 50
45	HERE I GO AGAIN (Atlantic 82352)	Glenn Jones	45 36
46	VOLUME III JUST RIGHT (Virgin 91771)	Soul II Soul	46 19
47	MECCA AND THE SOUL BROTHER (Elektra 60948)	Pete Rock & C.L. Smooth	48 19
48	HEAVEN AND EARTH (Reprise 26849)	Al Jarreau	49 17
49	2 PACALYPSENOW (Interscope/Atlantic 91767)	2 Pac	47 37
50	TAKIN' MY TIME (Virgin 86349)	After 7	50 7
51	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	52 7
52	GUERRILLAS IN THE MIST (East West 92206)	Da Lench Mob	51 5
53	KEEP IN GOIN' ON (Jive 41474)	Hi Five	54 10
54	CHECK YOUR HEAD (Capitol 98938)	Beastie Boys	53 26
55	(Paisley Park 45037)	Prince	56 2
56	STILL IN LOVE WITH YOU (Pendulum 612371)	Mell'sa Morgan	55 26
57	X-TRA NAKED (Epic 52464)	Shabba Ranks	57 3
58	BACK TO THE HOTEL (Profile 1427)	N2Deep	59 7
59	FINALLY (A&M 5381)	CeCe Peniston	58 18
60	NICE 'N' WILD (Atlantic 82410)	Chuckii Booker	61 5
61	WAY 2 FUNKY (Profile 1430)	DJ Quik	60 7
62	GREATEST MISSES (Def Jam 53014)	Public Enemy	63 4
63	HEAVY RHYME EXPERIENCE: VOL I (Delicious Vinyl 92178)	The Brand New Heavies	64 7
64	2ND II NONE (Profile 1416)	2nd II None	62 53
65	EAST COAST FAMILY (Motown 6352)	East Coast Family	66 4
66	AIN'T A DAMN THANG CHANGED (Ral/Columbia 47373)	Nice & Smooth	65 56
67	DAILY OPERATION (Chrysalis 21910)	Gang Starr	67 24
68	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	68 19
69	UNFORGETTABLE (Elektra 61049)	Natalie Cole	69 72
70	AS RAW AS EVER (Epic 47310)	Shabba Ranks	70 44
71	JOE PUBLIC (Columbia 48628)	Joe Public	71 31
72	GOT S**T ON MY MIND (Luke Records 91830)	Luke	72 37
73	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	73 69
74	DEEP COVER (Original Motion Picture Soundtrack) (Epic ZK 75330)	Various Artists	74 29
75	COLOR ME BADD (Giant 24429)	Color Me Badd	75 66

CASH BOX CHARTS

TOP 100 R&B SINGLES

NOVEMBER 14, 1992



#1 SINGLE: Arrested Development



HIGH DEBUT: Sade #66



TO WATCH: Prince #42

		Total Weeks ▼	Last Week ▼	Total Weeks ▼
1	PEOPLE EVERYDAY (Chrysalis 50397) . . . . . Arrested Development	8	12	47
2	WHAT ABOUT YOUR FRIENDS (Arista/LaFace 1-4009) . . . . . TLC	9	18	48
3	RIGHT NOW (Warner Bros. 18819) . . . . . Al B. Sure	1	10	49
4	SWEET NOVEMBER (Atlantic 87445) . . . . . Troop	2	11	50
5	REAL LOVE (Uptown/MCA 93621) . . . . . Mary J. Blige	3	15	51
6	KICKIN' IT (Virgin 12594) . . . . . After 7	7	12	52
7	I COULD USE A LITTLE LOVE (RIGHT NOW) (Capitol 44855) . . . . . Freddy Jackson	5	16	53
8	SLOW DANCE (Jive 42093) . . . . . R. Kelly & Public Announcement	4	15	54
9	SHE'S PLAYING HARD TO GET (Jive 42067) . . . . . Hi-Five	6	14	55
10	MIC CHECKA (Atco/East West 96159) . . . . . Das EFX	15	12	56
11	HUMPIN' AROUND (MCA 34342) . . . . . Bobby Brown	10	13	57
12	YOU CAN MAKE THE STORY RIGHT (Warner Bros. 18873) . . . . . Chaka Khan	11	17	58
13	THE WAY LOVE GOES (Mercury 866782) . . . . . Brian McKnight	12	21	59
14	MONEY CAN'T BUY YOU LOVE (Perspective 0011) . . . . . Raiph Tresvant	13	17	60
15	JAM (Epic 74333) . . . . . Michael Jackson	14	17	61
16	UPTOWN ANTHEM (Tommy Boy 519) . . . . . Naughty By Nature	16	19	62
17	GIVE YOU MY HEART (LaFace 2-4026) . . . . . Babyface feat. Toni Braxton	17	18	63
18	YOU KNOW WHAT I LIKE (Warner Bros. 18901) . . . . . El DeBarge	18	24	64
19	MY KINDA GIRL (Atlantic 87466) . . . . . The Rude Boys	23	16	65
20	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Atlantic 8754) . . . . . Glenn Jones	19	26	66
21	RUMP SHAKER (MCA 54388) . . . . . Wreckx-N-Effect	24	3	67
22	LOVE SHOULDA BROUGHT YOU HOME (From Boomerang Motion Picture Soundtrack) (LaFace 2-4035) . . . . . Toni Braxton	25	3	68
23	JUST MY LUCK (Columbia 74171) . . . . . Alyson Williams	20	21	69
24	SOMEONE TO HOLD (Epic 74482) . . . . . Trey Lorenz	21	7	70
25	SOMEBODY'S BEEN SLEEPIN' IN MY BED (Capitol 44825) . . . . . Gary Brown	22	19	71
26	ALONE WITH YOU (Warner Bros. 19008) . . . . . Tevin Campbell	29	13	72
27	THE DOO-BOP SONG (Warner Bros. 18930) . . . . . Miles Davis	26	12	73
28	I'M STILL WAITING (Uptown 54451) . . . . . Jodeci	30	14	74
29	END OF THE ROAD (Motown 374631) . . . . . Boyz II Men	27	16	75
30	MR. LOVERAN (From Deep Cover Original Motion Picture Soundtrack) (Epic 74257) . . . . . Shabba Ranks	28	24	76
31	FLEX (Columbia 74373) . . . . . Mad Cobra	35	3	77
32	I MISSED THE BUS (Ruffhouse 74498) . . . . . Kris Kross	31	6	78
33	A LITTLE MORE LOVE (Arista 2449) . . . . . Lisa Stansfield	36	16	79
34	COMMITTED (Jive 864) . . . . . Third World	32	13	80
35	CAN U HANDLE IT (East West 98510) . . . . . Gerald Levert	33	11	81
36	BRAINSTORMING (Motown 2170) . . . . . M.C. Brains	34	19	82
37	MY DESTINY (Motown 2176) . . . . . Lionel Richie	39	12	83
38	FREE YOUR MIND (Atco/East West 98487) . . . . . En Vogue	40	4	84
39	THEY REMINISCE OVER YOU (T.R.O.Y.) (Elektra 64773) . . . . . Pete Rock & C.L. Smooth	38	23	85
40	JUMP AROUND (Tommy Boy 526) . . . . . House Of Pain	37	19	86
41	LOVE MAKES THE WORLD GO AROUND (Island/Gee Street 864160) . . . . . Don-E	42	5	87
42	MY NAME IS PRINCE (Paisley Park 18707) . . . . . Prince & The NPG	43	3	88
43	GIVING HIM SOMETHING HE CAN FEEL (Atco/East West 98560) . . . . . En Vogue	41	21	89
44	I'VE BEEN WATCHIN' (Columbia 74012) . . . . . Joe Public	45	8	90
45	INSIDE THAT I CRIED (A&M 0059) . . . . . CeCe Peniston	46	7	91
46	GAMES (Atlantic 87748) . . . . . Chuckii Booker	48	8	92
47	LOVE'S TAKEN OVER (Silas 54321) . . . . . Chante Moore	49	3	93
48	AIN'T NO STOPPIN' US NOW (Jive 42086) . . . . . Mike Davis	47	7	94
49	CROSSOVER (Ral 74173) . . . . . EPMD	44	14	95
50	HERE WE GO AGAIN (Capitol 44865) . . . . . Portrait	51	2	96
51	I'D DIE WITHOUT YOU (Gee Street 24034) . . . . . P.M. Dawn	52	7	97
52	LET'S GET CLOSER (Reprise 18783) . . . . . Michael Cooper	53	5	98
53	GOOD ENOUGH (MCA 54517) . . . . . Bobby Brown	54	3	99
54	GROOVIN' IN THE MIDNIGHT (Charisma 12617) . . . . . Maxie Priest	55	3	100
55	YOU ME (Atco/East West 98495) . . . . . Men At Large	56	4	
56	ONE NITE STAND (Uptown 54445) . . . . . Father M.C.	57	7	
57	IF I EVER FALL IN LOVE (Gasoline 54518) . . . . . Shai	58	3	
58	MUST BE REAL LOVE (Tabu/A&M 7701) . . . . . Rhonda Clark	59	9	
59	TRIPPIN' OUT (Columbia 74379) . . . . . Prince Markie Dee and the Soul Convention	60	3	
60	I ADORE YOU (From Mo' Money Original Motion Picture Soundtrack) (Perspective 7403) . . . . . Caron Wheeler	62	2	
61	THROUGH THE TEARS (Pendulum 64728) . . . . . Meli'sa Morgan	63	14	
62	NEVER SATISFIED (Giant/Reprise 18981) . . . . . Good 2 Go	61	27	
63	'TILL YOU COME BACK TO ME (Manhattan 44852) . . . . . Rachelle Ferrell	64	5	
64	I WANT TO LOVE YOU DOWN (Elektra 64694) . . . . . Keith Sweat	65	4	
65	WHEN YOU LOVE SOMEBODY (MCA 54481) . . . . . Patti LaBelle	71	7	
66	NO ORDINARY LOVE (Epic 74734) . . . . . Sade	DEBUT		
67	RIGHT HERE (RCA 62355) . . . . . SWV	68	3	
68	BACK TO THE HOTEL (Profile 5367) . . . . . N2Deep	70	10	
69	AIN'T NOBODY LIKE YOU (Giant 18849) . . . . . Miki Howard	69	9	
70	IT ALL BEGINS (MCA 54396) . . . . . Jody Watley	67	16	
71	WORK TO DO (Mercury 856136-4) . . . . . Vanessa Williams	50	8	
72	LIFT YOUR HEAD AND SMILE (Bust It 71249) . . . . . Special Generation	74	4	
73	I GOT A THANG 4 YA (Perspective 0008) . . . . . Lo-Key	75	7	
74	YEAH, YEAH, YEAH (Zoo 14051) . . . . . Voices	72	9	
75	GOODBYE MY LOVE (Mercury 864-492) . . . . . Brian McKnight	76	3	
76	SLOW AND SEXY (Epic 74257) . . . . . Shabba Ranks	77	4	
77	ANOTHER CHANCE (Warner Bros. 18811) . . . . . El DeBarge	78	6	
78	WELCOME TO THE GHETTO (Jive 42085) . . . . . Spice One	73	12	
79	I'M OVERJOYED (Third Story 98486) . . . . . Nona Gaye	81	3	
80	DREAM COME TRUE (Delicious 89546) . . . . . Brand New Heavie	79	15	
81	WOULD I LIE TO YOU (Capitol 44809) . . . . . Charles and Eddie	82	5	
82	ALL OF MY LOVE (Epic 74322) . . . . . Kathy Sledge	80	17	
83	WHO'S LOVIN' YOU (Motown 2182) . . . . . The Jackson 5	86	3	
84	STILL IN LOVE WITH YOU (Tabu 0106) . . . . . Cherrille	83	14	
85	WHO WILL I CHOOSE (Atco/East West 623591) . . . . . Chris Bender	84	16	
86	JUST FOR TONIGHT (Mercury 865888) . . . . . Vanessa Williams	85	24	
87	DID YOU PRAY TODAY (Giant/Reprise 18871) . . . . . Lisa Taylor	87	15	
88	LET'S GET NAKED (LaFace 2-4014) . . . . . Highland Place Mobsters	88	12	
89	JUS LYKE COMPTON (Profile 5372) . . . . . DJ Quik	89	11	
90	MOVE ME NO MOUNTAIN (Virgin 12585) . . . . . Soul II Soul	90	16	
91	LET'S TALK ABOUT LOVE (Solar 74539) . . . . . 3rd Avenue	91	10	
92	QUICKIE (Capitol 44858) . . . . . Full Force	92	9	
93	WISHING ON A STAR (Epic 74343) . . . . . Cover Girls	93	20	
94	1-4-ALL-4-1 (Biv 102171) . . . . . East Coast Family	94	10	
95	WHY ME BABY (Elektra 64777) . . . . . Keith Sweat	95	37	
96	I MISS YOU (Columbia 74313) . . . . . Joe Public	96	24	
97	YOU REMIND ME (From Strictly Business) (Uptown/MCA 54327) . . . . . Mary J. Blige	97	27	
98	BABY BABY BABY (Arista/LaFace 1-4928) . . . . . TLC	98	23	
99	WHEN YOU'VE BEEN BLESSED (MCA 54376) . . . . . Patti LaBelle	99	25	
100	THEY WANT EFX (Atco/EastWest 4-96206) . . . . . Das EFX	100	28	

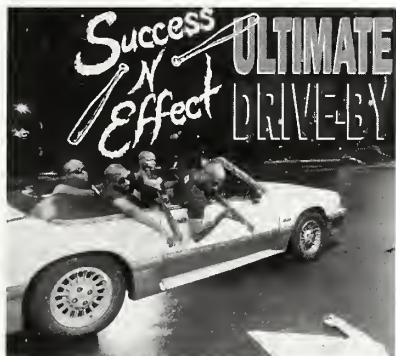
# RAP/DANCE MUSIC

## TOP 30 DANCE SINGLES

CASH BOX • NOVEMBER 14, 1992

- 1 **STINKIN' THINKIN'** (Elektra 66363) . . . . . Happy Mondays 8 5
- 2 **RHYTHM IS A DANCER** (Arista 1-2445) . . . . . Snap 3 17
- 3 **LSI (LOVE SEX INTELLIGENCE)** (Epic 74401) . . . . . The Shamen 1 5
- 4 **HYPNOTIZED** (Great Jones 530 617/Island) **Clubland** Featuring Zemya Hamilton 2 9
- 5 **KEEP IT COMIN'...** (Columbia) . . . . . C+C Music Factory 4 9
- 6 **HUMPIN' AROUND** (MCA 54343) . . . . . Bobby Brown 5 9
- 7 **JUMP AROUND** (Tommy Boy 526) . . . . . House of Pain 7 21
- 8 **ARE YOU READY TO FLY?** (Epic 74729) . . . . . Rozalla 15 3
- 9 **PEOPLE EVERYDAY** (Chrysalis 19756/ERG) . . . . . Arrested Development 6 9
- 10 **JUMPI** (Sunshine 1-2456/Arista) . . . . . The Movement 9 13
- 11 **TRUE FUSCHNICK** (Jive 42078) . . . . . Fu-Schnickens 16 7
- 12 **EVERYBODY'S FREE (TO FEEL GOOD)** (Epic 74444) . . . . . Rozalla 10 11
- 13 **FREE YOUR MIND** (Atco EastWest 96128/Atlantic) . . . . . En Vogue 11 5
- 14 **MY PEACE OF HEAVEN** (Atco EastWest 96153) . . . . . Ten City 12 11
- 15 **FIRE/JERICHO** (Elektra 66370) . . . . . The Prodigy 19 3
- 16 **PEACE & LOVE, INC.** (Tommy Boy 544/Warner Bros.) . . . . . Information Society 23 3
- 17 **WORK TO DO** (Wing 863 541/Mercury) . . . . . Vanessa Williams 13 7
- 18 **MIC CHECKA** (Atco 96159/EastWest) . . . . . Das EFX 14 13
- 19 **OBSESSION** (Giant 40545) . . . . . Army Of Lovers 25 3
- 20 **SAMBA** (Freeze 50019) . . . . . House Of Gypsies 18 5
- 21 **UNDERSTAND THIS GROOVE** (RCA 62371) . . . . . Sound Factory DEBUT
- 22 **RUMP SHAKER** (MCA 54389) . . . . . Wreckx-N-Effects DEBUT
- 23 **YOU GOTTA BELIEVE** (Interscope 98492) **Marky Mark & The Funky Bunch** 28 3
- 24 **HOT SEX** (Jive 42094) . . . . . A Tribe Called Quest 17 7
- 25 **TAKE ME BACK TO LOVE AGAIN** (Epic 74212) . . . . . Kathy Sledge 20 28
- 26 **RUNAWAY** (Elektra 66424) . . . . . Deee Lite 21 21
- 27 **REAL COOL WORLD** (Warner Bros. 40575) . . . . . David Bowie 22 9
- 28 **EVERYBODY IN THE PLACE** (Elektra 66411) . . . . . The Prodigy 24 15
- 29 **JAM** (Epic 74334) . . . . . Michael Jackson 26 15
- 30 **WHAT ARE YOU UNDER** (Charisma 12611) . . . . . Definition Of Sound DEBUT

By M.R. Martinez



Success N Effect

## THE RHYME

**BATTLE AT THE GATES:** There's no way to avoid the polemic politics of the right-wing versus rap music. Especially if you're John Battle of the rap group Success N Effect and you're on a talk show hosted by ex-LAPD chief Darryl

Gates. During a recent session on Los Angeles radio station KFI-AM, Battle went to war with Gates over the song "The Ultimate Driveby," culled from Success N Effect's *Drive By Of Uh Revolutionist* album, recently released by Umoja/Ichiban Records. The song advocates the elimination by violence of Gates and outgoing president **George Bush**. The cover of the single depicts the Success N Effect crew with smoking guns sticking out of a car pointing out at a dead man wearing the regalia of a Ku Klux Klansman. Battle explained that he wrote the song and included Gates and Bush, among others, as targets in the song so that the community would know "exactly where they need to target their anger and rage. We've got a few people that are in a position of power who are devils like yourself." Battle told Gates, "If a kid walks up to you tomorrow, I'd have no remorse if he was to bust you in the head with a nine (millimeter)..." Gates denied that much of the Black community supported Battle's stridence and called Battle and Ice-T "hoodlums," without any redeeming values. The ex-police chief said, "If someone comes after me with a gun, they're going to get themselves killed, and guess who I'm coming after? A guy by the name of Johnny 'X' Battle."

**ICE COLD PREDATOR:** Another new rap record that is likely to get Gates' drawers in a bunch is *Predator*, by Priority recording artist **Ice Cube**. The first single from this record, "Wicked" was debuted along with other selections from the album during a pirate radio broadcast in Los Angeles. The pre-election broadcast of the album (set for a Nov. 17 release) featured Ice Cube urging listeners to support their local African-American and Hispanic politicians "They're the only ones watching yo ass." Cube won't be doing much more to promote release of the album. He'll be spending the rest of the year on a honeymoon with his childhood sweetheart.



Jive recording act Fu-Schnickens recently appeared on NBC-TV's *The Tonight Show* starring Jay Leno. The trio performed their current single "True Fu-Schnickens." Pictured after the show are (l-r, top): Mark Kargol, Jive senior director of West Coast promotions; Ann Carli, Jive senior vp of artists development; Chip-Fu; Leno; *Tonight Show* musical director Branford Marsalis; Jeff Fenster, Jive vp of A&R; and Barry Weiss, Jive senior vp/general manager; (bottom) Poc-Fu and Moc-Fu.

## TOP 30 RAP SINGLES

CASH BOX • NOVEMBER 14, 1992

- 1 **BLOW YOUR MIND** (Ral 4755/Chaos) . . . . . Redman 3 7
- 2 **LOST IN THE STORM** (Select 64716/Elektra) . . . . . Chubb Rock 4 6
- 3 **RUMP SHAKER** (MCA 54388) . . . . . Wreckx-N-Effects 5 5
- 4 **EVER SO CLEAR** (Rap-A-Lot 53807/Priority) . . . . . Bushwick Bill 1 10
- 5 **HERE IT COMES/BACK TO THE GRILL** (Ral 74414/Chaos) . . . . . MC Serch 2 11
- 6 **EX GIRL TO THE NEXT GIRL** (Chrysalis 50405/ERG) . . . . . Gang Starr 7 8
- 7 **360 DEGREES (WHAT GOES AROUND)** (Elektra 64708) . . . . . Grand Puba 6 12
- 8 **HAZY SHADE OF CRIMINAL** (Def Jam/Chaos 74487) . . . . . Public Enemy 13 4
- 9 **CLEAN UP MAN** (Rap-A-Lot 53806/Priority) . . . . . Willie D. 9 6
- 10 **PEOPLE EVERYDAY** (Chrysalis 50397) . . . . . Arrested Development 11 11
- 11 **LATIN LINGO** (Ruffhouse 74478/Columbia) . . . . . Cypress Hill 10 6
- 12 **I MISSED THE BUS** (Ruffhouse 74498/Columbia) . . . . . Kris Kross 14 5
- 13 **STRAIGHTEN IT OUT** (Elektra 64711) . . . . . Pete Rock & C.L. Smooth 15 3
- 14 **HOOD TOOK ME UNDER** (Orpheus 74448/Epic) . . . . . Compton's Most Wanted 16 4
- 15 **PSYCHO** (Pendulum 66383/Elektra) . . . . . Lords Of The Underground 18 5
- 16 **NOT GONNA BE ABLE TO DO IT** (Big Beat 10076) . . . . . Double XX Posse 20 3
- 17 **BLACK PEARL** (Atco EastWest 98494) . . . . . Yo-Yo 21 4
- 18 **TOSS IT UP** (Polydor 865 861/PLG) . . . . . Zhlggie 8 9
- 19 **AIN'T TOO MUCH WORRIED** (Wrap 118/Ichiban) . . . . . MC Breed 12 8
- 20 **FLEX** (Columbia 74373) . . . . . Mad Cobra 26 2
- 21 **TRUE FUSCHNICK** (Jive 42079) . . . . . Fu-Schnickens 22 4
- 22 **PICK IT UP** (Luke 454) . . . . . Home Team DEBUT
- 23 **THE FINAL FRONTIER** (Priority 53810) . . . . . MC Ren 17 7
- 24 **TAKE IT EZ** (Relativity 1134) . . . . . Common Sense DEBUT
- 25 **MIC CHECKA** (Atco 96159/EasWest) . . . . . Das EFX 19 13
- 26 **IN THE TRUNK** (Jive 42073) . . . . . Too Short DEBUT
- 27 **CROSSOVER** (Ral 74173/Chaos) . . . . . EPMD 23 15
- 28 **LONEY MONDAY MORNING** (Atco EastWest 96151) . . . . . Snow 24 4
- 29 **WELCOME TO THE GHETTO** (Jive 42085) . . . . . Spice 1 25 17
- 30 **GHETTO RED HOT** (Columbia 38T7439) . . . . . Super Cat 27 20

# FILM/VIDEO

## TOP 30 VIDEO RENTALS

CASH BOX • NOVEMBER 14, 1992

1	BASIC INSTINCT (LIVE Home Video)	1	4
2	BATMAN RETURNS (Warner Home Video)	4	2
3	MY COUSIN VINNY (Fox Video)	2	6
4	BEAUTY AND THE BEAST (Disney)		DEBUT
5	BEETHOVEN (MCA/Universal)	3	4
6	FAR AND AWAY (MCA/Universal)		DEBUT
7	FRIED GREEN TOMATOES (MCA/Universal)	5	9
8	STRAIGHT TALK (Hollywood Home Video)	7	5
9	THE BABE (MCA/Universal)	9	3
10	WHITE MEN CAN'T JUMP (Fox Video)	8	9
11	THUNDERHEART (Columbia TriStar)	13	4
12	FINAL ANALYSIS (Warner Home Video)	6	10
13	WAYNE'S WORLD (Paramount)	10	7
14	LAWNMOWER MAN (Columbia/TriStar)	11	8
15	MEDICINE MAN (Hollywood)	12	4
16	WHITE SANDS (Warner)	19	9
17	K2: THE ULTIMATE HIGH (Paramount)		DEBUT
18	PRINCE OF TIDES (Columbia TriStar)	16	11
19	ONE FALSE MOVE (Columbia TriStar)	21	4
20	CRISS CROSS (MGM-UA)	20	6
21	GLADIATOR (Columbia TriStar)	28	2
22	LADYBUGS (Paramount)	18	7
23	AMERICAN ME (MCA/Universal)	14	10
24	MISSISSIPPI MASALA (Columbia TriStar)	22	9
25	FERN GULLY (Fox Video)	27	9
26	THE HAND THAT ROCKS THE CRADLE (Hollywood)	24	13
27	SHADOWS AND FOG (Orion)	23	2
28	DEEP COVER (New Line Video)		DEBUT
29	NEWSIES (Disney)	29	4
30	SPLIT SECOND (HBO)	26	7

## TOP 10 MUSIC VIDEOS

CASH BOX • NOVEMBER 14, 1992

1	ERIC CLAPTON: UNPLUGGED (Warner Home Video \$19.98)	1	7
2	PRINCE AND THE N.P.G.: DIAMONDS AND PEARLS (Warner Home Video \$19.98)	2	3
3	KISS: X-TREME CLOSE UP (PolyGram \$19.95)	4	13
4	U2, ACHTUNG BABY: THE VIDEOS, THE CAMEOS... (PolyGram \$19.95)	3	2
5	BILLY RAY CYRUS (PolyGram Video \$12.95)	5	13
6	ELTON JOHN: LIVE (A Vision \$24.98)	7	9
7	THIS IS GARTH BROOKS (Liberty Home Video \$24.98)	6	13
8	RED HOT CHILI PEPPERS: WHAT HITS? (EMI Home Video \$19.98)		DEBUT
9	QUEEN'S GREATEST HITS (Elektra Video \$19.98)		DEBUT
10	VINCE GILL: I STILL BELIEVE IN YOU (MCA Home Video \$9.98)		DEBUT

## VIDEO REVIEWS

By John Goff

■ *Prince: Unauthorized* (Simtar Entertainment, Inc. Currently Available at \$14.95)



What emerges from this 50-minute *Unauthorized* (no Prince music here) vid-cassette is a verbal portrait of its subject as a control-freak recluse with an ego bigger than his current bank account ultimately cut off from any meaningful give and take (one-on-one) contact with anyone other than himself. Former early (first group) members, first producer and family talk about the young man inventing himself with little or no thought to others and the work of others that went into giving him his own way. None ever seem sure their help and support has been appreciated. That it's paid off for him \$ & success-wise is a given. That it's going to warm him on cold Minnesota nights in the future when the fickle muse moves on to someone else is a recurring and valid question. Of course, that much money can buy a lot of mirrors and the impression we're left with is that he'll be perfectly happy with those. Final image is Prince's cousin (original drummer, twice drummed out) simply trailing off, "He needs to come home...needs to..." and finally a hopeless shrug. Well... Shrug.

## VID BIZ

By Milt Petty

**COMDEX, THE BIGGEST COMPUTER/CONSUMER ELECTRONICS TRADE SHOW IN NORTH AMERICA**, takes place in Las Vegas November 16-20, and is expected to draw 125,000 attendees. This is where the all of the exciting new technologies and products are exhibited, developments that will change the face of home entertainment and video industries: High-definition Compu-TV with 500-channel capability, electronic books that allow us to see illustrated on video what we are reading, further implementation of CD-ROM and perhaps most importantly, what the industry is calling digitalization, the conversion of information to computer digital bits, manipulable just data in a computer.

Every entertainment business will be affected, from local phone companies, cable TV operators and direct-satellite broadcasters to publishers, recording industry companies and movie studios.

Amidst this massive event—in a Hollywood-meets-Silicon Valley display—an audience of 15,000 people are expected to witness one of the convention's annual promotional happenings, the Micrografx (a computer graphics company) Chili Cook-off, where Los Angeles-based Walt Tucker Group (after Walt Disney and Preston Tucker), headed by president Scott Page, will showcase their Grand Scientific Musical Theater, a catchy name for a multi-media concept that is Page's idea of the future of entertainment.

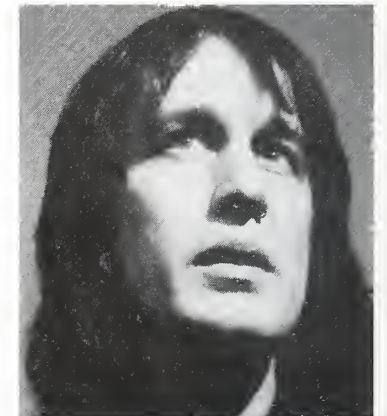
Page says the audience will participate in the spontaneous creation and generation of performances happening on multiple stages and sets around the floor of the Thomas and Mack Arena. The display will incorporate what Page says are dazzling audio visual effects created by real time 3-D computer graphics, 3-D audio, interactive computer environments, computerized video synchronization, artificial intelligence and virtual reality. Wow!



Red Hot Chili Peppers are red-hot with *What Hits!?* on Top 10 Music Video Chart.

The display will feature top talents, too, guys who are regarded as pioneers in the application of these evolving technologies. For starters, Leading Edge companies JBL Sound, Silicon Graphics, Pacific Data Images, Simgraphics and VPL Research have committed their resources.

The Grand Scientific Theater will be hosted by KLOS-FM Los Angeles' popular team of Mark and Brian. Also taking part are a group of musicians dubbed The Best, including Jeff Baxter, Jon Anderson, Jon Entwistle, Graham Nash, Todd Rundgren, Jim Keltner, The Tower of Power Horns, Lee Sklar, Edgar Winter, Howard Kaylan and Mark Volman and, just so these proceedings aren't too serious, Spinal Tap.



Music video pioneer Todd Rundgren appears with the Best Band at Comdex' Grand Scientific Musical Theater.

Roger Rabbit voice Charlie Fleischer will be part of the mix, as well as famed artist Peter Max.

*Lawnmower Man* director Brett Leonard, who showcased the so-called virtual reality in that film, will be on hand to shoot documentary footage.

Page is a former saxophone player for Pink Floyd and others and a songwriter, who over the years became increasingly interested in this rapidly evolving field. His company began as a post-production house for music videos (Bon Jovi, Garth Brooks) and still has a thriving recording studio and post-production business, but he has transformed Walt Tucker into the development of interactive music strategies.

The Micrografx event and the Grand Scientific Musical Theater event raises funds and creates awareness for the National Center For Missing and Exploited Children.



## Tyrell Is a Film/TV Scoring Entrepreneur

By Milt Petty

**THE MEDIA STARS** who get their names in big print on the recordings get all the acclaim, but the Steve Tyrells of the world make the music business go 'round.

The entrepreneurial, forty-something Tyrell is a behind-the-scenes, jack-of-all-trades talent with a resume of credits stretching from here to the floor, and who now appears to be rounding into peak form and efficiency, putting all the expertise he picked up along the way to good use.

A 30-year veteran of the business whose projects have earned Grammys, Emmys, Academy Awards and Ace Awards, Tyrell is currently basking in the red-hot glow of his latest success, the chart-topping Capitol Records single sung by protege Jamie Walters, "How Do You Talk To An Angel," which Tyrell wrote with his wife Stephanie and produced for the Fox Television Series, *The Heights*.

In one of those proverbial kind of incestuous showbiz stories, it seems Tyrell was chatting amiably about *The Heights* pilot while attending a cocktail party earlier this year. Unbeknownst to Tyrell, the other conversationalist turned out to be Capitol prexy Joe Smith's son-in-law, himself the president of Fox Broadcasting, Jamie Kellner. A couple of conversations about possible hit product later, and Tyrell had a deal to produce the Walters single and the album on which it is included. He is now close to inking a deal with Smith and Capitol to produce a Walters album, though he and Walters are weighing other offers.

*The Heights* got off to a slow start in the ratings, but the single has given it renewed life, clearly illustrating the potential of TV/film tie-ins in boosting record sales, a multimedia symbiosis Tyrell sees as virtually untapped. Tyrell, in fact, is taking Walters on the road for Fox, supervising Walters' promotional dates at which, by all accounts, he performs live for throngs of screaming fans.

*Cash Box* recently caught up with a busy Tyrell at his Sunset Blvd. studios, where he was working on the score for that series and a half dozen other projects. While wannabes paraded by on the Strip, Tyrell was inside doing it.

Saxophonist Brandon Field was laying down the underscore for *The Heights* as supervised by Tyrell associate composer Al Gorgoni, and with the help of Tyrell assistant Joey Averbach. Company manager Mark Hayes was taking care of additional business.

In an adjoining room former Elton John collaborator, the Englishman Paul Buckmaster, was creating a 120-piece orchestral score that will be performed by the Glendale Symphony Orchestra during a Christmas benefit show at the Dorothy Chandler Pavillion. Tyrell is performing at the request of the legendary Lalo Schiffrin.

Aside from producing and writing for the movies and TV, Tyrell may have launched a contemporary performing career based on his appearance last year in the Steve Martin film, *Father Of The Bride*. That was Tyrell singing a rendition of "The Way You Look Tonight" in that big moneymaker's wedding scene. Tyrell was such a hit that he has already been asked to perform in next year's *Bride* sequel.

Now an actor and a singer, as well as a producer, promoter, publisher and writer, Houston, Texas-born and bred Tyrell still has an appealing hint of a drawl despite years spent in New York and L.A. A youthful Tyrell was attending a record convention in the mid-sixties when he met the owner of Scepter Records, Florence Greenberg. He got a gig as an A&R guy and moved to the Apple, where he produced the likes of The Shirelles, Maxine Brown and Chuck Jackson while hustling their records, too.

Tyrell brought his pal B.J. Thomas to the label and four number one Thomas singles later he had fashioned strong ties to an Oscar winner, "Raindrops Keep Falling On My Head."

Working with the trio of Burt Bacharach, Hal David and Dionne Warwick, he played a key role in the development of 38 consecutive Warwick hits.

Rebounding from a mid-career lull and a return to Houston, Tyrell and wife Stephanie formed Tyrell Music Group, moved to L.A. and began to produce and otherwise work on numerous film scores that have recently included, to mention just a few, Spielberg's *An American Tail*, *Harry And The Hendersons*, *Mystic Pizza*, *Straight Talk*, *Bride and The Five Heartbeats*.

## TOP 10 SOUNDTRACK ALBUMS

CASH BOX • NOVEMBER 14, 1992

1	PURE COUNTRY (MCA 10651)	DEBUT
2	BOOMERANG (LaFace 26006)	1 15
3	SINGLES (Epic 52476)	2 15
4	LAST OF THE MOHICANS (Morgan Creek 20015)	4 3
5	HONEYMOON IN VEGAS (Epic Soundtrax 52845)	3 11
6	BEAUTY AND THE BEAST (Walt Disney 60618)	6 15
7	THE HEIGHTS (Capitol 80325)	DEBUT
8	THE COMMITMENTS (MCA 10286)	5 15
9	MO' MONEY (A&M 1004)	7 15
10	WAYNE'S WORLD (Warner Bros. 26805)(P)	8 15

## MTV TOP 20 VIDEOS

NOVEMBER 14, 1992

1	I'D DIE WITHOUT YOU (LaFace/Arista)	P.M. Dawn	3 4
2	FREE YOUR MIND (Alco)	En Vogue	1 12
3	BREAKING THE GIRL (WB)	Red Hot Chili Peppers	4 10
4	YESTERDAYS (Geffen)	Guns N' Roses	8 4
5	PEOPLE EVERYDAY (EMI/Chrysalis)	ArrestedDevelopment	5 9
6	DIGGING IN THE DIRT (Geffen)	Peter Gabriel	6 10
7	HAVE YOU EVER NEEDED SOMEONE SO BAD (Mercury)	DefLeppard	2 12
8	LAYLA (UNPLUGGED) (Reprise)	Eric Clapton	9 6
9	WHAT ABOUT YOUR FRIENDS (LaFace/Arista)	TLC	12 3
10	SAD BUT TRUE (Elektra)	Metallica	11 4
11	END OF THE ROAD (Motown)	Boyz II Men	7 12
12	DRIVE (WB)	R.E.M.	14 5
13	GOOD ENOUGH (MCA)	Bobby Brown	20 2
14	LOVE IS ON THE WAY (Third Stone/Atlantic)	Saigon Kick	19 2
15	KEEP THE FAITH (Mercury)	Bon Jovi	16 4
16	WALKING ON BROKEN GLASS (Arista)	Annie Lennox	18 3
17	HOW DO YOU TALK TO AN ANGEL (Capitol)	The Heights	DEBUT
18	LITTLE MISS CAN'T BE WRONG (Epic)	Spln Doctors	DEBUT
19	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA)	Patty Smyth & Don Henley	10 10
20	WHO'S GONNNA RIDE YOUR WILD HORSE? (Island)	U2	DEBUT

A partnership with famed songwriter Barry Mann led to his production with Peter Asher of the Linda Ronstadt-James Ingram hit "Somewhere Out There" from *Tail*, the Ronstadt-Aaron Neville tune, "Don't Know Much," and numerous other Top 40 hits. Over the years, Ray Charles, Diana Ross, Elvis and many others have recorded his songs.

Building on the success of his feature film scores, Tyrell's prominent television work has included scores for *Frank's Place*, *Elvis: The Early Years*, *Baby Boom*, *WRKP In Cincinnati* and *Glory Glory*, which garnered him the ACE.

The father of three children ages 14, nine and three, Tyrell has also scored with "Kidz" projects, including the production of a cast album for Spielberg's *Tiny Tunes Adventures*, the theme for Disney's *Peter Pan and the Pirates* and this month's album release on MCA being released in conjunction with NBC Saturday morning series *California Dreams*.

Likable, talented and in control, Tyrell appears to be on his way from unsung hero to multi-media music maven.



Music business veteran Steve Tyrell

# TOP 200 POP ALBUMS

CASH BOX • NOVEMBER 14, 1992

The square bullet indicates strong upward chart movement

- 1 THE CHASE (Liberty 98743) . . . . . GARTH BROOKS 1 6
- 2 EROTICA (Maverick 45031/Warner Bros./Sire) . . . . . MADONNA 3 2
- 3 UNPLUGGED (Reprise 45024) . . . . . ERIC CLAPTON 4 10
- 4 SOME GAVE ALL (Mercury 510635)(P3) . . . . . BILLY RAY CYRUS 6 24
- 5 AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138) . . . . . R.E.M. 2 4
- 6 TIMELESS (THE CLASSICS) (Columbia 52783) . . . . . MICHAEL BOLTON 7 4
- 7 TEN (Epic 47857)(P2) . . . . . PEARL JAM 8 47
- 8 ♀ (Paisley Park 45037) . . . . . PRINCE & THE N.P.G. 5 3
- 9 PURE COUNTRY (SOUNDTRACK) (MCA 10651) . . . . . GEORGE STRAIT 23 6
- 10 WHAT'S THE 411? (Uptown 10681/MCA) . . . . . MARY J. BLIGE 10 13
- 11 US (Geffen 24473) . . . . . PETER GABRIEL 9 5
- 12 DIRT (Columbia 52475) . . . . . ALICE IN CHAINS 11 5
- 13 BEYOND THE SEASON (Liberty 98742) . . . . . GARTH BROOKS 12 9
- 14 BOOMERANG (LaFace 26006) . . . . . SOUNDTRACK 15 17
- 15 BRAND NEW MAN (Arista 18658) . . . . . BROOKS & DUNN 13 28
- 16 WYNNONNA (Curb/MCA 10629)(P) . . . . . WYNNONNA 14 30
- 17 BOBBY (MCA 10417) . . . . . BOBBY BROWN 16 10
- 18 I STILL BELIEVE IN YOU (MCA 10630) . . . . . VINCE GILL 17 8
- 19 NO FENCES (Liberty 98661)(P8) . . . . . GARTH BROOKS 22 113
- 20 FUNKY DIVAS (Alco East/West 7 92121-2)(P) . . . . . EN VOUE 21 32
- 21 TOTALLY KROSSED OUT (Ruffhouse/Columbia 48710)(P2) . . . . . KRIS KROSS 19 31
- 22 LOT ABOUT LIVIN' (Arista 18711) . . . . . ALAN JACKSON 25 3
- 23 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(G) . . . . . ARRESTED DEVELOPMENT 20 30
- 24 THE ONE (MCA 10614) . . . . . ELTON JOHN 24 19
- 25 ROPIN' THE WIND (Liberty 96330)(P7) . . . . . GARTH BROOKS 18 60
- 26 OHH...ON THE TLC TIP (Arista 26003)(G) . . . . . TLC 29 36
- 27 METALLICA (Elektra 61113)(P5) . . . . . METALLICA 26 64
- 28 POCKET FULL OF KRYPTONITE (Epic 47309) . . . . . SPIN DOCTORS 30 14
- 29 SINGLES (Epic 52476) . . . . . SOUNDTRACK 27 18
- 30 LIVE (Alco 92215) . . . . . AC/DC DEBUT
- 31 GREATEST HITS (Hollywood 61265) . . . . . QUEEN 31 6
- 32 REEL TO REEL (Elektra 61314) . . . . . GRAND PUBA DEBUT
- 33 HOUSE OF PAIN (Tommy Boy 1056) . . . . . HOUSE OF PAIN 39 13
- 34 WHAT HITS? (EMI 94762) . . . . . RED HOT CHILI PEPPERS 28 4
- 35 GUERILLAS IN THE MIST (Atlantic 92206) . . . . . DA LENCH MOB 32 6
- 36 MOODS & MOMENTS (Curb 77556) . . . . . WAYNE NEWTON 37 17
- 37 DIVA (Arista 18704)(G) . . . . . ANNIE LENNOX 34 24
- 38 SEMINOLE WIND (BNA 61029) . . . . . JOHN ANDERSON 35 36
- 39 ACHTUNG BABY (Island 510347)(P3) . . . . . U2 36 49
- 40 III SIDES TO EVERY STORY (A&M 31454) . . . . . EXTREME 38 6
- 41 ADRENALIZE (Mercury 512185)(P3) . . . . . DEF LEPPARD 33 31
- 42 COUNTDOWN TO EXTINCTION (Capitol 98531)(P) . . . . . MEGADETH 41 16
- 43 COME ON COME ON (Columbia 48881) . . . . . MARY-CHAPIN CARPENTER 40 17
- 44 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)(P3) . . . . . RED HOT CHILI PEPPERS 42 58
- 45 INGENUE (Sire 26840) . . . . . K.D. LANG 61 33
- 46 LAST OF THE MOHICANS (Morgan Creek 20015) . . . . . SOUNDTRACK 80 3
- 47 USE YOUR ILLUSION I (Geffen 24415)(P3) . . . . . GUNS N' ROSES 47 59
- 48 TEMPLE OF THE DOG (A&M 5350) . . . . . TEMPLE OF THE DOG 49 18
- 49 LIVE MTV UNPLUGGED (Columbia 52758)(P) . . . . . MARIAH CAREY 53 22
- 50 AMERICAN PRIDE (RCA 66044) . . . . . ALABAMA 55 12
- 51 BROKEN (Interscope 92213) . . . . . NINE INCH NAILS 43 6



#1 ALBUM: Garth Brooks



HIGH DEBUT: AC/DC #30

## TOP 200 POP ALBUMS CHART INDEX

10,000 Maniacs / 71	Erasure / 119	N2Deep / 59	Soup Dragons / 169
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# GOSPEL MUSIC

## PETRA: From A Soulful Perspective

By Tim A. Smith



**PETRA HAS LONG BEEN RECOGNIZED** as Christian music's #1 rock band. Cementing their position is the fact that they are the best-selling Christian rock band in the history of gospel music, with catalog sales totaling over three million units. Petra is also the only rock band to have ever won the Gospel Music Association's "Group Of The Year" award.

This story is not geared to further elaborate on their stature in the Christian rock kingdom, but to delve into and explore the "soulful" side of this band.

One may ask, "What are you getting at by labeling Petra soulful." One listen to their latest release, *Unseen Power*, will answer that question. Included among the number of Petra rock standards is a rockified cover of the Rev. Timothy Wright penned, black gospel hit, "Who's On The Lord's Side" and the Smokey Robinson-influenced ballad, "Hand On My Heart."

Fresh off the plane from Europe, *Cash Box* happened to run into these guys in Detroit at the kick-off of the U.S. end of their tour. During a pre-concert press conference, we asked them about their soulful side and the inclusion of the aforementioned songs on their album.

**Cash Box:** You included a cover of a hit in the black gospel arena, "Who's On The Lord's Side" on your *Unseen Power* album. Who's idea was it to record this song?

**Petra:** (Bob Hartman) We had met Rev. Timothy Wright, who wrote the song, at a SESAC luncheon. We heard him perform the song at the luncheon with only a piano. We got excited about the message the song conveyed and felt it would be a great Petra song, with a Petra kind of message. After the luncheon, we talked to Rev. Wright about the song. We eventually received a tape of the song from him, with Rev. Wright expressing a sense of excitement about us doing the song. We felt that the song was adaptable to a rock arrangement, so we went into the studio and recorded it.

**C.B.:** Did you guys hang out with Smokey Robinson to get the soulfully smooth grooves of "Hand On My Heart?"

**Petra:** (B.H.) Actually, we had talked to Smokey about performing on the song. But because he was so bogged down in production on his own album, he couldn't do it. So our producers, John & Dino Elefante, approached John (Schlitt) about the song.

**(John Schlitt):** I told them that I wasn't into Smokey Robinson. But John (Elefante) said, "Here are two *Best Of Smokey* tapes. Listen to and study them." For four weeks straight I listened to these tapes. The more I listened, the more I'd pick up things, a lick here, a riff there. It got to the point as to where me and Smokey were like this (crossing two fingers together as a sign of closeness). After I laid the vocal tracks to the song, the guys were going around asking, "Who is that singing?" I owe it all to Smokey and the tapes. I just went in and did it to the best of my abilities. I hope that I was able to pull it off.

Many artists from the pop and rock genre, whether it be secular or gospel, have a glowing admiration and respect for black music. Petra is no exception.

"We have the utmost respect for black gospel music," says Bob Hartman. "Black gospel music, whether we admit it or not, has made a tremendous impact in Contemporary Christian music, mainstream pop, rock, and rap, as well as its artists. We owe a lot to black gospel and black music, period. It has helped to re-shape what we do musically."

## THE GOSPEL BEAT

By Steve Giuffrida & Tim A. Smith

### CGI ADDS TO ITS FAMILY—

Chicago-based CGI Records family of artists continues to grow at a rapid pace. The label recently added to its roster the **Christianaires** and the **Angelic Voices**

**Choir.** According to label promotions director Telisa Stinson, the label isn't finished yet. Stay on **The Beat** for further developments.

**IN THE STUDIO—**David Meece is in the studio with producer Brian Tankersley, recording his upcoming album on Star Song. Dove Award winner **Michael English** is in the studio with veteran producer Brown Bannister working on his second release. English is also touring with the Young Messiah Tour and will be co-headlining a tour with 4Him in January. And if that's wasn't enough, he is performing solo dates and Gaither Vocal Band dates as well. **Take 6**, the **Winans** and the **Brooklyn Tabernacle Choir** also are in studio working on upcoming projects, all of which are scheduled to be released in the first quarter of 1993.

**LARNELLE TOURS KOREA—**Benson recording artist **Larnelle Harris** recently toured South Korea in a cooperative ministry outreach with the WorldWide Leadership Council. During his stay in South Korea, Larnelle visited several locations including the world's largest church, Yoido Full Gospel Church and Central Baptist Church, pastored by Dr. Billy Kim, president of Far Eastern Gospel Broadcasting. Larnelle was also scheduled to visit the Taejon Korean Military Base and the De-militarized Zone at the 38th Parallel on the North and South Korean border. Larnelle's worldwide ministry is growing quickly. Last year he hosted and performed in the first gospel concert ever held inside the Kremlin in Moscow and has scheduled a South African tour in the spring of 1993 and a trip to the Orient next fall. Meanwhile look for Larnelle in the States as part of the Young Messiah Tour.

### GREAT ADVENTURE TOUR IS BLAZING A TRAIL—

**Steven Curtis Chapman's** Great Adventure Tour, which also features the talents of **Susan Ashton** and **Out Of The Grey**, has sold out 16 concerts since kicking off on September 14. In Memphis, Chapman outsold recent concerts by such mainstream artists as **Wynonna**, **Richard Marx** and **The Beach Boys**, among others. His September 27 show at Nashville's Starwood Amphitheatre also outsold several recent mainstream artists' performances. The single from this heated tour entitled **The Great Adventure**, is being serviced to non-reporting country radio stations and will be promoted by Liberty Records.

### ARTISTS COLLABORATE TO BRING TV SPECIAL—

Artists from all genres of music recently taped special messages for the second annual **Family Night**, a two-hour television musical tribute devoted to the family and the holiday spirit, airing nationally primetime in over 110 cities November 16 through December 13. The syndicated telecast, which was taped November 1 before a black-tie audience from UCLA's Royce Hall in Los Angeles, will include either messages or performances by **After Seven**, **Daryl Coley**, **Voices**, **The Pointer Sisters**, comedian **Sinbad**, **En Vogue**, **Dionne Warwick** and **Melba Moore**, just to name a few. The show will be hosted by Nancy Wilson and is presented by Central City Productions in association with the National Council of Negro Women.



Although sources continue to say that Sparrow recording artists **Out Of The Grey** are close to finishing up work on their new studio release, the duo was spotted recently on a Nashville golf course. Going for a course "record" are (l-r): **Out Of Grey's** **Christine** and **Scott Dente**, and coach **Charlie Peacock**. (Photo credit: Paul Wharton).



# GOSPEL MUSIC

## Songs of Praise

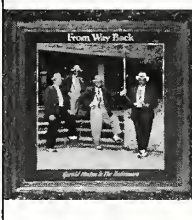
■ **DON FRANCISCO:** *Come Away* (Star Song)  
At first listen, especially for those unfamiliar with Francisco's other 13 albums, *Come Away* may seem lost in the early '80s CCM tradition from which Francisco originates as an artist. Upon further investigation, one will find that *Come Away* is actually timeless in content especially in songs such as "And The Spirit Sings," "Come Away," and "Freedom To Move," an interesting commentary on popular Christian music.



### Michael W. Smith

■ **MICHAEL W. SMITH:** *Change Your Mind* (Reunion)  
Smith comes off the tail of his award-winning, gold album, *Go West Young Man*, with a new, innovative adventure in music entitled, *Change Your Mind*. Smith doesn't take the usual route this time, instead he travels into some new musical territories. Included are touches of hip-hop and dance ("Picture Perfect" and "Wanna Tell The World"), along with some material from award-winning songwriters Diane Warren and David Foster. Michael W., make more space on your award mantle, you'll be needing it.

■ **GERALD HINTON & THE REDEEMERS:** *From Way Back*  
Since singing with Johnny Holloway and the Gospel Jubilees, Gerald Hinton formed The Redeemers with *From Way Back* their first independent release. A small collection with only six cuts (and one instrumental and reprise), *Long Way Back* is a sound collection of standard gospel sounds and themes. They pick up the most originality and steam on the cuts entitled "Surrender" and "What You Need."



Sparrow recording artist Michael Card was recently honored with a #1 party for his single "So Many Books..." Pictured at the festivities are (l-r): Kyle Fenton, coordinator, national promotion, Sparrow Communications Group; Card; and Jenny Lockwald, director, national promotion, Sparrow Communications Group.

## NEW RELEASES...

1. **FREE DELIVERY** (Star Song 8260)—**STEVE GEYER**
2. **INNOCENT EYES** (Benson 84418-2869-4)—**Tanya Goodman Sykes**
3. **COMFORT AND JOY (A CHRISTMAS CELEBRATION)** (Word 7019354505)—**Babbie Mason**
4. **HOT CHRISTMAS** (Myrrh 7016963616)—**Eric Champion**
5. **HIGH GEAR** (Star Song 8249)—**Whitecross**

## TOP BLACK GOSPEL ALBUMS

### CASH BOX • NOVEMBER 14, 1992

- 1 **MY MIND IS MADE UP** (Word 48784)  
..... Rev. Milton Brunson & The Thompson Community Singers 1 32
- 2 **LIVE IN DETROIT** (Malaco 6009) ..... Rev. James Moore 2 23
- 3 **ALIVE & SATISFIED** (Benson 2841) ..... Thomas Whitfield 3 32
- 4 **FOCUS ON GLORY** (Benson 8535) ..... Hezekiah Walker 4 5
- 5 **WHEN THE MUSIC STOPS** (Sparrow 1324) ..... Daryl Coley 6 16
- 6 **THANK YOU JESUS** (Savoy/Malaco 14811) The New York Restoration Choir 5 21
- 7 **COME AS YOU ARE** (Light/Sparrow 73055) ..... Los Angeles Mass Choir 7 23
- 8 **LIVE AND ANOINTED** (Malaco 6012) ..... The Jackson Southernaires 9 16
- 9 **GOD GETS THE GLORY** (Malaco 6008) ..... Mississippi Mass Choir 8 42
- 10 **HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785) . . Shirley Caesar 10 42
- 11 **SAINTS IN PRAISE** (Sparrow 1240) ..... West Angeles C.O.G.I.C. 11 64
- 12 **THE COUNTRY BOY GOES HOME** (Malaco 6010) . Willie Neal Johnson 12 23
- 13 **LIVE IN SALT LAKE CITY** (Savoy 7105) ..... G.M.W.A./Salt Lake City 14 6
- 14 **WASH ME** (Tyscot 1401) ..... John P. Kee/New Life Community Choir 13 74
- 15 **DIFFERENT LIFESTYLES** (Capitol 92078) ..... BeBe & CeCe Winans 15 68
- 16 **CHILDREN OF THE KING** (Malaco 4454) . . Mississippi Children's Choir 19 5
- 17 **USE ME** (AIR 10181) ..... James Bignon And Deliverance 18 9
- 18 **FAMILY & FRIENDS VOLUME 3** (Selah/Sparrow 1507)  
..... Ron Winans/Family & Friends 17 38
- 19 **HE LIVES** (Savoy 14807) ..... Shun Pace Rhodes 16 65
- 20 **LIVE** (Malaco 4450) ..... Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 20 66
- 21 **HOPE OF THE WORLD** (Tribute 790113) ..... New Jersey Mass Choir 21 24
- 22 **U KNOW** (Savoy SC14812) ..... Anointed Pace Sisters 23 9
- 23 **I'M GLAD ABOUT IT** (Malaco/Savoy 14804)  
..... Rev. T. Wright/Chicago Mass Choir 22 36
- 24 **NOW I CAN SEE** (Malaco 6011) ..... Florida Mass Choir 24 13
- 25 **STAND STILL UNTIL HIS WILL IS CLEAR** (AIR 10180)  
..... Rev. E. Davis/Wilmington Mass Choir 26 6
- 26 **CALL HIM UP** (Word 48594) ..... Chicago Mass Choir 25 28
- 27 **THIS IS GOSPEL** (Light/Sparrow 73077) ..... War On Sin 28 5
- 28 **STANDING IN THE SAFETY ZONE** (Warner Bros. 26945) . . Fairfield Four 27 5
- 29 **LOOK A LITTLE CLOSER** (Word 9112) ..... Helen Baylor 29 37
- 30 **WE WALK BY FAITH** (Tyscot 6826) John P. Kee/New Life Community Choir 31 4
- 31 **THE LEGEND LIVES ON** (Malaco 4449) ..... Willie Banks 30 19
- 32 **THROUGH THE STORM** (Tribute/Spectra 790113) ..... Yolanda Adams 32 58
- 33 **LOVE** (Light 75080) ..... Beau Williams 33 6
- 34 **WITH ALL MY HEART** (Sparrow 6826) ..... Sandra Crouch 35 4
- 35 **KEYS TO LIFE** (Tribute 790113) ..... Ben Tankard 34 5
- 36 **A TRIBUTE TO JAMES CLEVELAND** (CGI/A&M 85304) . Various Artists 36 52
- 37 **NEVER LET GO OF HIS HAND** (New Haven 200142)  
..... Rev. Lawrence Thomison 37 11
- 38 **SING IN THE SPIRIT** (Light 75083) ..... North Carolina Mass Choir 38 9
- 39 **YOU CAN MAKE IT IF YOU TRY** (Savoy/Malaco 14809)  
..... Camell Murrell & The Newark Community Choir 39 19
- 40 **COMIN' HOME** (Grace/Spectra 3001) ..... Twinkle Clark-Terrell 40 19

# GOSPEL MUSIC

## ARTIST SPOTLIGHT

### The Artistry of Doris Akers

By Gregory S. Cooper



The first song Doris Akers ever wrote was, "Keep The Fire Burning In Me." She was 10 years old. In the late 1940s her first song was published by Martin & Morris Music entitled "A Double Portion of God's Love." Now many years later, God is still faithful in answering her prayers.

Akers' unquenchable fire, fanned by holy inspiration, has produced such songs as "Sweet Jesus," "I Was There When The Spirit Came Down," and "I Cannot Fail The Lord," to name a few. Akers' "Trouble" introduced her to Broadway and was again a hit in the production of *Me And Bessie*. Other

Akers classics, "Sweet, Sweet Spirit," and "Lead Me, Guide Me" were featured in Elvis Presley's last movie. Another favorite, "Lord Don't Move The Mountain," co-written by her close friend, Mahalia Jackson, still earns a handsome residual.

Born May 1, 1923, Akers grew up to become one of Christian music's most celebrated songwriters. "Most of my songs have gained fame because they were recorded by other artists. I never thought of myself as a singer," said Akers. "Songs have been recorded all over the world and enjoyed by countless thousands."

From the early days, to the present, Akers has had the privilege to have her music published by some of the best companies in the music business including Martin & Morris Music, Hill & Range (now Warner Unichappell) and Manna Music, Inc., who has published Akers' songs in sheet music, hymn books, and songbook compilations around the world. Akers also still receives sheet music, mechanical, and performance royalties, as well as songwriter royalties.

Never one to think that she was much of a singer, Akers has also done just a few recordings of her own with record labels, Zondervan, Manna (a company she has been with more than 30 years), and RCA Victo—all still collector's items today. Akers, who has been awarded citations, awards, and certificates, still considers her appearances to be services. On one such appearance, Akers was asked by Sallie Martin to perform in her absence at the very prestigious National Baptist Convention with the Sallie Martin Singers in 1940.

World renowned artist Dr. J. Robert Bradley remarked to me, "I still use Doris Akers' song, 'I Sure Do Love The Lord,' in my concerts. People still receive the message of that song as though it were just written with new inspiration."

In February, 1993, the National Museum of American History will serve as hosts with the Smithsonian Institution to the National Conference on African-American Gospel Music Scholarship, a tribute by scholars to Pearl Williams-Jones. Doris Akers will also be there to serve as an oral historian and be featured in a brief lecture and performance.



Russ Watson of Indianapolis, Indiana, submitted the winning entry in the contest to name Homeland's new male quartet. Mr. Watson's suggestion of "Jericho" was announced during the final evening of the National Quartet Convention therefore entitling him to the grand prize 20" color television set. Pictured are (l-r): Homeland president Bill Traylor, Dwayne Burke, Homeland's Terry Exley, Jon McBroom, and Scott Whitner (kneeling).

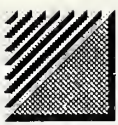
## TOP 30 BLACK GOSPEL SINGLES

CASH BOX • NOVEMBER 14, 1992

- 1 **IT SHALL BE DONE** (Sparrow 1234) . . . . . Daryl Coley 2 15
- 2 **MY MIND IS MADE UP** (Word 48784)  
 . . . . . Rev. Milton Brunson & The Thompson Community Singers 1 15
- 3 **FOLLOW ME** (Tribute 790113) . . . . . New Jersey Mass Choir 6 11
- 4 **THROW OUT THE LIFELINE** (Sparrow 1319) . . . West Angeles C.O.G.I.C. 3 15
- 5 **THANK YOU JESUS** (Savoy 14811) . . . . The New York Restoration Choir 7 15
- 6 **HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785) . . . Shirley Caesar 4 15
- 7 **WHAT HE'S DONE FOR ME** (Sparrow 1447) . . . . . Richard Smallwood 8 4
- 8 **IT'S GOOD TO KNOW JESUS** (Malaco 6008) . . . Mississppi Mass Choir 5 15
- 9 **A TRIBUTE TO JAMES CLEVELAND** (CGI 8530) . . . . Various Artists 10 15
- 10 **I STOOD ON THE BANKS** (Malaco 6009) . . . . . Rev. James Moore 9 15
- 11 **MOVE MOUNTAIN** (Faith 1800) . Rev. R.L. White/Mt. Ephraim Mass Choir 15 15
- 12 **MASTER CAN YOU USE ME** (Savoy 14804)  
 . . . . . Rev. Timothy Wright & The Chicago Interdenominational Mass Choir 11 15
- 13 **JESUS IS ALL THE WORLD** (Tribute 1160)  
 . . . . . Donnie Harper/New Jersey Mass Choir 12 15
- 14 **JESUS IS REAL** (Tyscot 1401) . . New Life Community Choir/John P. Kee 13 15
- 15 **JESUS IS THE LIGHT** (Benson 8535)  
 . . . . . Hezekiah Walker & The Fellowship Crusade Choir 14 15
- 16 **ALL IS WELL** (Savoy 5425) . . . . . G.M.W.A./Salt Lake City 17 4
- 17 **I KNOW I'VE BEEN CHANGED** (Savoy 14807) . . . . Shun Pace Rhodes 16 15
- 18 **NOW I CAN SEE** (Malaco 6011) . . . . . Florida Mass Choir 19 8
- 19 **VICTORY IS MINE** (Malaco 4450)  
 . . . . . Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 18 15
- 20 **PUT EVERYTHING IN GO** (AIR 7412) . . . . James Bignon & Deliverance 22 4
- 21 **IT'S IN JESUS** (Tribute 5445) . Donnie Harper & The New Jersey Mass Choir 24 4
- 22 **NEVER SHALL FORGET** (Tyscot 40195)  
 . . . . . V.I.P. Music & Arts Seminar Mass Choir 20 15
- 23 **GOD IS MOVING** (Sparrow 3213) . . . . . Sandra Crouch 25 4
- 24 **HALLELUJAH** (Warner Alliance 6521) . . . . Handel's Messiah-Variou Artists 26 4
- 25 **HEAVY LOAD** (Malaco 6012) . . . . . Jackson Southernaires 21 9
- 26 **HE'S PREPARING ME** (AIR 10162) . Rev. E. Davis/Wilmington Mass Choir 23 15
- 27 **EVEN ME** (Tribute 790113) . . . . . Yolanda Adams 27 15
- 28 **I CAN GO TO THE ROCK** (Light 75073) . . . . . Chicago Mass Choir 28 15
- 29 **PRAY FOR ME** (Word 9202) . . . . . Mighty Clouds Of Joy 29 15
- 30 **WATCHTOWER** (Benson 28151) . . . . . Albertina Walker 30 15



GLAD gives Youth Specialties their full support... by supporting the president of the organization, Tic Long. GLAD sang for their annual convention, held this year at the Stouffer Hotel in Nashville. GLAD has become a regular at Youth Specialties' conventions, performing for the organization for the past 14 years. Pictured are (l-r): Chris Davis of GLAD; Tic Long of Youth Specialties; and Ed Nalle, John Gates, Jim Bullard and Jeff Hamlin of GLAD.



# COUNTRY MUSIC

## TNN's Holiday Line-Up...

**REBA MCENTIRE'S CHRISTMAS CARD**—Featuring Trisha Yearwood, Vince Gill, The United States Army Band, and contemporary Christian artist Carman, will be telecast on TNN: The Nashville Network Thursday, December 24, at 9:00 P.M. Eastern, and repeats at 1:00 A.M., and the following day at 9:00 P.M. and 1:00 A.M.; all times Eastern.

**CROOK & CHASE**—TNN's weekday magazine series will examine the major events and personalities that shaped country music during 1992 on *This Year In Country Music*. The one-hour special will be telecast on Saturday, December 26, at 7:00 P.M. Eastern on The Nashville Network.

**NEW YEAR'S EVE AT SEA WORLD LIVE**—A 90-minute program, hosted by Suzy Bogguss and Lee Greenwood, will be telecast on Thursday, December 31, at 11:30 P.M. Eastern on TNN.



**BOWLING AND KARAOKE**—This year's T.J. Martell events in Nashville collectively raised over \$115,000 for cancer, leukemia, and AIDS research for the newly established Frances Williams Preston Laboratory and the Vanderbilt University Medical Center. The event included the Charlie Daniels Volunteer Jam, a golf tournament, tennis tournament, bowling party and silent auction, as well as Steven Curtis Chapman's debut Nashville concert. Pictured are (l-r): HeadHunter Mark Orr; talk show host and participant, Maury Povich; Anthony Kenney; Greg Martin; CEO of BMI and 1992 Humanitarian Award Recipient, Frances W. Preston; and Head-Hunters Richard and Fred Young. (Photo Credit: Beth Gwinn)

## COUNTRY NEWS BOX

**WYNONNA TO CO-HOST**—Wynonna Judd will join Bobby Brown and Gloria Estefan on January 25 to co-host the 20th annual *American Music Awards*. Nominations will be announced at a press conference, December 15 at the Beverly Hills Hotel in California. Meanwhile Wynonna's debut solo album has reached double platinum status, making it the fastest-selling album by any female country artist.

**GONE GOLD AND PAST PLATINUM**—In addition to Wynonna Judd's multi-platinum achievement last month, some other country artists chalked up gold certifications. Travis Tritt earned his third gold album for his latest lp, *t-r-o-u-b-l-e*. *Long Necks and Short Stories* by Mark Chesnutt also garnered a gold seal, his second, and the *Honeymoon In Vegas Original Motion Picture Soundtrack* has also sold over 500,000 units. The latest single from that album is Dwight Yoakam's rendition of the Elvis song, "Suspicious Minds."

**BRING OUT THE BUBBLY**—A music industry marriage of The William Morris Agency, a Nashville mainstay for the last 20 years, and Triad Artists, Inc. has been announced. The two will join forces under the William Morris name in Nashville as part of a nationwide Morris acquisition of Triad which enlarges WMA offices in New York and Los Angeles as well. The Nashville division will be co-headed by Morris vp Paul Moore and Triad's Rick Shipp, and both will report to new WMA executive vp, Richard Rosenberg, recent president and founding partner of Triad Artists.

**STATLERS BEGIN 2ND SEASON**—While Saturday night poses major difficulties for other networks, *The Statler Brothers Show* kept TNN about-face in its weekend slot. The show will begin its sophomore season on Saturday, November 21. Regulars such as Janie Fricke and Rex Allen, Jr. will be returning as well.



Warner Bros. Pictures brought a taste of Hollywood to Nashville this week when they hosted the celebrity-packed world premiere of *Pure Country*, the new movie starring MCA recording artist George Strait. Pictured at the gala are (l-r): Bruce Hinton, president, MCA Nashville; Lesley Ann Warren; George Strait; Isabel Glasser; and Tony Brown, executive vice president and head of A&R, MCA Nashville.

**CLIMBING COUNTRY**—Buddy Killen's Stock-Yard in Nashville is now the official homebase for C.C. McCartney's *Climbing Country* show. Radio personality McCartney will be hosting a weekly two-hour syndicated broadcast featuring interviews with two recording artists per show. *Climbing Country* interviews will follow WSM radio's Big Break Talent Contest, and the public is invited to attend without charge.

**A GROUP NAMED PIRATES**—With the release of their third album, *A Street Man Named Desire*, the Pirates of the Mississippi will be putting on a benefit concert for the Nashville Homeless Coalition. The concert, to be held November 14 in Nashville, follows other such benefits in New York and San Francisco. All proceeds go to Walk For The Homeless, a program of the coalition that provides rent and utility deposits for homeless individuals and families. Nashville's WSIX radio and Laredo Boots are co-sponsors.

**RICKY LYNN GREGG JOINS** fellow recording artists the Kentucky HeadHunters, Pirates of the Mississippi and Sawyer Brown, as a signee to Entertainment Artists, Inc. Gregg signed a recording deal with Liberty Records earlier this year and his first album is due in April 1993. The announcement was made by Entertainment Artists president Dan Wojcik.



Arista Records Nashville division recently spotlighted Radney Foster at the Lonestar Roadhouse during its annual convention in New York. Pictured are (l-r): Allen Butler, vice president of promotion/artist development, Arista Nashville; Jlm Chlado, senior vice president/sales; Jack Rovner, senior vice president; Roy Lott, executive vice president/general manager; Tim DuBois, senior vice president/general manager, Arista Nashville; Foster; Clive Davls, president; and Mike Dungan, senior director/sales/marketing.

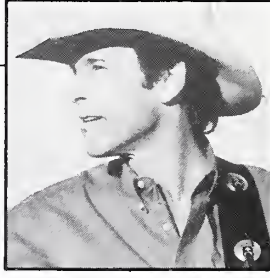
CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

NOVEMBER 14, 1992



#1 SINGLE: John Anderson



TO WATCH: Chris LeDoux #42



HIGH DEBUT: Trisha Yearwood #40



#1 INDIE: P.J. Hawk #54

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼	
1	SEMINOLE WIND (BNA 2312)(CD)	John Anderson	3	12	50	CAFE ON THE CORNER (Curb 1023)(CD)	Sawyer Brown	16	14
2	THE GREATEST MAN I NEVER KNEW (MCA 54441)(CD)	Reba McEntire	2	13	51	GOING OUT OF MY MIND (MCA 54413)(CD)	McBride & The Ride	22	17
3	LORD HAVE MERCY ON THE WORKING MAN (Warner Bros. 5660)(CD)	Travis Tritt	4	12	52	SOMEBODY'S IN LOVE (BNA 66040)(CD)	Lisa Stewart	DEBUT	
4	SHAKE THE SUGAR TREE (Arista 2454)(CD)	Pam Tillis	7	12	53	I KNOW WHERE THERE'S ONE (Epic 74713)(CD)	Dixiana	53	3
5	WE SHALL BE FREE (Liberty 79457)(CD)	Garth Brooks	5	9	54	IT'S BEEN ONE OF THOSE DAYS (Kottage 0096)(CD)	P.J. Hawk	57	9
6	LETTING GO (Liberty 79346)(CD)	Suzy Bogguss	6	14	55	BIG HEART (Epic 74739)(CD)	Gibson Miller Band	DEBUT	
7	WATCH ME (BNA 62333)(CD)	Lorrie Morgan	8	10	56	LITTLE TEARS (Columbia 74412)(CD)	Joy White	DEBUT	
8	IF THERE HADN'T BEEN YOU (Liberty 79417)(CD)	Billy Dean	9	10	57	RAUNCHY (American Image)(CD)	Eddie Bond	64	5
9	BUBBA SHOT THE JUKEBOX (MCA 54471)(CD)	Mark Chesnutt	10	8	58	WHY DON'T WE GET IT OVER WITH (Star Cut)(CD)	Jamie Harper	59	9
10	NO ONE ELSE ON EARTH (Curb/MCA 54449)(CD)	Wynonna Judd	1	11	59	IF I WERE PRESIDENT (Playback 1366)(CD)	Mark Pony	60	8
11	I'M IN A HURRY (AND DON'T KNOW WHY) (RCA 62336-7)(VL)	Alabama	13	7	60	I LIKE THE WAY YOU THINK (D&T 0096)(CD)	Joey Clay	61	9
12	WHO NEEDS IT (Step One SOR-444)(CD)	Clinton Gregory	14	8	61	THE MEMORIES (THAT STILL HAUNT MY MIND) (Stargem)(CD)	Cousin Glen	62	10
13	EVEN THE MAN IN THE MOON IS CRYIN' (MCA 54448)(CD)	Mark Collie	15	11	62	HELP, I'M WHITE AND I CAN'T GET DOWN (Step One SOR-442)(CD)	Geezinslaw Brothers	26	12
14	I CROSS MY HEART (MCA 54478)(CD)	George Strait	18	6	63	IF I DIDN'T HAVE YOU (Warner Bros. 5630)(CD)	Randy Travis	32	13
15	TWO SPARROWS IN A HURRICANE (Liberty 79458)(CD)	Tanya Tucker	19	7	64	WHEN I NEED LOVE (Playback)(CD)	Susan Smith	66	8
16	JUST CALL ME LONESOME (Arista 2448)(CD)	Radney Foster	17	12	65	THIS OLE FEELING (Killer 104)(CD)	Frank Cannon	68	7
17	NOW THAT'S COUNTRY (MCA 54477)(CD)	Marty Stuart	20	8	66	HOT LITTLE NUMBER (Playback)(CD)	Becky Egan	69	8
18	LONESOME STANDARD TIME (Mercury 750)(CD)	Kathy Mattea	21	7	67	WISH I COULD HOLD YOU AGAIN (Fraternity 3597)(CD)	Chuck Tyler	71	6
19	LOST AND FOUND (Arista 2460)(CD)	Brooks & Dunn	28	7	68	MEMORIES ARE LIKE MIRAGES (Pleasure 060692)(CD)	Ted's Boys	70	6
20	NOT TOO MUCH TO ASK (Columbia 74485)(CD)	Mary-Chapin Carpenter & Joe Diffie	24	8	69	THE OTHER SIDE OF PARADISE (Killer 103)(CD)	Debbie Williams	72	5
21	BURN ONE DOWN (RCA 62337-7)(VL)	Clint Black	27	6	70	WAKE UP LITTLE SUSIE (MBS 1008)(CD)	The Shadows	73	5
22	WHEN SHE CRIES (RCA 62334-7)(VL)	Restless Heart	23	9	71	U.F.O. (Fraternity 3599)(CD)	Billy Crain	74	4
23	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Arista 2463)(CD)	Alan Jackson	30	4	72	I WANNA TAKE CARE OF YOU (Killer 157)(CD)	Liz Lindsey	76	4
24	DON'T LET OUR LOVE START SLIPPIN' AWAY (MCA 54489)(CD)	Vince Gill	29	4	73	THE LAST TRUE ROMANCE (615 1036)(CD)	Jim Purdy	75	5
25	CRASH COURSE IN THE BLUES (Arista 2461)(CD)	Steve Wariner	25	8	74	NEVER GONNA HOLD YOU DOWN (WTM 7730)(CD)	Josiah	78	2
26	SURE LOVE (Curb 1025)(CD)	Hal Ketchum	31	6	75	I'M TAKING MY DREAMS (OUT OF YOUR HANDS) (Music City U.S.A. 134)(VL)	Sharon Kay	77	3
27	JESUS AND MAMA (Atlantic 46562)(CD)	Confederate Railroad	11	16	76	HEY MISTER (I NEED THIS JOB) (RCA 62290-7)(CD)	Shenandoah	46	14
28	ANYWHERE BUT HERE (Mercury 749)(CD)	Sammy Kershaw	34	6	77	ALL THE LOVE (Killer 104)(CD)	Dawn O'Day	81	2
29	SOMEBODY PAINTS THE WALL (Atlantic)(CD)	Tracy Lawrence	33	5	78	NINE LIVES (Peak)(CD)	Kimberly Roads	82	2
30	WHER'M I GONNA LIVE (Mercury 779)(CD)	Billy Ray Cyrus	35	4	79	TALK TO MY PHONE (Hearon)(CD)	Mark Beers	83	2
31	LOVE WITHOUT MERCY (Arista 2462)(CD)	Lee Roy Parnell	36	6	80	THE BAKERSFIELD BLUES (Stars & Guitars 112)(VL)	Jerri Arnold	84	2
32	LIFE'S A DANCE (Atlantic)(CD)	John Michael Montgomery	37	6	81	I NEVER COULD SAY NO TO YOU (Killer 156)(VL)	Margaret Smith	DEBUT	
33	WHAT WERE YOU THINKIN' (Warner Bros.)(CD)	Little Texas	39	5	82	I LIKE A MAN TO DRIVE (Playback)(CD)	Robin Right	DEBUT	
34	WILD MAN (Columbia 74748)(CD)	Ricky Van Shelton	41	3	83	SEA OF HEARTBREAK (Playback)(CD)	Jack Blanchard & Misty Morgan	DEBUT	
35	I WAS BORN WITH A BROKEN HEART (RCA 62338-7)(VL)	Aaron Tippin	38	4	84	BEFORE YOU TURN TO A MEMORY (Playback)(CD)	Angela Christie	DEBUT	
36	NEXT THING SMOKIN' (Epic 74415)(CD)	Joe Diffie	12	13	85	STILL A BELIEVER (Door Knob 385)(CD)	Tim Tesch	DEBUT	
37	SUSPICIOUS MINDS (From Honeymoon In Vegas Original Motion Picture Soundtrack) (Epic 74418)(CD)	Dwight Yoakam	45	3	86	TOO MANY HEARTS (Playback)(CD)	Leigh-Ann Lewis	DEBUT	
38	A STREET MAN NAMED DESIRE (Liberty 98781)(CD)	Pirates of the Mississippi	40	5	87	WRONG SIDE OF MEMPHIS (MCA 54414)(CD)	Trisha Yearwood	51	15
39	WELCOME TO THE CLUB (Curb 1020)(CD)	Tim McGraw	42	5	88	YOUR HEART TURNED LEFT (AND I WAS ON THE RIGHT) (Playback)(CD)	Melba Montgomery	50	8
40	WALKAWAY JOE (MCA 54495)(CD)	Trisha Yearwood	DEBUT		89	IN THIS LIFE (Epic 74421)(CD)	Collin Raye	56	15
41	I DON'T NEED YOUR ROCKIN' CHAIR (MCA 54470)(CD)	George Jones	44	4	90	THE WAYWARD WIND (Stop Hunger 1102)(CD)	Shelley Anne	58	10
42	CADILLAC RANCH (Liberty 79502)(CD)	Chris LeDoux	54	2	91	I'VE GOT EVERYTHING I EVER WANTED (D&T)(CD)	Mandy Kay	63	9
43	BABY DON'T YOU KNOW (Columbia 74491)(CD)	Stacy Dean Campbell	43	6	92	YOU PUT THE SOUL IN THE SONG (Stargem)(CD)	Jerry Raby	65	10
44	HE WOULD BE SIXTEEN (Arista)(CD)	Michelle Wright	55	2	93	NOWHERE BOUND (Arista 2441)(CD)	Diamond Rio	67	18
45	CAN I COME HOME TO YOU (Bellamy/Intersound 9108)(CD)	Bellamy Brothers	47	3	94	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(CD)	Chris LeDoux & Garth Brooks	79	16
46	STANDING ON THE PROMISES (MCA 54514)(CD)	Lionel Cartwright	48	2	95	THAT'S ME (RCA 62291-7)(VL)	Martina McBride	80	12
47	THAT'S GOOD (Giant 24463)(CD)	Tim Mensy	49	2	96	WILD TURKEY AND SEVEN-UP (Lion 626)(CD)	Del Pritchett	85	11
48	STILL OUT THERE SWINGING (RCA 62361-7)(VL)	Paul Overstreet	DEBUT		97	ELEVEN ROSES (Stargem 013)(CD)	Kevin Charles	86	9
49	TOO BUSY BEING IN LOVE (Epic 74764)(CD)	Doug Stone	DEBUT		98	THE LAMP (Playback)(CD)	Ernie Ashworth	87	8
					99	I'D DO ANYTHING FOR YOU BABY (Killer 104)(CD)	C.R. Davis	88	11
					100	HERE I GO AGAIN GIRL (L# B# 117)(VL)	Robert Lee	89	9

# CHRIS LE DOUX



**A VERY SPECIAL THANKS** to Cash Box radio stations for taking Chris LeDoux to the #1 spot in their charts for his single, "Whatcha Gonna Do With A Cowboy" and **thanks**, of course, to Garth Brooks for the duet.

**THANKS** to President and Publisher of Cash Box, George Albert, for his very special friendship, interest, and support of Chris over quite a few years. It got a little lonely out there during his 18 years as an independent. It was nice to have a real pro in his corner.

The kindness and courtesy of Cash Box staff could not have been better. Stories printed by Cash Box were always a surprise and greatly appreciated.

It all starts with a song...then the radio play...the belief in the artist...album sales...concerts... major label interest.

**THANK YOU FOR ALL YOUR HELP.**

American Cowboy Songs, Inc.  
3015 Leeville Road • Mount Juliet, TN 37122



## TOP 75 COUNTRY ALBUMS

CASH BOX • NOVEMBER 14, 1992

The square bullet indicates strong upward chart movement  
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week • Total Weeks •

#1 ALBUM  
Garth Brooks



TO WATCH:  
Tanya Tucker  
#66

1	THE CHASE (Liberty 96743)	Garth Brooks	1	7
2	BRAND NEW MAN (Arista 07822)(P)	Brooks & Dunn	2	62
3	I STILL BELIEVE IN YOU (MCA 10630)	Vince Gill	3	7
4	BEYOND THE SEASON (Liberty 98742)	Garth Brooks	4	10
5	WYONNA (Curb/MCA 10529)(P2)	Wynonna Judd	5	31
6	ROPIN' THE WIND (Liberty 96330)(P8)	Garth Brooks	6	57
7	THE HARD WAY (RCA 66003)(P)	Clint Black	7	16
8	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)	George Strait	9	5
9	SOMETHING IN RED (RCA 3021)(P)	Lorrie Morgan	8	80
10	AMERICAN PRIDE (RCA 66044-4)	Alabama	10	11
11	NO FENCES (Liberty 93866)(P9)	Garth Brooks	11	111
12	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2)	Travis Tritt	12	73
13	HEARTS IN ARMOR (MCA 10641)	Trisha Yearwood	14	8
14	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	13	75
15	GARTH BROOKS (Liberty 90897)(P3)	Garth Brooks	15	165
16	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	16	54
17	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	17	68
18	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	18	34
19	NOW AND THEN (Arista 18685)	Michelle Wright	19	22
20	GREATEST HITS PLUS (Columbia 52753)	Ricky Van Shelton	20	11
21	SEMINOLE WIND (BNA 61029)	John Anderson	21	39
22	LIFE IS MESSY (Columbia 47985)	Rodney Crowell	22	23
23	ACES (Liberty 95847)	Suzy Bogguss	23	54
24	GREATEST HITS VOL. I (Warner Bros. 5675)	Randy Travis	24	5
25	ALL I CAN BE (Epic 47468)(G)	Collin Raye	25	60
26	COME ON COME ON (Columbia 48881)(G)	Mary-Chapin Carpenter	28	16
27	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	26	84
28	LONG TIME COMIN' (RCA 66001)	Shenandoah	27	22
29	HOLDING MY OWN (MCA 10532)	George Strait	29	27
30	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	30	62
31	MOONS AND MOMENTS (Curb 77556)	Wayne Newton	31	18
32	LONGNECKS AND SHORT STORIES (MCA 26630)(G)	Mark Chesnut	32	27
33	FROM THE HEART (Epic 52436)	Doug Stone	34	11
34	PUT YOURSELF IN MY PLACE (Arista 8642)(G)	Pam Tillis	33	74
35	I THOUGHT IT WAS YOU (Epic 43457)	Doug Stone	35	62
36	SOME GAVE ALL (Mercury 3145)(P3)	Billy Ray Cyrus	36	24
37	L-I-O-U-B-I-E (Warner Bros. 45048-2)(G)	Travis Tritt	38	11
38	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)	Chris LeDoux	37	13
39	CAFE ON THE CORNER (Curb 77574)	Sawyer Brown	39	7
40	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack)(Epic 52845)(G)	Various Artists	41	7
41	THE DIRT ROAD (Curb/Capitol 94260)	Sawyer Brown	40	83
42	MAVERICK (Curb/Capricorn 26806)	Hank Williams, Jr.	42	36
43	IN THIS LIFE (Epic 48983)	Collin Raye	44	10
44	WHAT DO I DO WITH ME (Liberty 95562)(P)	Tanya Tucker	43	67
45	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	45	74
46	TEN STRAIT HITS (MCA 654654)(G)	George Strait	46	38
47	GREATEST HITS II (Curb/RCA 61018)(G)	The Judds	47	58
48	STICKS AND STONES (Atlantic 82326)(G)	Tracy Lawrence	48	47
49	HOMEWARD LOOKING ANGEL (Arista 18649-2)	Pam Tillis	51	4
50	DON'T GO NEAR THE WATER (Mercury 51061)(G)	Sammy Kershaw	49	47
51	TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A. (Epic 48982)	Waylon Jennings	50	11
52	GREATEST HITS VOL. II (Warner Bros. 5675)	Randy Travis	52	5
53	FIRST TIME FOR EVERYTHING (Warner Bros. 26820)	Little Texas	53	33
54	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	54	109
55	PUT YOURSELF IN MY SHOES (RCA 2372)(P2)	Clint Black	55	101
56	UP AGAINST MY HEART (MCA 10336)	Patty Loveless	56	58
57	FREEBORN MAN (Step One SOR-0070)	Clinton Gregory	57	27
58	GREATEST HITS II (RCA 61040)(G)	Alabama	58	53
59	DIAMOND RIO (Arista 8673)(G)	Diamond Rio	59	73
60	THE BEST OF RESTLESS HEART (RCA 610041)	Restless Heart	60	52
61	SURE LOVE (Curb 77581)	Hal Ketchum	63	5
62	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	61	135
63	COUNTRY CLUB (Warner Bros. 36094)(P)	Travis Tritt	62	132
64	A LOT ABOUT LIVIN' AND A LITTLE 'BOUT LOVE (Arista 18711)	Alan Jackson	65	3
65	THIS ONE'S GONNA HURT YOU (MCA 10596)	Marty Stuart	64	16
66	CAN'T RUN FROM YOURSELF (Liberty 98987)	Tanya Tucker	69	3
67	TIME PASSES BY (Mercury 846975)	Kathy Mattea	66	82
68	WATCH ME (BNA 66047)	Lorrie Morgan	70	3
69	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnut	67	104
70	DEL RIO, TX 1959 (Arista 18713)	Radney Foster	71	3
71	REGULAR JOE (Epic 47477)	Joe Diffie	68	38
72	WHEN I CALL YOUR NAME (MCA 4232)(P)	Vince Gill	72	127
73	HIGH LONESOME (Warner Bros. 26661)(G)	Randy Travis	73	60
74	KILLIN' TIME (RCA 9668)(P)	Clint Black	74	179
75	CHILL OF AN EARLY FALL (MCA 10204)(P)	George Strait	75	82

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ROBIN RIGHT...82

"SEA OF HEARTBREAK"

Jack Blanchard & Misty Morgan...83

"BEFORE YOU TURN TO A MEMORY"

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"YOUR HEART TURNED LEFT"

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## COUNTRY REVIEW

By Brad Hogue

### SINGLES

#### OUT OF THE BOX

■ **JOHN ANDERSON** "Let Go Of The Stone" (BNA)

**Producers:** James Stroud/John Anderson

**Writers:** Max D. Barnes/Max Troy Barnes

**Album:** *Seminole Wind*

It seems ironic that "Seminole Wind" hits #1 on this week's *Cash Box* Top 100 Country Singles just as "Let Go Of The Stone" is up for review. Irony aside, John Anderson is a contender. BNA Entertainment and the *Seminole Wind* album has launched him back into mainstream visibility. This latest single is certainly not a letdown. Good follow-up to a #1.

#### FEATURE PICKS

■ **DAWNETT** "Before The River Runs Dry" (Step One)

**Producer:** Ray Pennington

**Writers:** W. Mallette/N. Stallings

This is hands down one of the best country songs reviewed all year. The vocal quality in Dawnette's voice culminates in an unusual blend of seductiveness, independence, and vulnerability that country radio should lust after. Give this one a definite add—it's a toe-tapper.

■ **GUY CLARK** "Baton Rouge" (Asylum)

**Producers:** Guy Clark/Miles Wilkenson

**Writers:** Guy Clark/J.C. Crowley

**Album:** *Boats To Build*

This guy should hang out with Jerry Jeff Walker and David Lynn Jones. It's a bit left of mainstream country, but instantly sparks listener interest with its storytelling thematics and tasteful twang.

### ALBUMS

■ **JOE ELY** *Love And Danger* (MCA)

His first studio album in four years, *Love And Danger* from Joe Ely was well worth the wait. It brings together six-year Ely bandmembers David Grissom on guitar, Davis McLarty on drums, and Jimmy Pettit on bass. After the sessions, Grissom left to join John Mellencamp's band. His replacement is 24-year-old guitarist Ian Moore. Former Double Trouble (Stevie Ray Vaughn) bandmember Reese Wynans rounds out the lineup. In *Love And Danger*, Ely displays powerful songwriting talents, and he obviously has a knack for picking appropriate tunes from the pens of other writers. Ely covers two Robert Earl Keen songs, "The Road Goes On Forever," which is more of a condensed novel than a song, and "Whenever Kindness Fails," a dry-humored account of dealing with belligerence. Conceptually, the underlying thematics of the album appropriately deal with love that is intermittent with different types of danger. Hats off to such a poetic approach to emotions.

—Brad Hogue



**BOAT BUILDERS**—Asylum Records recently hosted an after dinner gathering to celebrate the October release of *Boats To Build*, the new album from Guy Clark on Asylum/American Explorer. Pictured are (l-r): Guy Clark, John Prine, and executive vice president/general manager, Asylum Records, Kyle Lehning. (Photo Credit: Tim Campbell)



# COUNTRY MUSIC

## ARTIST SPOTLIGHT

### Flying Out Of Normaltown

By Brad Hogue

**ATHENS, GEORGIA** is anything but a "normal" American town. In fact, it is one of the most musically rich college towns of the Southeast, called home by world-famous alternative rockers R.E.M., legendary keyboardist Chuck Leavell, and Mercury recording artists The Normaltown Flyers, named after the Normaltown neighborhood in Athens.



For the last decade, The Normaltown Flyers have been musical favorites in Athens, playing their own blend of kickin' country, '60s pop and classic rock. Aptly self-titled as "pickup truck rock 'n' roll," the Flyers' music has attracted an audience ranging from tobacco-chewing farmhands and good ol' boys to punk-rock hippies and college preppies. Such an interesting demographic has provided the Flyers with a strong fan base stirred by word-of-mouth praise from enthusiastic followers.

One famous fan, guitarist Peter Buck of R.E.M., who occasionally sits in on Flyers recording sessions says, "It's about time the rest of the country catches up with The Normaltown Flyers...Brian Burke is one of the best undiscovered songwriters around, and the Flyers are the best damn country, rock, and blues group I have ever heard."

Thanks to Mercury's Harold Shedd, only part of Buck's quote is currently accurate. Burke is no longer an undiscovered songwriter. After reading an article on the Kentucky HeadHunters in a Georgia newspaper, Burke sent Harold Shedd a tape of the Flyers, basically on nothing more than a whim. After listening to the tape, Shedd followed his own whim and flew to Athens to see the band perform, then offered them a recording contract.

"We had been in the studio recording tracks," said Burke. "I wrote Harold Shedd a letter and sent him a tape and luckily he got into it. That was the first set of songs we ever sent to a record company. Surprisingly enough, it actually happened just like that."

As co-producer of the band's two albums, Shedd is highly-credited for his faith in the Flyers. "Harold allows us a lot of freedom, which is rare," Burke admits. "It's really a compliment knowing he supports our creativity."

For a band that started as a three-piece acoustic outfit in 1978, The Normaltown Flyers have traveled quite a distance, playing all over the Southeast and establishing a grass-roots following before gaining major label attention.

"We're still having some problems with the larger radio markets," said Burke. "But we're not frustrated because we are getting support from the smaller markets, and it seems to be picking up momentum."

As the momentum builds, The Normaltown Flyers will soon be taking it to the streets in a barnstorm as they recently signed with Entertainment Artists, who are currently putting together tour dates for the band.



Atlantic Records newcomer, John Michael Montgomery (seated), recently signed a publishing agreement with 16 Stars Music, a division of HoriPro. Pictured with the signee are (l-r): HoriPro professional manager Ronnie Grant; HoriPro creative director Norm DeVasure; HoriPro president Bob Beckham; BMI director Joyce Rice; and Montgomery's co-managers John Dorris and Estill Sowards. (Photo Credit: Richard Crichton)

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# COUNTRY MUSIC

By Brad Hogue

## COUNTRY RADIO

### HIGH DEBUTS

1. TRISHA YEARWOOD—"Walaway Joe"—(MCA)—#40
2. PAUL OVERSTREET—"Still Out There Swinging"—(RCA)—#48
3. DOUG STONE—"Too Busy Being In Love"—(Epic)—#49
4. LISA STEWART—"Somebody's In Love"—(BNA)—#52

### MOST ACTIVE

1. CHRIS LEDOUX—"Cadillac Ranch"—(Liberty)—#42
2. MICHELLE WRIGHT—"He Would Be Sixteen"—(Arista)—#44
3. BROOKS & DUNN—"Lost And Found"—(Arista)—#19
4. DWIGHT YOAKAM—"Suspicious Minds"—(Epic)—#37

**POWERFUL ON THE PLAYLIST**—The charts see lots of action this week with Chris Ledoux, Michelle Wright, and Brooks & Dunn making the most significant leaps. Ledoux "shuffled" 12 spots to #42 with "Cadillac Ranch," while Wright closed 11 notches to rest at #44 with "He Would Be Sixteen." Up nine places Brooks & Dunn arrive at #19 with their latest, "Lost And Found." Another lively mover on this week's singles chart is Dwight Yoakam, who moves eight spots to #37 with his version of "Suspicious Minds." Also, Ricky Van Shelton and Alan Jackson both climb seven rungs on the hit ladder with Jackson's "She's Got The Rhythm (And I Got The Blues)" at #23 and Van Shelton's "Wild Man" at #34. Other mentionable movers include six-point gainers, Clint Black at #21, Sammy Kershaw at #28, and Little Texas at #33. The #1 single this week is BNA recording artist John Anderson's "Seminole Wind."

**CHRISTMAS ON MUSIC ROW**—Ron Huntsman Entertainment Marketing (RHEM) has produced, for broadcast by country radio during the 1992 holiday season, a new 12-hour Christmas special featuring songs and comments from nearly 50 of country music's brightest stars. *Christmas On Music Row* was designed for premiere during the '92 Christmas season, and is distributed on CD to insure top quality. Stations desiring further information should contact RHEM at (615)-443-7300.

### LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. THANKS FOR THE RIDE—Boy Howdy (Curb)
2. NO WAY JOSE—Ray Kennedy (Atlantic)
3. NEVER GONNA BE YOUR FOOL AGAIN—Deanna Cox (Warner Bros.)
4. THAT'S ANOTHER STORY—Karen Brooks & Randy Sharp (Mercury)
5. I GOT YOU—The Mavericks (MCA)

## CMT Top Ten Video Countdown

1. Pam Tillis . . . . . Shake The Sugar Tree (Arista)
2. Lorrie Morgan . . . . . Watch Me (BNA)
3. Billy Dean . . . . . If There Hadn't Been You (Liberty)
4. Radney Foster . . . . . Just Call Me Lonesome (Arista)
5. Mark Collie . . . . . Even The Man In The Moon Is Cryin' (MCA)
6. Suzy Bogguss . . . . . Letting Go (Liberty)
7. Alabama . . . . . I'm In A Hurry (And Don't Know Why) (RCA)
8. Tanya Tucker . . . . . Two Sparrows In A Hurricane (Liberty)
9. Travis Tritt/Lord Have Mercy On The Working Man (Warner Bros.)
10. George Strait . . . . . I Cross My Heart (MCA)

—compliments of CMT video countdown, week ending November 4, 1992

## INDIE INSIGHT

**INDIE CHART FRONT**—It's been one of those weeks for indie's P.J. Hawk. Actually it's been two of those weeks for this newcomer who's song, appropriately titled, "It's Been One Of Those Days," has ranked as the highest independent single two weeks running. His debut single traveled three slots this week to hold a bullet at #54. The critics have been supportive of Hawk, and Kottage Records has a lot of mileage left on this guy. Producer Neal James has collected songs for an album, and its release is expected in the near future.

Picking up the most speed on the Top 100 this week is Eddie Bond's single "Raunchy." This cut off American Image Records takes a seven-slot sprint to #57, now in its fifth week on the chart. A sea of two- and three-point moves close out the indie list, while a few four-point gainers, including Chuck Tyler's "I Wish I Could Hold You Again" at #67, Liz Lindsey's "I Wanna Take Care Of You," and Josiah's "Never Gonna Hold You Down" continue in a steady stride.

### INDIE ALBUM PICK

■ DEL REEVES (Playback)

Producer: Jack Gale

Album: *The Silver Anniversary Album*

Del Reeves' *Silver Anniversary Album* is, according to producer Jack Gale, a reunion of sorts for artist and producer. Reeves was the first country artist signed to Playback in 1984. With this 1992 album release, Reeves is reviving his musical career. New songs, like "Rockin' Rooster Inn" and "There Ain't Nothin' In It For Me" have got a unique hook that explain why this is Playback's fastest selling album. As for a celebration of Reeves' silver anniversary, selected cuts include "Second Time Around," "I Wish I Had Loved Her That Way," and "Louisiana Man."

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Soupped/Music Corp. Of America-BMI, Welbeck/Gimme 1/2/MCA/Full Keep/Must Be Marvellous-ASCAP)58  
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 You Know What I Like (Rambush/MCA-ASCAP)18  
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## C.A. Robinson & Co. Show Attracts 1,000

**LOS ANGELES**—The new equipment that was previewed a few weeks before at the AMOA convention in Nashville, plus the old standbys, were on display at C.A. Robinson & Co.'s post-AMOA shows in California. The San Francisco show on October 14 attracted over 800, while the L.A. counterpart two days later drew over 1,000 attendees. Leah, Ira and Sandy Bettelman were delighted by the turnout which vice president/sales manager, Hank Tronick, confirmed was the biggest ever. The manufacturers, operators and other tradesters enjoyed learning how to use the equipment as well as partaking in the delicious food and beverage.



The Bettelman family hosted a grand dinner for 70 of the manufacturers at Jimmy's Restaurant in Beverly Hills the night before the L.A. show. Seen here (l-r) are: Ira, Leah, Sandy's sons Heith and Matt, Sandy's wife Adrea, and Sandy.



Ira, Leah and Sandy Bettelman are all smiles at their post-AMOA show. Meanwhile, ACME has announced that Mrs. B. will be its Woman of the Year at its convention next March.



NSM president Rus Strahan (second from right) shows off his Hyperbeam laser disc *Grand Performer* CD jukebox to the Suhy brothers (Dave, left, and Rick) from Small Change in Canoga Park, CA.



Jaleco president Howard Rubin (left) wrestles with Amy Brown at his *Arm Champs II* machine.



Lenore Sayers, Western regional manager of Williams, Bally/Midway, stands in front of her latest pin, *Fish Tales*.



Fabtek's Frank Ballouz (left) shows Judy and Herb Tepper how to play *Heated Barrel*.



C.A. Robinson's resident charmer Hank Tronick learns about *Space Lords* from Atari's Western regional sales manager Elaine Shirley.

# COIN MACHINE



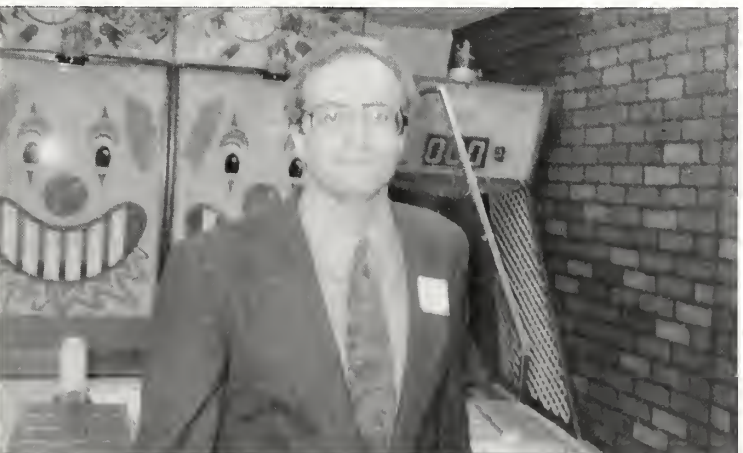
Kanomi's Frank Pellegrini takes aim at his big game of the season, *Lethal Enforcers*.



Standing in front of *Suzuka 8 Hours* is Kevin Hayes, v.p. of Namco's coin-op division.



Damon Paramore, regional sales manager for Dynamo, stands on the verge of victory in *Air Hockey*.



Meltec's redemption game *Big Mouth* makes president John McEwan happy as a clown.

## WMS Ind. To Purchase Bally's Aladdin's Castle Arcade Chain

**CHICAGO**—WMS Industries, Inc. announced that it has entered into an agreement to purchase substantially all of the assets of Bally's Aladdin's Castle, Inc., which operates approximately 275 amusement game arcades and family entertainment centers throughout the United States. The purchase price is reported to be in excess of \$25 million, which includes the assumption of certain liabilities. The completion of the transaction is subject to a number of conditions.

WMS Industries, Inc. (parent company of Williams, Bally/Midway) is engaged in the design, manufacture and sale of coin-operated amusement games and the ownership, operation and development of hotels and casinos.

## News Briefs...

**CHICAGO**—NSM-America announced that five of its distributors—namely, Cleveland Coin, World Wide Dist., Kentucky Coin, Mondial Dist. and Brady Distg. of Florida—have opted to eliminate competitive jukebox product from their lines, preferring instead to represent only NSM HyperBeam jukeboxes. As noted by sales and marketing veepee John Margold, this move serves to underscore the reliability and growing popularity of the NSM line and to further solidify the factory's position in the marketplace. Over the past 18 months, NSM has added eight new distributors to what it considers "one of the strongest distributor networks in the industry!"...Arachnid recently launched its BullShooter 8 Tour in Winter Haven, Florida (9/18-20), under co-sponsorship of Lawson Music Co., with over 100 entries from throughout the state. First, second and third place winners in this regional match were the first to qualify for the \$60,000 BullShooter Finals scheduled for Memorial Day weekend (1993) in Chicago. Regionals will continue to be staged throughout the country until May of next year...ENM Company of Chicago has introduced a new series of electronic counters featuring a 6-digit, 7-segment LCD display with powerless, non-volatile data backup using CMOS EEPROM technology. These models are geared for application where small space and high speed counting are required, with memory that does not rely on batteries. For further info, contact ENM Company, 5617 Northwest Highway, Chicago, IL 60646.

## Pinball Expo #8 — Is Coming Up Nov. 12-15

**CHICAGO**—What began as a gathering for pinball collectors and enthusiasts has developed into a major event that has been attracting increasing interest on the part of the coin-op industry, in terms of exhibiting as well as attending. The eighth annual Pinball Expo will be staged at the Ramada Inn—Rosemont (suburban Chicago) during the period of November 12-15, 1992.

Pinball Expo promoter Robert Berk is exerting every effort to maintain the ongoing success of this show and has, thus, put together a program of events geared to please all attendees. The agenda includes a tour of the Premier Technology facilities in Bensenville, Illinois; the popular "Flip Out" tournament that offers a new pinball machine as the grand prize; a series of informative seminars and workshops; and the auctioning of a myriad of pingames to be staged by U.S. Amusement Auction Company.

The spacious exhibit hall at the Ramada Inn will feature hundreds of machines, displayed by a full line-up of exhibitors; along with games, parts and related products for sale.

Further information may be obtained by contacting Robert Berk at Pinball Expo headquarters, 2671 Youngstown Road S.E., Warren, OH 44484.



## Data East's Star Wars Pin

**CHICAGO**—Is there anyone among us who will not recognize this title and is not familiar with the theme? Data East USA, Inc. announced the availability, beginning early December, of their new *Star Wars* pinball machine, which represents the adaptation of the universal story of the *Star Wars* trilogy to pinball play action.

As noted by Gary Stern, general manager of Data East Pinball, "*Star Wars* is Data East's best ever...with earnings to prove it!"

Let's talk about some of the features such as a jumping R2D2 that comes alive as the playfield action builds. Players join the Rebel Alliance for death defying action in their quest to destroy the Empire's ultimate weapon, the evil Death Star. The scenario continues, with all of the familiar characters and moves intact in a pinball environment as players try to make the universe safe again by collecting tri-ball and double jackpots as they, along

with Luke Skywalker, save the day!

*Star Wars* comes equipped with a coin door that is ready for dollar bills. Validators are available through factory distributors. To complete the package, there is the actual music from *Star Wars*, *The Empire Strikes Back* and *The Return Of The Jedi*; plus all steel ramps and solid-state flippers.

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



Data East's *Star Wars*

## PLE Intros 300 Disc CD Player

**CHICAGO**—Pioneer Laser Entertainment has introduced a 300-disc auto-changer system, known as the CAC-V3000, which can be programmed to play up to nine days of music without interruption and features computer interfaces that allow control of the system by virtually any type of personal computer.

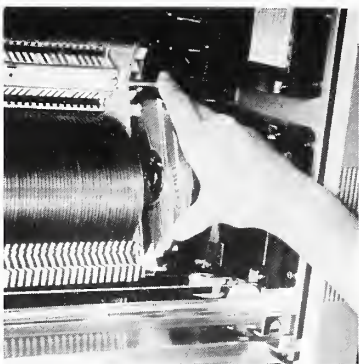
Among the advanced features of the system are two separate playing heads, which provide the CAC-V3000 with "zero wait time" between songs—while one song is playing, the next selection is being cued—ready to fade in. The twin playing heads also operate independently, avoiding downtime in case of technical problems.

Once the system is loaded, its unique 300-disc capacity serves as a virtual software library, providing continuous play and eliminating the need to change discs at the end of every song. It also frees operators from the responsibility of handling CD's and the possibility of damaging or losing stock.

"The CAC-V3000's versatility offers us the opportunity to enter several new marketing areas," stated Mark Makabe, senior vice president of sales and marketing for PLE. "We're excited by the challenge, because we feel the system's advanced performance capabilities make it a real win-

ner."

While suited for both commercial and consumer applications, the system is built to more rigorous professional standards for heavy use. Dick Clark's American Bandstand Grill, an entertainment-themed restaurant and night club located in Kansas, features the CAC-V3000 as part of an innovative system using dual touch screen 20" monitors along with a Pioneer 72-laserdisc changer. Besides restaurants and clubs, other potential users include post-production studios, corporate media centers and high-end consumers.



Pioneer Laser Entertainment's new 300-CD autochanger, the CAC-V3000, stores up to nine days of continuous music thanks to its high capacity and twin-head system. Two CD-players with built-in cross-fading and PC interface ensure both commercial and consumer users state-of-the-art operation.

## AMOA Jukebox Top 30

FOR MONTH ENDING SEPTEMBER 1992

THIS CHART	LAST CHART	COMPILED FOR THE AMUSEMENT & MUSIC OPERATORS ASSOCIATION'S JUKEBOX PROMOTION COMMITTEE	
		TITLE SONGWRITER(S)	ARTIST LABEL/DISTRIBUTING LABEL
		★ ★ No. 1 ★ ★	
1	1	ACHY BREAKY HEART O. VON TRESS (BMI)	BILLY RAY CYRUS MERCURY B66522-7
2	2	FRIENDS IN LOW PLACES O. BLACKWELL, E.B. LEE (BMI/ASCAP)	GARTH BROOKS CAPITOL 44647
3	3	SHAMELESS B. JOEL (BMI)	GARTH BROOKS CAPITOL 44800
4	5	WHAT SHE'S DOING NOW P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57733
5	5	BOHEMIAN RHAPSODY F. MERCURY (ASCAP/PRS)	QUEEN HOLLYWOOD 7-64794
6	17	I'LL BE THERE H. DAVIS, B. GOROY, W. HUTCH B. WEST (ASCAP/BMI)	MARIAH CAREY COLUMBIA 3B-74330
7	6	JUMP J. MAULOUIN (ASCAP)	KRIS KROSS COLUMBIA 3B-74197
8	19	BABY GOT BACK SIR MIX-A-LOT (BMI)	SIR MIX-A-LOT DEF AMERICA 7-18947
9	7	RDEED L. BASTAIN (BMI)	GARTH BROOKS CAPITOL 44771
10	—	NOVEMBER RAIN ROSE (ASCAP)	GUNS N' ROSES Geffen 57-19067
11	10	UNDER THE BRIDGE A. KIEOIS, M. BALZARY (BMI)	RED HOT CHILI PEPPERS WARNER 7-18978
12	8	THE THUNDER ROLLS P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS CAPITOL 44727
13	15	PAPA LDVED MAMA K. WILLIAMS, G. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57734
14	12	STRAIGHT TEQUILA NIGHT K. ROBBINS, O. HUPP (ASCAP)	JOHN ANDERSON BNA 62140
15	13	EVERYTHING ABOUT YOU K. B. EICHSTAOT, W. W. CRANE IV (ASCAP)	UGLY KID JOE MERCURY B66632-7
16	14	LET'S GET ROCKED P. COLLEN, J. ELLIOT, R. LANGE, R. SAVAGE (ASCAP)	DEF LEPPARD MERCURY B66568-7
17	22	BDOOT SCDOTIN BDDGIE R. OUNN (BMI)	BROOKS & DUNN ARISTA 12440-7
18	—	I FEEL LUCKY M. C. CARPENTER, O. SCHLITZ (ASCAP)	MARY CHAPIN CARPENTER COLUMBIA 3B-74345
19	9	TWO OF A KIND B. BOYO, W. O. HAYNES, O. ROBBINS (ASCAP)	GARTH BROOKS CAPITOL 44701
20	18	NEON MDON R. DUNN (BMI)	BROOKS & DUNN ARISTA 12388
21	11	I CAN'T DANCE T. BANKS, P. COLLINS, M. RUTHERFORD (ASCAP)	GENESIS ATLANTIC 7-B7532
22	—	LIFE IS A HIGHWAY T. COCHRANE (ASCAP)	TOM COCHRANE CAPITOL 57780
23	25	MY NEXT BROKEN HEART O. COOK, R. OUNN, K. BROOKS (ASCAP/BMI)	BROOKS & DUNN ARISTA 12337
24	16	DLD TIME ROCK & ROLL T. E. JONES, G. H. JACKSON (BMI)	BOB SEGER CAPITOL 57797
25	—	IF YOUR HEART AIN'T BUSY TONIGHT T. SHAPIRO, C. WATERS (ASCAP)	TANYA TUCKER LIBERTY 57768
26	30	DAMN, I WISH I WAS YOUR LDVER S.B. HAWKINS (ASCAP)	SOPHIE B. HAWKINS COLUMBIA 3B-74164
27	—	MIDNIGHT IN MDNTGDMERY A. JACKSON, D. SAMPSON (ASCAP)	ALAN JACKSON ARISTA 12418-7
28	—	PLEASE DON'T GO N. MORRIS (BMI)	BOYZ II MEN MOTOWN 2162
29	23	HOTEL CALIFORNIA O. FLOER, D. HENLEY, G. FREY (ASCAP)	EAGLES COLL 45085
30	—	THE RIVER V. SHAW, G. T. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57765

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