

THE MUSIC TRADE MAGAZINE

CASH BOX

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BILLY IDOL: The Rebel Yells Again

AARON NEVILLE: Tellin' It Like It Is

TINA FLICK A KICK

MTV MOVIE MADNESS



CASH BOX

THE MUSIC TRADE MAGAZINE

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INSIDE THE BOX



COVER STORY

Billy Idol: The Rebel Yells Again

Cyberpunk, Billy Idol's first album since his near-fatal accident three years ago, takes a giant leap in advancing state-of-the-art recording techniques. The Chrysalis album also features some of Idol's most sophisticated music to date and could become his most successful as well.

—see page 8

Aaron Neville: Tellin' It Like It Is

The giant bear of a man with the sweet tenor voice returns with his new album on A&M, *The Grand Tour*. He speaks with *Cash Box's* Sue Gold about the project, working with his brothers, and how the public's awareness and image of him have changed with time.

—see page 3

Tina Flick A Kick

The brand new biopic based on Tina Turner's tumultuous life, *What's Love Got To Do With It*, is reviewed by *Cash Box's* John Goff. The flick, based on her best-selling book, *I, Tina*, stars Angela Bassett as Tina and Larry Fishburne as Ike and could be a huge hit.

—see page 12

MTV Movie Madness

There isn't a dull moment on MTV's "Anti-Oscar" show, the second annual *MTV Movie Awards*. Hosted by Eddie Murphy, the event is a hilarious send-up of the take-ourselves-very-seriously award shows that hate to cite the "big-audience pictures" that the MTV Generation just adores.

—see page 11

NUMBER ONES

POP SINGLE

That's The Way Love Goes
Janet Jackson
(VIRGIN)

R&B SINGLES

Knockin' Boots
H-Town
(LUKE)

COUNTRY SINGLE

Hometown Honeymoon
Alabama
(RCA)

RAP SINGLE

Deeper
Boss
(DEF JAM/COLUMBIA)

POP ALBUM

janet.
Janet Jackson
(VIRGIN)

R&B ALBUM

janet.
Janet Jackson
(VIRGIN)

COUNTRY ALBUM

Tell Me Why
Wynonna Judd
(CURB/MCA)

GOSPEL ALBUM

We Walk By Faith
John P. Kee & N.L.C.C.
(TYSCOT/SPECTRA)

HIP-HOP ALBUMS

The Chronic
Dr. Dre
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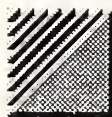
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AARON NEVILLE: Tellin' It Like It Is

By Sue Gold

AARON NEVILLE IS A PARADOX—from his imposing presence to his angel-like voice, from his quiet manner to his difficult past. His latest album, *The Grand Tour* (A&M) is no different. His songs range from a tribute to his roadies to his own rendition of "The Lord's Prayer."

But Neville has never been one to follow a structured path. His career, which started in the 1960s with the hit "Tell It Like It Is," never really took off to the heights people thought it would. Roadblocks constantly kept Neville from gaining attention as a solo artist or as part of The Neville Brothers, a group formed in the '70s with his brothers. It wasn't until his Grammy-winning duet with Linda Ronstadt in 1989 that music fans around the world really took notice of the singer.

"Linda came to see the Neville Brothers perform at the 1984 New Orleans World Fair," Neville tells *Cash Box*. "She gave me an autograph and in it she said she would love to sing with me."

Five years later, the two not only sang together, but won a Grammy for their song "Don't Know Much." They paired again the following year for "All My Life," which won them a second Grammy and led to them singing Leonard Cohen's "Song Of Bernadette," on Neville's latest album. "I heard Leonard's song, and started thinking about it as a duet, so Linda was the first person to come to mind. We have a chemistry when we sing. It's like we sang together in a different life. We might look opposite, but we've got some of the same ideas. I like her style of doing whatever she feels like doing," Neville says.

Besides Cohen's tune, Neville has dug up a variety of classic songs written by Bob Dylan, Marvin Gaye and Chuck Berry to match his unique style of singing as well as calling on pop songwriter Diane Warren. "There are definitely different styles of music on this album, but it's stuff that really means something to me," he says.

Neville himself also contributed a track, "The Roadie Song." "They love it," Neville says laughing. "I've done hard work before and I know what it's like. People come to the concerts, and they see me sing and that's it. They don't realize all the hours it took to get the stage set up like that for the show. I didn't do it. The roadies did."

While he's never worked as a roadie, Neville has had just about every other type of job, from longshoreman to ditch digger. When "Tell It Like It Is" was released, he thought he wouldn't have to do that anymore, but the realities of the record business smacked him in the face. "I recorded that single and went back to do a *Tell It Like It Is* album, but when it came time to get paid, the record company and the distributor claimed bankruptcy. Somebody made off with the money, and that song made somebody rich, but it wasn't me."

More than 25 years after it became a hit, Neville taped a video to the song which featured appearances by Bonnie Raitt and Gregg Allman. As the song continues to be played on oldies stations around the country, the video has become a staple on VH-1. The video seems to be a reminder to Neville of where he started and how far he's come.

"There were some real bad times for me back then. When things got bad, I'd just sing 'Ave Maria,' which is one of my favorite songs from childhood, and just doing that was like medicine. It was my salvation. It gave me a reason to keep holding on to the belief that things would change," Neville explains. "When I look back and think about what my life has been like and what I had to go through, I feel like I must be a miracle. A lot of the people I knew back then are either dead, crazy or doing time."

His version of "The Lord's Prayer" on *The Grand Tour* is his latest way of soothing himself. "I was in church doing the last prayer, with everyone holding hands. When it gets to the part where everybody raises their hands in the air, I get choked up even though I'm still singing along. The song is a soothing song, you listen to it and get a great feeling," he claims.

In spite of the rough times, Neville's faith in himself never wavered, partly due to his deep religious feelings and the affect his music has had



on his fans. "I had a lady come up to me and say, 'I just want to thank you and shake your hand.' She said my music stopped her from committing suicide. Two ladies who work as drug counselors say my music helps soothes people. So that makes me feel good."

While his solo career has taken off, Neville is adamant about remaining a Neville Brother. "I like working both careers, to tell you the truth. We've been together as kids and young men growing up, so we have to look out for each other."

The Neville Brothers are currently working on a new album, as well as having made an appearance on *The Grand Tour*. "One of the tunes they sing on, 'My Brother, My Brother,' actually sounded like a Marvin Gaye song when I first heard it, but the words are one brother talking to another brother," Neville explains. "I also look at it as the brotherhood of man. We'd better look out for each other if we want this world to survive. I like to quote Martin Luther King who said, 'We'd better all live together as brothers or we'll die together as fools.' I really believe that."

Neville, who is a grandfather, is part of what is becoming the "older" rock 'n' roll generation, but he says as long as people take care of themselves, they shouldn't stop singing. In fact, when he's on the road, he insists that his hotels have a gym so he can work out. "Sometimes the hotels say they have a fitness center and the fitness center just consists of a bicycle and sauna. I want the equipment. I love working out. It's a great feeling," he says.

However, the more Neville keeps in shape, the more people look at him in awe, especially when they hear such a gentle voice coming out of such a big man. "People say to me, 'How can such a sweet voice come out of the body of a linebacker?' I tell them, 'Hey, man, it's the perfect package.'"

"I don't feel like I'm intimidating, but I'm looking through my eyes. Other people, I see that they see me as a threat. One time I went into a grocery store to get a pack of cigarettes and people thought I was going to stick them up," he says.

While Neville has a long, rocky history behind him, he claims he's just getting started—again—and is looking forward to the future. "You can't predict what's going to happen, but I feel like I'm heading in the right direction now," he concludes. "I always was, actually, I just took the long way around."

ON THE MOVE

BMG DIGS NEW AREAS: Bertelsmann Music Group chairman and CEO Michael Dornemann has announced the formation of BMG New Technologies, for the integration of emerging new technologies and development of new multi-media product opportunities on behalf of BMG's worldwide music and entertainment businesses. The new unit will focus on interactive software development and new channels of distribution including digital delivery through cable and satellite networks. Christian Jorg has been tapped to head the new unit as vice president, New Technologies.

TABU'S AVANT HONORED: Tabu Records, Avant Garde Music Publishing and Interior Music president Clarence Avant has been honored as this year's recipient of the Children's Choice Award from the Neil Bogart Memorial Fund, West Coast division of the T.J. Martell Foundation. Honor will be bestowed at "Strictly New Orleans," fund-raising gala to be held November 13 at Santa Monica Airport's *Barker Hangar*. The event will be a taste of "musical gumbo" with cajun and creole cuisine provided by *Along Came Mary*.

JAMES TAYLOR BENEFIT CONCERTS: James Taylor will perform two benefit concerts at San Francisco's Concord Pavilion to benefit Natural Resources Defense Council, leading environmental organization September 16 & 17. Proceeds will benefit NRDC's Children's Environmental Health Initiative. Concert tickets are available through BASS at 510-762-BASS (\$22.50 & \$32.50). Benefit Tickets can be purchased through the NRDC Ticket Hotline at 415-777-4974 (\$75-\$500).

"BOSS" WRAPS BENEFITS: Columbia artist Bruce Springsteen will conclude his 1992-93 World Tour with two concerts as benefits. The first, June 24 at *Brendan Byrne Arena*, Rutherford, NJ will be "Concert to Fight Hunger" for Community Food Bank of NJ; World hunger Year; and Food & Hunger Hotline. Second, June 26, at *Madison Square Garden* is aimed at "Concert for the Kristen Ann Carr Fund," a division of the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. "Silver Circle" seats tabbed at \$1,000 featuring best seats and special pre-show backstage reception are being offered through: *Kristen Ann Carr Fund*, c/o the T.J. Martell Foundation, 6 West 57th St. New York, NY, 10019.

RUSSIAN BENEFIT SET: A contingent of American musicians and musical groups will headline *The Second White Nights International Cultural Festival* June 17-21 in St. Petersburg, Russia which will help offset the severe economic times being suffered by the people of the city. MTV will cover the festivities which will include *Jose Feliciano*, *Warrent*, and *The Monti Brothers* among others.

NARAS INTO HEALTH: NARAS has announced a health insurance purchasing cooperative (HIPC) which will be the first ever health care coalition for the music industry. NARAS president *Michael Greene* noted, "NARAS has long been concerned with the lack of access to health insurance that many of our great musical contributors have had. Through our efforts with *MusiCares*, and as a result of the forward thinking of a network of insurance carriers, we have created a solution to this music industry crisis. With the endorsements we have received from AFTRA, the AF of M, ASCAP, BMI, NAIRD, NAMM and NARM this coalition will provide affordable health care to over one million musicians, engineers, producers, roadies, record company executives, music journalists, etc."



Dustin Hoffman (center) participated in CounterAID at HMV Record Stores in NYC recently. LIFEbeat's retail-based fundraiser had stars, musicians and label presidents all collecting cash for people with HIV/AIDS. Pictured with the "Rain Man" (l-r) are: Tim Rosta, exec. dir., LIFEbeat; LaFace recording artists T-boz, Left Eye, and Chilli of TLC; Daniel Glass, president/CEO, ERG; and Joey DiPaolo (front), a 13-year-old boy with AIDS.



Doelp



Voss



Rice



Du Brow



Morgan



Tacconelli



Adler



Brabec

■ **John McL. Doelp** has been promoted to senior vice president, marketing, **Epic Records** from vice president. He is based in New York, and has been with the company since 1985. ■ **EastWest Records America** has upped **Alan Voss** from vice president of sales to senior vice president of sales. He has been with EastWest since 1991. ■ **Tony Rice** has been appointed national director of promotion at **Uptown Records**. He was previously director of promotions at **Giant Records**. ■ **Capitol Records** has promoted **Julie Du Brow** to the post of director, production & inventory. She has served as manager of the department. ■ **A&M Records** has announced a couple of staff promotions. **Barbara West** has been upped to the position of director of business affairs from administrator of business and legal affairs. **Laura Morgan** has become West Coast publicist. She had been publicity coordinator. ■ **Sony Music** has made some staff changes. **Nancy Figatner** has been appointed manager, business affairs, Sony Classical. She was contracts administrator, business affairs, for the juvenile and home video division of Random House. **Shari Roufberg** becomes contract analyst, business affairs, Sony Classical. She was contract coordinator. Meanwhile, **Dana Batchelor** has been tapped Black music marketing representative, Southwest branch, Sony Music. She is based in Charlotte, NC. Since 1991, she has served as the singles buyer for Tower Records in Philadelphia, PA. ■ **Robin Tacconelli** has been named associate director, sales and field marketing for **MCA Records**. She joined MCA two years ago as assistant to the senior v.p. of the department. ■ **Peermusic** has appointed **Manuel Mosquera** as its United States controller based in New York. He comes to the pubbery from Barclay's Bank where he held the position of vice president. ■ **Anne Bendheim** has been named the national director of publicity for **CenterStage Publicity**. Most recently she was press agent for the touring company of *Jesus Christ Superstar*. ■ **ASCAP** has promoted a couple of its execs. **Paul Adler** has been upped to the newly created position of director of distribution and international relations. He was in charge of the membership and distribution departments. **Todd Brabec** becomes the director of membership. He had been Western regional executive director of the membership office since 1979. ■ **BMI** has promoted **Jane Puntillo** to the newly created position of manager of telesales. She first joined BMI last year as inside sales manager, central region. ■ **Paul Smith** has been named senior vice president of operations and business affairs for **TriStar Pictures**. He had been vice president of the same department.



TALENT REVIEW

Troubadours Of Folk Festival

By Robert Adels



Joni Mitchell (l), John Prine

UCLA'S DRAKE STADIUM, WESTWOOD, CA—One week after *The New York Times* proclaimed folk music dead, performers and fans reunited to celebrate its vitality and immortality. The music that dared not speak its name for so many years after its '60s heyday is today as rich as Ben & Jerry's ice cream—co-sponsors (with Rhino Records) of the revelry that became the Troubadours Of Folk Festival.

With so many musical flavors to choose from, this sumptuous folk banquet easily filled its two days in the UCLA sun (and rain and wind) without even having to serve up plain vanilla.

The inevitable "Kumbaya," as interpreted by folk earth mother Odetta, made you forget the song's summer camp incarnations as she effortlessly reclaimed its timeless appeal. Ramblin' Jack Elliot brought Jesse Fuller's "San Francisco Bay" back to L.A. single-handedly. Bob Gibson & Hamilton Camp's "Midnight Special" and The Kingston Trio's "MTA" were train rides worth taking again. And Judy Collins' "Amazing Grace" was as always a revelation.

Folk purists must have been swept away by the event's power, because the opening day's "blasphemous" surprises were cheered by all: The Weavers' classic "Kisses Sweeter Than Wine," reconditioned by Paul Kantner's Jefferson Starship in a set that included the festival's sole synthesizer as well as rock classics like "Volunteers"; Tom Petty jamming with The Byrds' Roger McGuinn; Bonnie Raitt joining John Prine on "Angel From Montgomery"; Spinal Tap as The Folkmen, sending-up the Joe College male groups of the past with a reverent reading of "Flashdance"; Joni Mitchell crooning the James Brown ballad "How Do You Stop"; Arlo Guthrie leading a sing-a-long on Elvis Presley's "Can't Help Falling In Love."

Arlo's set re-positioned all such tangents on a direct line back to the music's spirit. "Folk music is not about what instruments you play it on," he explained from the stage, "or what you write the songs about...It's all about the hearts of the people who sing it together." Just one of many examples why this festival will be remembered as much for what was said as for what was sung.

Folk's clarion call to renew itself was answered by artists who presented just-released or just-written songs. Janis Ian followed "At Seventeen" with her new Morgan Creek material, giving folk its first tune about a vibrator ("Cosmopolitan Girl"). After delivering his classic "Thirsty Boots," Eric Andersen railed against the jackboots of European skinheads in his anti neo-Nazi "The Beast." John Prine unzipped a new tune about masturbation ("I Ain't Hurtin' Nobody") along with his tube-bustin' "Blow Up Your TV."

Joni Mitchell, whose first concert appearance in eons provided the festival with its biggest drawing card, built half her set from unrecorded songs. The nominal subject of her "Turbulent Indigo" was impressionist painting—but its poetic vibrance spoke eloquently for the future of acoustic, unplugged folk music.

"God rains on festivals," as Odetta explained, "to make them grow like the flowers." With plans to turn Troubadours Of Folk into a touring show and an annual event, this festival deserves to reap all the joys it sows, all across America.

TALENT REVIEW

The Rock Bottom Remainders

By Joseph Stanley



328 PERFORMANCE HALL, NASHVILLE, TN—The home of country music played host to an altogether different sound recently at Nashville's 328 Performance Hall. The Rock Bottom Remainders, a term used to describe the books you find on the discount shelves in bookstores, is a band made up of several writers who decided to make their dream of playing in a rock band come true.

Composed of horror master Stephen King, Dave Barry, Amy Tan, Ridley Pearson, Tad Bartimus, Matt Groening, Roy Blount, Jr., Dave Marsh, Kathi Kamen Goldmark, and rock icon Al Kooper, the Remainders go through a repertoire of golden oldies with all the panache of veterans. King specializes in the teen-age death anthems and a fair rendition of "Stand By Me." In all honesty, though, don't ever expect this group to sweep the Grammys. They are competent musicians, but, as King succinctly puts it, they play rock music about as well as a typical rock musician would write a novel. Even so, the show is fun; it isn't often that one gets to see his favorite writer make an utter spectacle of himself on stage. More importantly, though, proceeds from the nine-city tour will go to help Literacy Volunteers across the country.



Columbia recording group Midnight Oil recently taped their first *Unplugged* concert for MTV at Sony Music Studios in New York City. Pictured (l-r) are: John Cannelli, sr. vp, talent & artist relations, MTV; Judy McGrath, creative director MTV; Don Ienner, president, Columbia Records; Michele Anthony, exec vp, Sony Music; Gary Morris, group's manager; Mel Ilberman, president, Sony Music International; Peter Garrett, Martin Rotsey, Rob Hirst, "Bones" Hilman, Midnight Oil; Rick Krim, vp, talent & artist relations, MTV; Jim Noginie, Midnight Oil; and Mark Ghuneim, director, video promotion, Columbia.

INDUSTRY BUZZ

By Aaron Steinberg

Cash Box
EAST
COAST

Sculpture of the King

THEY'RE STILL CRYING IN THE CHAPEL: Joe Galante, president of RCA Records, and Michael Dornemann, chairman and CEO of BMG, unveiled a nine-foot sculpture of Elvis Presley during a ceremony at BMG's new headquarters in Times Square. "We take great pride in being part of Elvis' musical heritage," Galante told a gathering that included Elvis fan club members and industry types alike. Others have a slightly different feeling for Presley: a woman there informed me that while he may be dead now, Elvis *did* rise from the grave three days after his passing, not unlike another, older, unsigned icon. Meanwhile, Elvis sightings still run rampant while Elvis winks at you from the corner of your envelopes. Amidst all this hoopla, I feel compelled to remind true believers that without **Little Richard** (whose songs Presley performed almost exclusively in his first sweeps of the country in the '50s), the King wouldn't have had a throne to die on.

ANOTHER LEGEND is being given her due: *What's Love Got To Do With It*, the big screen **Tina Turner** story, met with rapturous applause at a sneak preview on Thursday (see review on page 12). The film stars **Angela Bassett** as Tina and **Larry Fishburne** as Ike, and is based on Turner's book *I, Tina*. The soundtrack will be heading your way on **Virgin Records**.

A DECIDEDLY SMOOTHER marriage than Ike and Tina's can be found on **Claude Bolling's** new *Cross Over USA* (Milan). The album's sound is dubbed "classical-jazz" and reunites **Jean Pierre Rampal's** flute with Bolling's easy piano style. Their previous collaboration, *Suite For Flute*, sold a cool million, and Bolling is optimistic about this project. At a party on Monday, also attended by reknowned jazz violinist **Stephane Grapelli** with whom he'd worked, Bolling elaborated to *Cash Box* on his concept of mixing these musics and was raring to go for his upcoming Carnegie Hall performance.

HE'S NOT ALONE—Rapper **Guru** appeared at S.O.B.'s doing material from his *Jazzmatazz* (Chrysalis), a record that combines hip-hop tracks with live performances from jazz artists such as trumpeter **Donald Byrd** and saxmen **Branford Marsalis** and **Courtney Pine**. Previously, Guru brought us **Gang Starr's** "Jazz Thing" (which blasts your way as the credits roll in **Spike Lee's** *Mo' Better Blues*). And while many rap artists frequently sample jazz licks, few actually get the players to show up and blow—one notable exception being Branford himself on **Public Enemy's** 1989 earth-shaker "Fight The Power." Are these the seeds of a new trend, perchance?

By Troy J. Augusto

Cash Box
WEST
COAST

Not trying to hide their obvious contempt for the photographer are horn-god **Donald Byrd** (l) and **Guru**, collaborators on the great new *Jazzmatazz* album.

THE GOOD FOLKS at Chrysalis Records and the EMI Music Group threw the last of four record release parties last week to celebrate the issue of what has to be considered one of the best albums of the year, *Jazzmatazz* from **Gang Starr's Guru**, a man who's assembled a hotter-than-hot group of jazz players for his hip-hop/jazz/rap project. The blowout at Hollywood's Palace followed similar events in London, Paris and New York. Joining **Guru** on the Palace stage were, among others, singer **N'Dea Davenport**, horn great **Donald Byrd** (who appears to have that fire back in his eye), keyboardist **Lonnie Liston Smith** and *Tonight Show* sax man **Branford Marsalis**.

The performance portion of the evening was scheduled to start soon after the free food and booze fest which preceded things, but an unexpectedly heavy fan turnout, bolstered by heavy promotion on **KKBT**, held things up long enough for many of the attending industry geeks to grow weary of the delay and sneak out the back door. Needless to say, the wait was well worth it, the chance to see the assembled play together was one that doesn't present itself too often. Oh, and we're sure the slick *Jazzmatazz* sunglasses that label types were pushing are getting lots of play around town.

FOLLOWING OUR REFERENCE last week to original **KISS** drummer **Peter Criss**, we get word that the catman actually has some new music coming out! A five-song CD-5, containing four new Criss compositions, will be sold initially only through the various **KISS** fanzines that continue to litter the landscape. Proving he's no dummy, Criss is also including a new "unplugged" version of the **KISS** tearjerker classic "Beth" on the disc, though it's unclear if such a brilliant strategy can put Criss back into the spotlight, given that he's been out of his former band almost twice as long as he was in it. Apparently the drummer also plans to record and release a full album in the not-too-distant. Too young to die, too old to rock...

OUR BENEFIT NEWS this week concerns (steady now) **Michael Bolton**, who comes down from the mountain to thrill and amaze June 26 at the **Dorothy Chandler Pavilion**, with monies from the evening tabbed for the **United Negro College Fund's** Ladders of Hope program. This will be Bolton's first L.A. appearance since he packed 'em in at the **Hollywood Bowl** last year. Ladders Of Hope is a scholarship program designed to help minority high schoolers in L.A. attend what are traditional Black colleges, with less emphasis on grades and more on student potential than most similar programs. Bolton fans will swoon to learn that the legend is hard at work on his seventh album for **Columbia**. Tix for the benefit, which range in price from \$40 for individual seats to \$40,000 for benefactor packages, can be had by contacting any **Ticketmaster** outlet or, for more info on the higher priced ducats, by calling (213) 386-8014.

ALTERNATIVE/INDIE

By Jake Stanton



Urge Overkill

WITH EVERY LABEL IN THE WORLD out looking for what is to be the next big thing (i.e. Nirvana) and some ridiculous money being paid for unproven bands that have a good "buzz," it seems odd that some bands that have been around for a while and do really have a great following don't get swept up immediately because there is no "buzz" even though they are the real thing. Such is the case with Geffen's new release by **Urge Overkill** called *Saturation*.

Hailing originally from Chicago, these guys, **Nash Kato**, guitar and vocals, "Eddie" **King Roesser** on bass and **Blackie Onassis** on drums have had five previous releases under their belt; including one on **Steve Albini's** (of **Big Black**) imprint **Ruthless Records** and the rest coming from one of the coolest indies ever, **Touch & Go**. This includes some early work on the 1990 *Americruiser* LP with **Butch Vig** who we all know is responsible for *Nevermind's* production.

It seems obvious that **Urge** hasn't lost touch with its roots and is keeping touch with the core crowd that has kept these guys touring and recording since 1985. This is proven by the fact Geffen just released the vinyl (Yes, that's right, *vinyl*) to radio with the idea in mind that, in the words of a Geffen staffer, "It means college radio will have the jump on it, because most commercial sta-

Cash Box ALT. MUSIC

tions don't even have turntables anymore." What a novel idea and one that will definitely start this record off where it will make a difference.

As for the rest of us, once the first single is heard it should be the next big thing, and you can quote me! The first single "Sister Havana" has the pop sensibilities and hooks, along with the power chords that have become such a hot commodity in the '90s. **Nash Kato's** vocals are deep, sensual, commanding and with a chorus that asks you to "Come around to my way of thinking..." I seriously doubt that these guys would have a membership problem if they opened a compound in Waco. Production credits come from the unlikely rock source of the **Butcher Bros.** (**Joe** and **Phil Nicolo**) who are more likely known for their hip-hop work with acts like **Cypress Hill** and **Schooly-D**. The **Butchers** give it a fresh (excuse the pun), clean approach to music that might otherwise be over-guitared or "grunged" into the ground. All around, a great sounding record.

I guess that it should be a rule among A&R people that they can't offer any big money to any big new names until they actually tour and develop a real following, or until they've exhausted all existing indie bands that actually have made more than three records. That way bands like **Urge Overkill** would have surfaced long ago and be joining their peers, instead of competing with a lot of bands built on a huge stinking pile of hype that, in all honesty, won't hold up in the long run. *Saturation* is a unique offering from a band that has an honorable past and an even brighter future. Listen to it and see what I mean.

Oh, The Horror, The Horror

By John Carmen

AIN'T IT ALWAYS the case: When the so-called "avant-



garde" is short of ideas or hot new concepts, it's time to raid the past.

New York's **Karen Black** (or the Voluptuous Horror Of **Karen Black**, depending on how big the marquee is at whatever venue they're playing) have a rep that's hotter than a two-dollar Mexican pistol in what remains of the post-MTV underground. "Outrageous," "outlandish," "bizarre," are but a few of the adjectives laid on my jaded ears prior to investigation, and as you can imagine, the boy was psyched to see it.

As the band is fronted by three semi-nudes in body paint, and the lead singer loans her growl to the notorious scum-rocker **G.G. Allin's** latest, this was an event to enjoy. More hype (I never get enough hype in my life), and **Karen Black** was half a letdown and half a revelation. To explain.

The indie fan in me was indeed thrilled to hear rock 'n' roll on an indie (**Beautiful Records**) label again, as most indie product of late has been generally inept noise-mongering and mediocrity all in the name of "cutting edge" (jazz sax great **Sonny Rollins** said it best when he said, "Avant-garde means, 'Can't play for

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shit,' in English"), and **Karen Black** are riff-heavy rock that's amazingly similar to *Toys In The Attic*-era **Aerosmith** or **Blue Oyster Cult's** '70s albums. Their CD, *A National Health Care*, is also produced by New York legend **Andy Shernoff** (**The Dictators**, ya big dummies!), and the backing trio lay out their assault in a familiar mid-tempo

mode. Fine.

The letdown part of this shaggy-dog revue is that despite the catchy backing, **Karen Black's** female front trio can't sing a lick either live or on record, and don't even scream that impressively. I know this is supposed to be *urban angst* or something like it, but in the context of neo-Foghat boogie, all the caterwauling seemed, well, bad! To anyone who'd ever lived in the City circa 1977 to 19-whenver, **Karen Black's** act is only a slight variation on New York's first and funniest novelty-with-props-n' girls act, the **Sic F**ks**.

See **Karen Black** for yourself all the same, yeah I admit I'm an ancient sourpuss, especially when it comes to jokes that are inaudible and riffs that are old enough to be my kids. If you can figure out why this is somehow anything other than ordinary shock-camp-cum-horror schtick, write me. I'm searching for the fresh stuff all the time, and maybe if I hadn't been "rock-cabaret'd" to death I'd dig 'em a little more. As is, it's merely a lower budget variation on **Green Jelly**, and after 10,000 viewings of their silly little vid "Three Little Pigs," I'd had enough of them for life. Yours in grumpiness....

BILLY IDOL:

The Rebel Yells Again

By Sue Gold

BILLY IDOL'S LATEST ALBUM may feature some of the most advanced recording techniques available today and the most sophisticated lyrics he's ever written, but don't worry about Idol abandoning his tough-boy image or famous sneer. He's still one of rock's true rebels.

Cyberpunk (Chrysalis/ERG) combines Idol's staple of hard-driving music with modern computers and state-of-the-art recording gear to create, what he hopes, will be the wave of the future in punk music. The entire album was recorded in Idol's home studio which is controlled by a Macintosh computer.

"With today's computers, you can really capture the personalities of the people playing the instruments or playing the computers," Idol explains. "I was tired of being someone who had to go through a producer and an engineer and their interpretations. I wanted to be right in the action. I just needed a little help to do it."

To help him get the sound he wanted, Idol called on guitarist Mark Younger-Smith and engineer Robin Hancock (who has worked with Janet Jackson and Seal). "Mark, Robin and myself were the core of the project, but we also used my drummer on a few tracks. You hear a real band on most of the *Cyberpunk* songs and that was the last thing I thought I'd get. Through the computer, you're listening to a live, little garage band flailing away. That's the most amazing thing to me about this album," Idol claims.

Younger-Smith, who co-wrote most of the tunes with Idol adds, "We had the drummer play right into the computer. We had an electronic drum set and the drummer played what he would normally play and the computer recorded it all. The computer then put it into digital information so we could read it. Once that was done, we could change notes or make each note sound completely different by putting in samples for each hit."

In spite of the strong presence of computers, Idol argues when someone calls this a computerized album. "We could play the whole thing by bangin' on one drum, an acoustic guitar and me screaming," he declares. "The computer was just a way to skip levels and get a jumpstart in the game."

Younger-Smith also defends their production techniques. "By doing this, we didn't have to spend months rehearsing with musicians to play it just the way we wanted it. And because it was mostly Billy and I, with Robin helping on some of the programming, we found it easier to get our thoughts and ideas across by doing it with the computers, playing the parts ourselves and having them loaded and programmed that way."

Idol continues, "*Charmed Life* took three years to record. *Cyberpunk* took 10 months. *Cyberpunk* is rebel science. It's about counteracting Big Tech's efforts and creating freedom for the individual. I've always tried to mix elements of technology with rock 'n' roll. The promise got a little bit lost back then because the technology wasn't up to what we wanted to do, but thank God the '90s have arrived and technology has moved so fast. It's made the dream real."

Idol's lead in this new type of recording shouldn't be surprising. Throughout his career, Idol has always taken chances and been at the forefront of new avenues in music. While he burst on the music scene as a member of the 1970's punk band Generation X, it was his solo career in the 1980's that made him a megastar. Songs like "Rebel Yell," "Mony, Mony," and "Eyes Without A Face" secured Idol a spot on the charts while his famous sneer kept his image alive on MTV.

"When punk first came out it was like smashing a mirror. Now I think that same energy needs to be the glue that pulls a new mirror back together from disparate parts. We really need something that galvanizes and pulls together. I think it can be done," he says.

While he tries to find new ways of approaching music, Idol can't forget his past, especially his 1990 motorcycle accident in which he suffered multiple injuries. "I woke up staring at the curb," he remembers. "I was actually thinking, 'Christ, I can think. My head must be alright.' Then I felt that my arm and leg were killing me. I lifted my arm, and it was withered. I lifted my leg and saw a stump with a whole bit hanging on the ground. I just went, 'Oh, Billy, what have you done?'"

What he did was land himself in the hospital for several months, undergoing five separate operations on his leg and a muscle graft, both of which were terribly painful. "It was horrible. The worst thing about hospitals is that they have these machines where you can administer drugs to yourself. Every 12 minutes you can give yourself another shot of morphine. So, of course, after three days you want to be chained to it. It's like they make you a junkie for a week, and then you have to get off," Idol says.

Eventually Idol did get off the drugs, but the accident has had a lasting effect on the singer. It was during his recovery period that his interest in computers and technology started to develop. He read several books by futuristic writer William Gibson and after meeting the author, Idol started getting new musical and lyrical ideas for an album. "At first, I didn't realize how close we were to actually living in those worlds, but the Gulf War and the Los Angeles riots brought us a lot closer. They can fight the Gulf War and have a different outcome every day. The military is living in the future and entertainment isn't too far behind."

The L.A. riots not only helped to enlighten Idol to newer technology, but it inspired him to write the song, "Shock To The System." "The Saturday of the riots was the first day we had scheduled to record at my house. The first song we were going to do was 'Shock To The System' with a whole different set of lyrics about Galileo proving the Pope to be fallible. Now that guy was a shock to the system. But the energy and the rage of the (Los Angeles) rebellion changed our minds. We had a title, we had the grooves, and there was the subject matter happening right in the streets."



"It really looked like L.A. was replaying the Gulf War and the coverage of the riots was as disturbing as the (Rodney) King beating itself," Idol continues. "Here was this ultra-modern city and all the buried poisons were hatching out and you didn't know where it was going to stop. I wasn't down in South Central throwing bricks, but you couldn't help feeling wild. This is my town, and I was watching it burn."

Idol also offers his own interpretation of the Velvet Underground's classic, "Heroin." "I was listening to some stripped-down rhythm tracks and started singing the lyrics to (the song) on top of it," Idol recalls. "It sounded like it really worked. Then I started tossing in the old Patti Smith line as a chorus, 'Jesus died for somebody's sins, but not mine.' It really sounded heavy, and I wanted that to be the nature of the album."

Younger-Smith adds, "We're dealing with the computer world right now and virtual reality sounds like something we're interested in. We thought that by using the lyrics that are in 'Heroin,' we are actually trying to portray that virtual reality can become the new heroin of people, that it can become very addictive. Soon you'll find people sitting around on virtual reality helmets and spending all their time doing that, so that's what we're trying to get across using the song 'Heroin.'"

As a long-time fan of Smith's and Lou Reed's, Idol says, "I also like the idea that Lou and Patti don't mind being brought up to date because I would never have even considered trying to cover such an important tune until things started falling together on this project. It was like a big thumbs up from somewhere. And it's a bit of a payback because it was things like Patti Smith's *Horses* that saved my life back in 1975. Until she came along, it was getting so bad that I'd almost started listening to classical music."

Not all of the album is futuristic. "Concrete Kingdom" has Idol's fatherly side shining through with words about his son. "Ever since he was born, I can't help but re-evaluate my direction and purpose in life. It starts to make you wonder about the world they'll end up in. In a way, the album is for him as much as it is for anyone else because the kids coming up today will be the true cyberpunks. Computers are second nature to them."

Besides working with the Macintosh computer, a Roland Sound Space machine, which extends the limits of where sound is thrown, was also used on some of the tunes. "It's a three-dimensional sound machine," Younger-Smith explains. "It creates depth in the room if you're listening to a song through speakers. So if you sit between the speakers, the sound will spin around from behind your head, and you will actually be hearing it from different parts of the room. All it takes is a pair of stereo speakers and sitting in between them. You really notice it on headphones, too."

Younger-Smith says Idol's album is one of the first to use this system. "It probably will be used a lot more in the future. This is brand new so we didn't want to overdo it. We didn't want it to sound like we were using machines or gimmicks, so we just used it for certain things to create a new environment," Younger-Smith says.

While the album is computer-based, Younger-Smith says it will be no problem to duplicate the songs live. "It's a lot easier for musicians to re-interpret something rather than create things, so the musicians we hired for the tour are really good at re-creating things," he explains. "Between the two keyboard players, they'll be able to cover the keyboard parts live and we have a percussionist and drummer that can cover all the rhythm stuff. The other musicians will cover the rest and that leaves Billy free to do his thing."

Idol plans to tour the U.S. this fall. In the meantime, fans can put on their headphones or crank up their stereo to hear the latest in music technology and the best yet from Idol. "The future may look frightening, but I like the idea that we're reaching an evolutionary state of change," Idol concludes. "The world's tearing itself apart, and it may actually be for the better."

ARTIST SPOTLIGHT

The Buck Pets

By Troy J. Augusto



(L-R) Buck Pets Pearson, Savage, Thompson and Beach

WHETHER OR NOT THE MOVE from a major label to an indie is an upsetting or regressive one hardly seems the point when discussing the Buck Pets' journey from Island to Restless Records (the L.A. independent that recently released the band's third album, *To The Quick*) with singer/guitarist Chris Savage.

"They [Island] really didn't know what to do with us," Savage explains. "It actually went O.K. with the first album, but with the second one they were kind of distracted by the PolyGram [takeover of Island]. We kind of got lost in that shuffle. But they gave us a chance to get out and we gladly took it."

Despite a number of offers to re-sign with another major label, the Dallas quartet, rounded out by singer/guitarist Andy Thompson, bass player Ian Beach and drummer Ricky Pearson, opted to go with the more artist-oriented Restless, a company that insists on a minimum six-album deal when inking with new artists.

"We're totally happy with the change, at this point anyway," says Savage. "The people at Restless seem to be really good people. It seems like everyone is really behind the record and the band."

To The Quick was produced by Ted Nicely, a Baltimore native known mostly for his extensive work with D.C. punk outfit Fugazi. Sounds like the Pets were looking to shake things up a bit, musically speaking, after some had dismissed their second album, *Mercurytone*, as disappointing.

"We definitely wanted to get someone who had done punk rock records," Savage remarks. "Ted was extremely easy to work with. We wanted somebody that wasn't going to try and soften the guitars up, to keep them as dirty and distorted as we wanted them to be. We don't really think of ourselves as a punk band, though we're more punk than metal, which is what people called us when the first album came out."

Ever since the Buck Pets' earliest days, the band has had the reputation as being an especially strong live act, a point driven home in 1991 when they had the chance to open a string of Neil Young shows.

"You definitely have to be able to get out and play live," says Savage. "That's just bottom line. Once you get the traveling thing in your blood you can't sit in one place long, you start to get itchy. We love to be on the road, seeing cities, meeting different people."

"Neil was great to play with, really nice to us. He was even standing on the side of the stage once, in Phoenix I think, and told us after our set to go out and play another song. He was very cool. He gave us hope that not all of our heroes are screwed."

May's Gold And Platinum: Right Here, Right Now

THE RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA) has announced 43 Gold, Platinum, and Multi-Platinum awards for May, 1993. Certifications include 13 Gold, seven Platinum, and 12 Multi-Platinum albums. In addition, five singles were certified Gold and two certified Platinum. Three long-form videos received Gold certification, and one received Platinum certification.

First time Gold album awards were grabbed by Jade's *Jade To The Max*, Green Jelly's *Cereal Killer* soundtrack and *Confederate Railroad's* self-titled LP. Other Gold certifications were awarded to rappers The Geto Boys for *Till Death Do Us Part* as well as *Unplugged* by Arrested Development whose debut LP, *3 Years, 5 Months, And 2 Days In The Life Of...*, was also certified Triple-Platinum this month.

Perennial rockers Van Halen achieved their 10th Gold and Platinum album awards with *Live: Right Here, Right Now*. Others receiving both Gold and Platinum awards this month include Sting, who captured his fourth straight win with *Ten Summoner's Tales*, Depeche Mode's *Songs Of Faith And Devotion* and Naughty By Nature's *19NaughtyIII*. S.W.V. and Ray Lynch each received their first Platinum discs for *It's About Time* and *Deep Breakfast* albums.

Several artists continued to build Multi-Platinum status including Garth Brooks' *No Fences* LP jumping to the 10 million mark and *The Bodyguard* soundtrack punching in at 8 million. Grammy winner Eric Clapton hit 6 million in May with his *Unplugged* LP.

Long-form videos certified Gold this month include Van Halen's *Live: Right Here, Right Now*, Green Jelly's *Cereal Killer* and the Cure's *Picture Show*. Shari Lewis' *Action Songs* was certified Platinum.

RIAA Raids Jersey Flea Markets

MORE THAN 20,000 alleged counterfeit cassettes were seized through the Recording Industry Association of America's (RIAA) Civil Ex Parte Seizure Program from 13 different vendors at two New Jersey flea markets recently. Ten of the vendors were at the Cowtown Rodeo and Flea Market in Woodstown, and three vendors at the Columbus Flea Market in Columbus.

Eight U.S. Marshals from Camden and Trenton, under the direction of U.S. Marshal Arthur Borinsky and supervised by Deputy U.S. Marshal Michael Pease, took part in the operation with the assistance of RIAA representatives.

The Civil Ex Parte Seizure Program serves as a vehicle for the confiscation of counterfeit cassettes, without prior notice, through civil litigation.

The 1993 MTV Movie Awards

By B. Gregory

A YEAR AGO MTV, which had already created inroads in the awards community with its never dull and always a riot *Video Music Awards*, decided to try its hand at its own Movie Awards, which many call "The Anti-Oscars." The first one went pretty well so, on June 5 Hollywood and rock 'n' roll elite converged on, of all places, Mickey Mouse's backyard at Disney Studios for the 2nd annual *MTV Movie Awards*.

Unlike the sometimes stuffy Oscars or Golden Globes, the MTV awards have categories that would make Oscar grow hair. Like, for instance, Best Screen Kiss, which was won by Marisa Tomei and Christian Slater for their hockey game smooch in *Untamed Heart*. In fact, Slater and Tomei each took home another award that evening. Slater was selected as Most Desirable Male and Tomei received the award for Breakthrough Performance for her work in the film *My Cousin Vinny*. Other multi-award winners included the ever-sultry Sharon Stone, who was voted Most Desirable Female Actress and Best Actress for her work in *Basic Instinct*. Stone was wearing a rather strange, fuzzy, black hat that evening that made the show's host, Eddie Murphy, comment, "I was wondering what happened to my Buckwheat wig."

Unlike other award shows, MTV viewers decide who the winners are by voting via a 900 number for two months leading up to the awards. Other winners included Denzel Washington as Best Actor for his brilliant portrayal as *Malcolm X*. Earlier in the evening comedian Chris Rock took a jab at Washington losing this year's Oscar by saying, "They gave Denzel an Oscar when he played a slave (in 1989's *Glory*), but they'd never give him one when he played a free man." Jennifer Jason Leigh beat out other psycho actors such as Ray Liotta, Jack Nicholson and Sharon Stone as Best Villain for *Single White Female*. Leigh's film co-star, Steven Weber told *Cash Box* at the post-awards party that he was "pleased that Jennifer was voted the award and was sure that their blowjob scene in the film cinched the award for her."

As you can see, tongue-in-cheek was the norm for the evening. In presenting director Richard Donner his award for Best Action Sequence, presenters Marisa Tomei and The Red Hot Chili Peppers' Anthony Kiedis donned fire-blowing torch hats and probably the highlight of the evening was the Best Picture clips as interpreted by former *Brady Bunch* members Chris Knight, Florence Henderson, Barry Williams and Susan Olsen.

The four did video spoofs on *Basic Instinct*, *A Few Good Men*, *The Bodyguard* and, yes, even *Malcolm X*. At the post-awards party, Williams said that the four had a blast doing the spoofs. "We started at 9 in the morning and didn't finish filming them until 1 a.m. the next day and part of the problem was we kept cracking each other up while we were doing them." Knight added that even though it's been nearly 20 years since the original show went off the air, "To be

remembered and loved enough for MTV to want us to spoof ourselves in front of this many people and for us to be stupid enough to do this is quite an honor."

Since this is MTV, the awards show could not be complete without music. The show kicked off with '70s icons The Village People performing a parody of their disco era hits. It got better when Dr. Dre and Duran Duran came on later and performed. The show hit its zenith when Rod Stewart performed his current smash redo of "Have I Told You Lately That I Love You," which brought the crowd to its feet cheering.

After the awards were given out it was time to party and find out what everyone thought of this year's winners, losers and presenters. Danny Glover who won the Best Duo award with his *Lethal Weapon 3* co-star Mel Gibson, thought the show was just plain fun. "We've tried to always have fun on the *Lethal Weapon* films, and I think the MTV awards are the same thing. Just sit back and have fun with it."

Comedian Jon Lovitz was a little more serious when asked what he felt. "The people who do the Oscars are good people, but they can learn a little bit from this show. Joel Gallen, who's the executive producer of the awards told me that this is more a satire of the Oscars, and that they take it seriously but not seriously at the same time."

Chris Connolly, who serves as the host of MTV's weekly movie show, *The Big Picture*, was very pleased with the way this awards show went. "This awards show is good. The people who vote for the awards are also the people who go on the opening weekends to movies. This is the best time to have an awards show like this with the summer movies getting ready to come out and everyone can promote their new films at the same time and be honored for their old ones." Connolly went on to say, "There are a lot of places where small films like *Howard's End* and *The Crying Game* can be honored, but there are few places where the big-audience pictures can receive their just due."

All in all, everyone wins with a show like this. The box-office stars like Sharon Stone and Mel Gibson, who don't normally walk away with Oscars, get to take home an award that the true fans give them, the fans get a glitzy show that doesn't take itself too seriously and MTV wins because the film community that now relies on the rock 'n' roll network to help put its viewers in theater seats brings out its hottest stars to take part in the show that MTV will repeat over and over and over and over again.



Duran Duran

Guilty As Sin

By John Goff

Rebecca De Mornay, Don Johnson



"WHAT IF?"—that wonderful premise that kicks off any creative project in any creative endeavor: what if I mix *these* paints?...what if I tilt the camera this way?...what if I play this character *that* way? In screenwriter Larry Cohen's case with *Guilty As Sin* one can almost sense him asking himself, "What if I role reverse the more acceptable male/female entertainment elements?" To simplify that, picture *Basic Instinct* with Rebecca De Mornay in the Michael Douglas role and Don Johnson in Sharon Stone's—minus *That*—scene.

Not to imply this is *B.I.* It's not. It's just that the Johnson/Stone characters share the beauty-object focus in each piece, and it's there that some of the audience titillation/embarrassment/outrage will find its primary target. Could be a little dicey for those who profess liberalism and freedom while harboring love of stereotypes in the secret shadows of their openminded hearts.

Perhaps a couple more frightening "what ifs" would be: what if a producer like Martin Ransohoff *hadn't* taken the project on and what if Sidney Lumet *hadn't* directed it with style and class. The possibility for total disaster was there, as it always is and should be with anything creatively different. It goes with the territory. What if some creatively daring chef *hadn't* mixed oil with vinegar for a salad dressing one night? We wouldn't have the tang we have. Thanks, Ransohoff, Lumet and Cohen for tang.

Cohen always seems to come up with interesting characters who are a tad off-center, and director Lumet always seems to handle those kind excellently. *Guilty As Sin* is definitely a character-driven piece with Johnson and De Mornay being central beginning to end.

De Mornay is a hot-shot Chicago criminal trial lawyer, driven to be the best. Johnson is a man whose business is living off women. He's charged with killing his wife by pushing her out a window and wants De Mornay to represent him. He gets his way because, as he tells her, "That's my talent, getting women to do what I want them to do." Her ego persuades her to take the case only to discover he truly is a killer, she can't reveal it without being disbarred and now she's marked.

Feminists will hate the Johnson character, which is audaciously written, brazenly so at times as when speaking of his wife's insurance, "I've earned every penny," a line so often given to a put-upon female spouse which, coming out of a male mouth, titillates the audience. He makes no bones about what he is, what he does or how he does it, no excuses. A few moments are given to glimpsing a hidden psycho character, but those times come off as cop-outs. And with the exceptions of those psycho-babble moments, Johnson pulls the role off with panache, style and comfortability. Upon reflection it's difficult to imagine any other actor in the role. He's not only good, he's damned good.

De Mornay pulls her role of self-sufficient *now* woman off alright but not as comfortably as Johnson in the reversal area. The role-reversal for her is best evident in the final fight scene when, faced with going over

the balcony she—in classic male-hero attitude and without dialogue, simply *attitude*—throws her legs up in a set brace, grabs Johnson's head and gives him a look that says, "Alright, a**hole, if I'm going you're comin' with me."

Fine support is given by the always solid Jack Warden, a Lumet stalwart going back to *12 Angry Men* as De Mornay's confidante and old line P.I. and by Stephen Lang as her supportive, *now* male boyfriend character.

Director of photography Andrzej Bartkowiak, another long-time Lumet cohort, serves the film excellently with moody, indirect lighting, setting good tone to the piece and passing Canada off as a classy Chicago.

Executive producers for the Martin Ransohoff production, Hollywood Pictures Company and Buena Vista distribution release are Don Carmody, who's come a long way from *Porky's* (and beyond) and Bob Robinson.

What's Love Got To Do With It



Angela Bassett as Tina Turner

LOVE'S GOT EVERYTHING to do with *What's Love Got To Do With It*. There's already a huge following who love the movie's subject, Tina Turner, they're gonna line up for it. It's a must for music lovers. In spite of what some doomsayers say there are still people out there who love literate-scripted "people" movies, they'll come out for it; and the people who love good movies will queue up. It also has a dynamite soundtrack which will keep Virgin Records people grinning. It all adds up to long lines and big box-office bucks which everyone at Touchstone Pictures and Buena Vista Distribution will love. So, from the bottom liner \$ crunchers to the ethereal head-in-the-clouders, love's got something to do here.

And in the center of all that love are two major elements every successful piece needs: a finely crafted script and a centerpiece performance capable of shredding screens. This is one that'll do not only good opening business but will undoubtedly come in for a lot of return business.



For a movie you start with the script. Well, for a biography you start with a life, but we're talking film here so—Tina Turner lived it. Then she and Kurt Loder wrote a book *I, Tina*, upon which screenwriter Kate Lanier based her screenplay. Lanier has done a beautiful job of translating to the screen over four decades, dealing with physical violence in a relationship, keeping it balanced and broad enough so that audience empathy is not limited to a certain segment, class or race.

This is not a "woman's" story, not a "Black" story, not a "musician's" story. *What's Love Got To Do With It* is a two-level "people" success—success on two levels, career and humanity—story centered around one person. And she does all this without soapboxing. She does it with skill, talent and class. She sets her character and that character's tone with love of music and indomitable spirit from the opening scene and carries it through to the end while the rest swirl around her.

But what audiences are going to come out of the theatres talking about is actually "who." That "who" is Angela Bassett, the screen Tina. While Bassett's been spotted most recently in *Malcolm X* and TV's *The Jacksons*, her portrayal of the teenage Anna Mae Bullock from Nutbush, TN and subsequent metamorphosing into Tina Turner will assure her front-rank attention from here on. She captures the wide-eyed innocence of the '50s Anna Mae perfectly and retains those roots even through the transformation into the buffed and explosive stage persona of Tina. She gets to run the gamut of hurt and angry deserted daughter to battered woman to dynamite performer to triumphant and successful woman, and she does it masterfully. She doesn't get to sing the songs, Tina Turner herself laid down the tracks, but Bassett's most definitely in synch with the rhythm and the emotion.

Those two elements, writing and acting, are not all that makes this film a winner by any means. Brian Gibson, who's no stranger to biography (*The Josephine Baker Story* and the Simon Weisenthal bio) brings it all together with his direction and gets strong performances from every performer on screen. He hasn't wasted an inch or moment of film. He's brought it all together with a universal appeal which will pay off handsomely.

One jarring moment, which might in this print context seem heresy but nevertheless is bothersome on screen: The actual Tina is given a spotlight performance at film's end which, film-wise, takes an audience back and shatters that image we've just spent nearly two hours, and felt so comfortable and empathetic with. It's best to leave audience with that image.

Laurence Fishburne has perhaps the most complex acting job in the film as Ike Turner. He's asked to portray a man as tyrant, manipulator, woman beater and still retain some humanity, and he's as much up to the task as Bassett is in her job. Fishburne makes the audience feel the hopes, dreams, anger, drugged madness of the character. Ultimately you hate what he is, what he has become, but you also feel sorry for him when he walks away alone in the rainy night of a theatre's back alley and wish he could get his own act together rather than viewing his salvation as dependent upon another person. A strong and admirable portrayal.

Other performances of note are those of Jenifer Lewis as the mother; Vanessa Bell Calloway as Tina's friend Jackie; and spirited Rae'ven Kelly as the young Anna Mae Bullock.

Jamie Anderson's photography captures the feel and the spirits of the various periods from crowded and smoky clubs of the '50s, to the L.A. city and dance TV shows of the '60s, '70s clubs and theatres and concert halls of the '80s. Production was designed by Stephen Altman and wonderfully edited by Stuart Pappé. Choreography by Michael Peters spans the fads of the times and original score is by Stanley Clarke. Period costumes by Ruth Carter are on the dime.

What's Love Got To Do With It is tops all the way under producers Doug Chapin and Barry Krost. Look for it to become, like *The Buddy Holly Story* which is still—nearly 20 years later—popular on cable and syndicated TV, a perennial.

TOP 30 VIDEO RENTALS

CASH BOX • JUNE 19, 1993

- 1 PASSENGER 57 (Warner Home Video 12569)
- 2 THE DISTINGUISHED GENTLEMAN (Hollywood Home Video 1716)
- 3 UNDER SIEGE (Warner Home Video 12420)
- 4 CONSENTING ADULTS (Hollywood Home Video 1523)
- 5 TRESPASS (MCA/Universal Home Video 81218)
- 6 THE MIGHTY DUCKS (Walt Disney Home Video 15585)
- 7 HERO (Columbia TriStar Home Video 51563)
- 8 THE PLAYER (Columbia TriStar Home Video 75833)
- 9 SCHOOL TIES (Paramount Home Video 32290)
- 10 GLENGARRY GLEN ROSS (Live Home Video 69921)
- 11 A RIVER RUNS THROUGH IT (Columbia TriStar Home Video 51573)
- 12 RESERVOIR DOGS (Live Home Video 68993)
- 13 SNEAKERS (MCA/Universal Home Video 81276)
- 14 THE LAST OF THE MOHICANS (Fox Video 1986)
- 15 BOB ROBERTS (Live Home Video 69898)
- 16 CAPTAIN RON (Touchstone Home Video 1586)
- 17 DR. GIGGLES (MCA/Universal Home Video 811422)
- 18 A LEAGUE OF THEIR OWN (Columbia TriStar Home Video 51223)
- 19 THE GUN IN BETTY LOU'S HANDBAG (Touchstone Home Video 1463)
- 20 HELLRAISER III: HELL ON EARTH (Paramount Home Video 15162)
- 21 SINGLES (Warner Home Video 12410)
- 22 ENCHANTED APRIL (Paramount Home Video 15114)
- 23 LEPRECHAUN (Vidmark Entertainment VM5503)
- 24 CANDYMAN (Columbia TriStar Home Video 9463-5)
- 25 THE PUBLIC EYE (MCA/Universal Home Video 81284)
- 26 PET SEMATARY TWO (Paramount Home Video 32747)
- 27 HONEYMOON IN VEGAS (Columbia TriStar Home Video #)
- 28 NIGHT AND THE CITY (Fox Video 1987)
- 29 UNLAWFUL ENTRY (Fox Video 1977)
- 30 SINGLE WHITE FEMALE (Columbia TriStar 51433)

VIDEO REVIEWS

By John Goff



■ *The Crying Game*

THIS 1992 BEST Screenplay Oscar winner really struts its stuff on home video. Writer/director Neil Jordan's vision is one of those which loses no impact—in fact, it gains with the intimacy—in the transition from big screen to home system. Scaling down here means scoping in for a viewer with the emotions and feelings able to be felt even more intensely. This Miramax Film production will be a huge success for Live Home Video.



■ *Paul Simon: Born At The Right Time*

PART MUSIC VID, part documentary, always interesting. Subject Simon is seen in concert footage culled from 1991-92 world tour and through the eyes of close cohorts, notably brother Eddie and former partner, Art Garfunkel. These are interspersed with historic footage from the beginning of the S&G duo getting together and cutting some of the best music of the times. Produced by Susan Lacy and directed by Susan Steinberg originally for the *American Masters* series, piece is released on HV by Warner Reprise Video.

TOP
100 POP
SINGLES
JUNE 19, 1993



#1 SINGLE: Janel Jackson



TO WATCH: Onyx



HIGH DEBUT: Jodeci

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	THAT'S THE WAY LOVE GOES (Virgin 4KM12650)	Janet Jackson	1	10	52	I DON'T WANNA FIGHT (Virgin 4KM-12652)	Tina Turner	58	3
2	WEAK (RCA 62521)	SWV	2	6	53	LOVE DON'T LOVE YOU (Eastwest 98432)	En Vogue	40	9
3	HAVE I TOLD YOU LATELY (Warner Bros. 18511)	Rod Stewart	6	6	54	PASSIN' ME BY (Atlantic 98434)	Pharcyde	49	4
4	FREAK ME (Keia 64654/Elektra)	Silk	4	12	55	THE FLOOR (Motown 2202)	Johnny Gill	55	3
5	KNOCKIN' DA BOOTS (Luke 461)	H-Town	5	7	56	DEDICATED (Jive 42115)	R.Kelly & Public Announcement	47	10
6	COME UNDONE (Capitol 44918)	Duran Duran	8	7	57	IF I COULD (Columbia 74864)	Regina Belle	45	7
7	SHOW ME LOVE (Big Beat 10118)	Robin S.	11	6	58	I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519)	Whitney Houston	56	19
8	BAD BOYS (Big Beat/Atlantic 98426)	Inner Circle	10	6	59	GOOD TIMES WITH BAD BOYS (New Plateau/London 857024)	Boy Crazy	76	2
9	LIVIN' ON THE EDGE (Geffen PRO-4498)	Aerosmith	3	9	60	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95-South	DEBUT	
10	I'M SO INTO YOU (RCA 62451)	SWV	7	15	61	THE CRYING GAME (FROM THE CRYING GAME) (SBK/ERG 50437)	Boy George	43	10
11	I'LL NEVER GET OVER YOU (Arista 12518)	Expose	14	10	62	I'M GONNA BE (500 MILES) (Chrysalis 21668)	The Proclaimers	64	2
12	LOVE IS (FROM "90210") (Giant 18630)	Vanessa Williams & Brian McKnight	9	25	63	BABY, I'M YOURS (MCA 5457)	Shai	91	2
13	DRE DAY (Atlantic 53827)	Dr.Dre	28	2	64	THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG)	Boy Crazy	52	20
14	LOOKING THROUGH PATIENT EYES (Gee Street/Island 862 024)	P.M. Dawn	13	10	65	ONE WOMAN (Giant 18606)	Jade	DEBUT	
15	CAN'T HELP FALLING IN LOVE (Virgin 12653)	UB40	1	4	66	CRY NO MORE (MCA 54650)	IID EXTREME	92	2
16	THREE LITTLE PIGS (Zoo 14088)	Green Jelly	19	8	67	TYPICAL REASONS (SWING MY WAY) (Soul Convention/Columbia 74866)	Prince Markie Dee & Soul Convention	1	20
17	DON'T WALK AWAY (Giant 186)	Jade	15	22	68	ABC-123 (Atlantic 87366)	Levert	84	2
18	WHOMP! THERE IT IS (Bellmark 79001)	Tag Team	38	2	69	DEEPER (D J West 74737)	Boss	71	4
19	TWO PRINCES (Epic Associated 74804/Epic)	Spin Doctors	17	16	70	RUNAWAY TRAIN (Columbia 74966)	Soul Asylum	DEBUT	
20	CONNECTED (Gee Street/Island 864744)	Stereo Mc's	20	9	71	SOMETHING'S GOIN' ON (Maverick/Sire/WB 18564)	U.N.V.	DEBUT	
21	I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1-2527)	Whitney Houston	16	15	72	TAP THE BOTTLE (Soul/MCA 54535)	Young Black Teenagers	74	6
22	GIRL, I'VE BEEN HURT (Eastwest 98438)	Snow	36	4	73	DAZZY DUKS (TMR 3089/Bellmark)	Duice	73	19
23	MORE AND MORE (Imago 25029)	Captain Hollywood Project	30	5	74	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)	John Micheal Montgomery	88	2
24	IN THESE ARMS (Jambco/Mercury 8620884)	Bon Jovi	28	7	75	VOICE OF FREEDOM (Columbia 77061)	Freedom Williams	81	2
25	WANNAGIRL (Giant 18548)	Jeremy Jordan	27	5	76	DON'T TAKE AWAY MY HEAVEN (A&M 0240)	Aaron Neville	78	2
26	WHAT'S UP (Interscope 96430)	4 Non Blondes	33	7	77	TELL ME WHAT YOU DREAM (RCA 62468)	Restless Heart	60	9
27	SLEEPING SATELLITE (SBK/ERG 78013-42)	Tasmin Archer	24	9	78	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	DEBUT	
28	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	Dr. Dre	22	17	79	WALKING IN MY SHOES (Reprise 40852)	Depeche Mode	82	2
29	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	18	12	80	SIMPLE LIFE (MCA 54581)	Elton John	81	10
30	INFORMER (Alco/East 96112)	Snow	25	20	81	BED OF ROSES (Jambco 864 852/Mercury)	Bon Jovi	62	17
31	REGRET (Warner Bros. 18586)	New Order	34	5	82	THE MORNING PAPERS (Paisley Park/WB 5985)	Prince & The N.P.G.	63	10
32	NOTHIN' MY LOVE CAN'T FIX (Impact/MCA 54562)	Joey Lawrence	23	12	83	SISTER OF PAIN (Warner Bros. 45260)	Vince Neil	63	2
33	CAN'T GET ENOUGH OF YOUR LOVE (Arista 1-2582)	Taylor Dane	41	2	84	DITTY (Next Plateau 3500)	Paperboy	65	21
34	WHO IS IT (Epic/ESK 74406)	Michael Jackson	12	9	85	EVEN A FOOL CAN SEE (Warner Bros. Album Cut)	Peter Cetera	67	2
35	BY THE TIME THIS NIGHT IS OVER (Arista 07822)	Kenny G. AND Peabo Bryson	38	4	86	SILENCE IS BROKEN (Warner Bros. PRO-CD-5962)	Damn Yankees	69	7
36	COMFORTER (Gasoline Alley 54596/MCA)	Shal	26	17	87	SWEET THING (Uptown 54586/MCA)	Mary J. Blige	72	13
37	ANGEL (SBK 504406/ERG)	Jon Secada	31	16	88	ORDINARY WORLD (Capitol 44908)	Duran Duran	59	19
38	LATELY (Uptown/MCA 54652)	Jodeci	DEBUT		89	I SEE YOUR SMILE (Epic 74847)	Gloria Estefan	76	14
39	SLAM (Chaos 74882)	Onyx	45	2	90	SO ALONE (EastWest 98459)	Men At Large	70	13
40	SOMEBODY TO LOVE (Hollywood 64647)	George Micheal/Queen	35	4	91	EVERY LITTLE THING U DO (MCA 54603)	Christopher Williams	81	4
41	HERO (Atlantic 87360)	Crosby/Collins	1	7	92	LOVE U MORE (Columbia 74769)	Sunscreem	80	11
42	IF I EVER LOSE MY FAITH IN YOU (A&M 0111)	Sting	32	11	93	THAT'S THE WAY LOVE IS (MCA 54618)	Bobby Brown	78	6
43	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	50	5	94	BUDDY X (Virgin 12766)	Neneh Cherry	86	11
44	CAT'S IN THE CRADLE (Stardog 864888/Mercury)	Ugly Kid Joe	37	14	95	LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602)	Jodeci	84	6
45	HIP HOP HORRAY (Tommy Boy 554)	Naughty By Nature	41	16	96	MR. WENDAL (Chrysalis 24810)	Arrested Development	87	21
46	LOVE NO LIMIT (Uptown/MCA 54639)	Mary J. Blige	53	3	97	TARZAN BOY (From Teenage Mutant Ninja Turtles III) (SBK/ERG 50424)	Baltimora	88	8
47	TOUCH MY LIGHT (Quality 19120)	Big Mountain	57	6	98	FOREVER IN LOVE (Arista 1-24)	Kenny G	90	21
48	LITTLE MIRACLES (HAPPEN EVERY DAY) (Epic 74945)	Luther Vandross	51	3	99	A SONG FOR YOU (Warner Bros. 5977)	Ray Charles	91	6
49	I'M GONNA GET YOU (Columbia 74814)	Bizarre Inc.	75	16	100	A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751)	Peabo Bryson And Regina Belle	94	18
50	FIELDS OF GOLD (A&M 31458)	Sting	54	3					
51	DOWN WITH THE KING (Profile 5391)	Run D.M.C.	48	11					



POP SINGLES

POP SINGLES INDEX

A WHOLE NEW WORLD A. Menkin, T. Rice (Wonderland/BMI/Walt Disney/ASCAP)	100
A SONG FOR YOU (N/A)	99
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ANGEL J. Secada, M.A. Morejon (Esteron/ASCAP/Foreign Imported/BMI)	37
BABY I'M YOURS C. MARTIN, M. GAY (Music Corp. Of America, BMI/Cameo appearance By Ramesses/ASCAP/HL)	63
BAD BOYS Inner Circle (Mad House/BMI)	8
BED OF ROSES J. Bon Jovi (Polygram Int'l/Bon Jovi/ASCAP)	81
BUDDY X N. Cherry/C. Mcvey/K. Barnes/J. Barnes (EMI Virgin Songs/Tricky Track Music/BMI)	94
BY THE TIME THIS NIGHT IS OVER M. BOLTON/D. WARREN/A. GOLDMARK (Warner Tamerlane/ASCAP, Realsongs)	35
Can't get enough B. White (Unichappell/BMI)	11
CAN'T HELP FALLING IN LOVE U340 (ASCAP/Gladys, Williamson HL)	15
CAT'S IN THE CRADLE H. Chapin, S. Chapin (Story Songs/ASCAP)	44
COME UNDONE Duran Duran (N/A)	14
COMFORTER C. Martin, M. Gaye, D. Van Rensalier (Music Corp. Of America/BMI/Gasoline Alley/ASCAP)	36
CONNECTED R. Birch, N. Hallan, H. W. Casey, R. Finch (EMI Virgin/ASCAP/Harrick/Longitude/BMI)	20
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DRE DAY Dr. Dre, Snoop, C. Wolfy (Ain't Nuthin' Goin' On But Fu-kin')	51
EASY L. Richie (Jobette/Libren, ASCAP)	92
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EVERY LITTLE THING U DO C. WILLIAMS, 3 BOYS FROM NEWARK (Badydon, Zomba/EMI April, KG Blunt/Zomba, Isava, Sony Tunes/WBM)	91
FIELDS OF GOLD STING (Blue Turtle, ASCAP/HL)	50
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FREAK ME K. Sweat, R. Murray (Keith Sweat/E/A, ASCAP/Saints Alive, BMI)	7
GOOD TIMES WITH BAD BOYS Stock, Aitken, Waterman (All Boys USA, BMI)	4
GIVE I'VE BEEN HURT (ASCAP, Motor Jam/Green Snow, M.C. Shan)	22
HAVE I TOLD YOU LATELY V. McRishly (Essential/Rightsong, BMI)	3
HEAL THE WORLD (Mijaic/Warner-Tamerlane, BMI)	97
HERO P. Collins, D. Crosby (Hidden Pun/Hit & Run/Phillip Collins/PRS/Stay Straight, BMI)	41
HIPHOP HOORAY Naughty By Nature (T-Boy, Naughty, ASCAP)	45
I DON'T WANNA FIGHT S. DuBerry, Lulu, B. Lawrie (Chrysalis, ASCAP/PPP)	92
I FEEL YOU M.L. Gore (Grabbing Hands/EMI, ASCAP/EMI Blackwood, BMI)	51
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I LOVE THE WAY YOU LOVE ME V. Shaw, C. Cannon (Gary Morris, ASCAP/Taste Auction, BMI)	79
I SEE YOUR SMILE J. Secada, M.A. Morejon (Foreign Imported, BMI/Estefan, ASCAP)	84
IF I EVER FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI)	91
I'LL NEVER GET OVER YOU D. Warren (Real Songs, ASCAP)	11
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I'M SO INTO YOU B.A. Morgan (Barn Jams/Warner Tamerlane/Interscope Pearl, BMI)	10
IN THESE ARMS J. Bon Jovi, R. Sambora, D. Bryan (Polygram Int'l/Bon Jovi/Agressive/Moon Junction, ASCAP)	24
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IF I HAD NO LOOT R. Wiggins, J. Bautista, W. Harriss (Polygram Int'l/Tony Toni Tone/LA Jay/Big Will/ASCAP)	30
INFORMER D. O'Brien, S. Moltkee, E. Leary (Motor Jam/Green Snow/M.C. Shan, ASCAP)	30
IT WAS A GOOD DAY Ice Cube, Isley Brothers, C. Jasper, A Goodman, S. Robinson (Gangsta Boogie/WB/EMI April/Bovina, ASCAP)	29
KNOCKIN' DA BOOTS A. Davidson, T. Riley, M. Smith (Pac Jam/Saja/Troutman, BMI)	5
L.A. LA LOVE T. Lewis, T. Harris, J. B. Avila, B. Avila Sr. (Flyte Tyme/Eye BCR & I, ASCAP/Brunswick, BMI)	89
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LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott (EMI April/DeSwing Mob/Back To The Geto, ASCAP)	95
LITTLE MIRACLES HAPPEN EVERY DAY N/A	9
LIVIN' ON THE EDGE S. Tyler, J. Perry, M. Hudson (Swag Song/MCA/Beef Puppet, ASCAP)	9
LOOKING THROUGH PATIENT EYES A. Cordes, G. Michael (MCA, ASCAP)	14
LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff-Enuff/Irving, BMI)	53
LOVE IS Tonio K., J. Keller (WB/Pressmancherry/N.Y.M./Warner-Tamerlane/Pressmancherry blossom, ASCAP/Chekerman, BMI)	12
LOVE NO LIMIT D. HALL, K. GREENE (ASCAP/Ness, Nitty & Capone/Stone Jam/WBM)	46
LOVE U MORE Sunscreeem (BMG, ASCAP)	92
MAN ON THE MOON Berry, Buck, Mills, Stipe (Night Garden/Unichappell, BMI)	90
MORE AND MORE G. Schein, O. Reinke, J. Katzmann, T. Dawson-Harrison (ICM/Addition/Get Into Magic/WB, ASCAP)	23
MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development, BMI)	96
NOTHIN' MY LOVE CAN'T FIX J. Lawrence, A. Forbes, E. Beall (Platinum Plateau/Irving, ASCAP/J. Lawrence/E. Beall, BMI)	32
NUTHIN' BUT A "G" THANG Snoop (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI)	28
ONE WOMAN V. Benford, R. Spearman (Gradington/MCA, ASCAP/Ronnie Onyx, BMI)	65
ORDINARY WORLD Duran Duran (N/A)	88
PASSIN' ME BY E. Wilcox, R. Robinson, D. Stewart, T. Hardson, J. Martine (BMI/Beetjunky, Crack Ad-dict/EMI, Blackwood/WBM)	54
REGRET Gilbert, Hook, Morris, Sumner, Hague (Vitalturn/WB, ASCAP)	31
RUNAWAY TRAIN D. Pinner (WB/LFR, ASCAP)	70
SHOW ME LOVE A. George, E. McFarlane (Song-A-Ton/Champion, BMI)	7
SILENCE IS BROKEN Tommy, Jack, Ted (Ranch Rock/Tranquility Base, ASCAP/Warner-Tamerlane/Broad-head, BMI)	86
SIMPLE LIFE E. John, B. Taupin (Big Pig/Intersong U.S.A., ASCAP)	80
SISTER OF PAIN (N/A)	83
SIX FEET DEEP B. Jordan, M. Burnette, L. Richie, M. Gaye (N-The Water/Jobette, ASCAP)	43
SLAM F. Scruggs, T. Taylor, C. Parker, Chryskillz (JM/Chryskillz Muzik/Harriss Onyx, ASCAP)	39
SLEEPING SATELLITE T. Archer, J. Beck, J. Hughes (EMI Virgin, ASCAP)	27
SO ALONE G. Levert, E. Nicholas, J. Little, E. Banks (Trycep/Ramal/Willesden, BMI)	90
SOMEBODY LOVE ME M.W. Smith, W. Kirkpatrick (O'Ryan/Reunion, ASCAP/Emily Boothe/Magic Beans, BMI)	35
SOMEBODY TO LOVE F. Mercury (Queen, Beachwood, BMI)	40
SOMETHING'S GOIN' ON J. Powe, D. Pette, L. Clay (Undercurrent/Maverick/Nomad, ASCAP)	71
I'M GONNA BE (500 MILES) C. Reid, C. Reid (Warner Bros./ASCAP)	62
SWEET THING C. Khouri, M. Leventhal (MCA, ASCAP)	6
TAP THE BOTTLE K. Ron, Firstborn, Flex, Shorthy, Terminator X (Shocklee, BMI)	72
TARZAN BOY N. Hackett, M. Bassi (Screen Gems-EMI, BMI)	97
TELL ME WHAT YOU DREAM J. Leo, V. Melamed, T.B. Schmidt (Jeddrah, ASCAP Careers-BMG/Mopage/Isperjeeters/August Wind/Longitude, BMI)	77
TOUCH MY LIGHT Quino, G.T. Blakey, J. Cruz, M. Reinke (Euro Thec/RMI, BMI)	47
THAT'S THE WAY LOVE GOES J. Jackson, J. Harris III, T. Lewis (Flyte Tyme Tunes, ASCAP/Black Ice, BMI)	1
THAT'S THE WAY LOVE IS T. Riley, D. Shipp, A. Davidson, B. Brown (Zomba/Donril/Micon/EMI April/Abdur Rahman/MCA/Bobby BRROWN, ASCAP)	93
THAT'S WHAT LOVE CAN DO Stock, Aitken, Waterman (All Boys USA, BMI)	64
THE CRYING GAME G. Stephens (Southern/ASCAP)	61
THE FLOOR R. MILLER, T. LEWIS (Flyte ASCAP/WBM)	55
THE MORNING PAPERS Prince (Contraversy/WB, ASCAP)	82
THREE LITTLE PIGS Green Jelly, M. Leventhal (Jello R Us/Schmemetone/Chrysalis, ASCAP)	16
TYPICAL REASONS Johnson, Morales, Rooney, Calhoun (Flow Tech, Music Corp Of America, Second Genera-tions Rooney Tunes, Taking Care Of Business, Blackwood/BMI, EMI)	67
TWO PRINCES Spin Doctors (Sony Songs/Mow B'Jow, BMI)	19
WALKING IN MY SHOES M.L. Gore (EMI/EMI Blackwood, BMI)	79
WANNAGIRL K. Thomas, T. Haynes (Yellow Elephant/Large Giant/Prosthytunes, Sony Tunes, ASCAP)	25
WEAK B.A. Morgan (Barn Jams, BMI)	2
WHAT'S UP L. Perry (Stuck in the throat/ASCAP)	26
WHO IS IT M. JACKSON, B. BOTTRELL (WBM/Mijaic, Warner-Tamerlane, BMI)	34
WHOOP! THERE IT IS TAG TEAM (Alvert, BMI)	18
WHOOT, THERE IT IS J. McCOWAN, N. Orange (Jamie/Koke Moke & Noke/BMI)	70
VOICE OF FREEDOM N/A	65

REVIEWS By Troy J. Augusto

■ SACRED REICH: "Free" (Hollywood 10340)

While many "in the know" types continue to pronounce heavy metal a done deal, the Reich apparently haven't been reading the news. Track #3 from the album that had to be dragged kicking and screaming from the #1 perch on all the metal charts (and it took Anthrax to do it), "Free" is your standard issue Sacred Reich tune, fast and angry, propelled by drummer Dave McClain's double bass drum attack. Tasty guitar lead from Wiley Arnett as well.



■ GREEN JELLY: "Electric Harley House Of Love" (Zoo 14098)

The more product this goof band moves, the harder it is to tell who the joke is on. Certainly not Green Jelly, as the Zoo-saviors look to move beyond the already old-news gold plateau, sites set firmly on platinum and an appearance on the *Today* program. Could happen. As for this tune, it's pretty obvious listening to the lyrics that this is a group of boys who spent far too many childhood days listening to KISS records. Not as funny as "Three Little Pigs," but then, what is? Also, lead track from *Son In Law* soundtrack.



■ LEGACY OF SOUND: "Happy" (RCA 62568)

Act is comprised of studio whiz kids known as Bag and Snowman, a Swedish duo who set about looking for singers and players to guest on their musical creations. The lucky soul on this one is vocalist Meja, a throaty lass whose Madonna-meets-Chrissie Hynde style is a success story waiting to happen. Track will appeal to most contemporary and urban radio programmers as well as most club jocks, particularly those who favor quick beats and simple grooves.



■ WINGER: "Down Incognito" (Atlantic 5061)

Well, this should answer the question "Is Winger still together?" Yep, they're still kicking around, looking to beat what's left of the pop metal horse that the band threatened to ride out of town on just a short couple of years ago. This here's a mid-tempo tune whereby the guy in the story wishes his ex well as she leaves the boob high and dry. Touching, certainly, though whether the little girls still care remains to be seen.



PICK OF THE WEEK



■ JON SECADA: "I'm Free" (SBK 19776)

The golden pipes of Mr. Secada sound as strong and moving here as anywhere on his fine debut, an album that simply refuses to die. Of course, with great singles like this one waiting to drop, why should it? A powerful tune of strength and reassurance, "I'm Free" is as joyous and as soaring as the title suggests. Also included are Spanish and Spanglish versions of the song—now how much would you pay? Tight production from Emilio Estefan, Jr., Clay Ostwald and Jorge Casas. Phil Kamone, a man who never met a song he couldn't improve, mixed this great early-summer radio entry.

TOP 100 POP ALBUMS

JUNE 19, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Marc Cohn



HIGH DEBUT: Luther Vandross

Total Weeks ▼
Last Week ▼

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1	janet (Virgin 12650)	JANET JACKSON	1	4	52	LIFE'S A DANCE (Atlantic 82420)	JOHN MICHAEL MONTGOMERY	52	20
2	UNPLUGGED... AND SEATED (Warner Bros 45289)	ROD STEWART	18	2	53	THE PREDATOR (Priority 57185)	ICE CUBE	45	27
3	KAMAKIRIAD (Reprise 45230)	DONALD FAGEN	4	2	54	TILL DEATH DO US PART (Rap-A-Lot 53818)	GETO BOYS	49	14
4	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	SPIN DOCTORS	5	42	55	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P)	ARRESTED DEVELOPMENT	43	18
5	TEN TEN MONOMER'S TALES (A&M 31454 0070)	STING	3	14	56	ALIBIS (Atlantic 82483/AG)	TRACY LAWRENCE	50	11
6	THE BODYGUARD (Arista 18699)(P6)	SOUNDTRACK	6	28	57	GRAVE DANCERS UNION (Columbia 48898)	SOUL ASYLUM	69	20
7	THE CHRONIC (Death Row/Interscope 57128/Priority)	DR. DRE	8	35	58	IF I EVER FALL IN LOVE (Gasoline Alley 10762/MCA)	SHAI	43	21
8	GET A GRIP (Geffen GEFD 24455)	AEROSMITH	2	8	59	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. COOL J	56	11
9	BREATHLESS (Arista 18646)(P2)	KENNY G	12	26	60	EARTH & SUN & MOON (Columbia 53793)	MIDNIGHT OIL	29	7
10	CORE (Atlantic 82418)	STONE TEMPLE PILOTS	9	22	61	LOOKS LIKE A JOB FOR.... (Cold Chillin'/WB 45128)	BIG DADDY KANE	DEBUT	
11	IT'S ABOUT TIME (RCA 66074)	SWV	11	20	62	THE CHASE (Liberty 98743)(P5)	GARTH BROOKS	61	35
12	NEVER LET ME GO (Epic 53231)	Luther Vandross	DEBUT		63	ALADDIN (Walt Disney 60846)	SOUNDTRACK	62	27
13	WYNONNA (Curb/MCA 10529)	WYNONNA	13	5	64	METALLICA (Elektra 61113)(P6)	METALLICA	63	92
14	SOUND OF WHITE NOISE (Elektra 61430)	ANTHRAX	27	2	65	COVERDALE/PAGE (Geffen gefd-2448)	COVERDALE/PAGE	48	12
15	UNPLUGGED (Reprise 45024)(P3)	ERIC CLAPTON	10	40	66	A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE) (Arista 18711)	ALAN JACKSON	DEBUT	
16	FEVER FOR DA FLAVOR (Luke 126)	H-TOWN	14	8	67	IN MY TIME (Private Music 82106)	YANNI	69	9
17	DURAN DURAN (Capitol CD 798876-2)	DURAN DURAN	17	16	68	SLOW DANCING WITH THE MOON (Columbia 53199)	DOLLY PARTON	58	14
18	LOVE DELUXE (Epic 53178)(P)	SADE	16	28	69	FIVE LIVE (Hollywood/Elektra 611479)	GEORGE MICHAEL & QUEEN	65	7
19	SLIVER (Virgin 88064)	Soundtrack	DEBUT		70	THRALL-DEMONSWEATLIVE (Def American/WB 45286)	DANZIG	DEBUT	
20	ARE YOU GONNA GO MY WAY (Virgin 86984)	LENNY KRAVITZ	19	14	71	AMERICAS LEAST WANTED (Stardog 512571/Polygram)(G)	UGLY KID JOE	64	37
21	KISS ALIVE III (Mercury 514-777)	KISS	15	4	72	OUR TIME IN EDEN (Elektra 61385)	10,000 MANIACS	66	34
22	12 INCHES OF SNOW (Eastwest 92207)	SNOW	20	18	73	I STILL BELIEVE IN YOU (MCA 10630)(P)	VINCE GILL	60	38
23	MENACE II SOCIETY (Jive/MCA 41509)	SOUNDTRACK	DEBUT		74	ACROSS THE BORDERLINE (Columbia 52754)	WILLIE NELSON	51	6
24	TEN (Epic 47857)(P4)	PEARL JAM	22	77	75	GREATEST HITS (Hollywood 61265)(G)	QUEEN	72	34
25	LOSE CONTROL (Keia/Elektra 611394)	SILK	21	20	76	WHO'S THE MAN (Uptown 10794)	SOUNDTRACK	53	7
26	REPUBLIC (Qwest/WB 45250)	NEW ORDER	7	5	77	GRAND TOUR (A&M 0086)	AARON NEVILLE	54	7
27	DOWN WITH THE KING (Profile PCD 1440)	RUN D.M.C.	25	6	78	BIZARRE RIDE II THE PHARCYDE (Delicious Vinyl 92222)	THE PHARCYDE	67	2
28	CEREAL KILLER SOUNDTRACK (Zoo/11038)	GREEN JELLY	23	11	79	KEEP THE FAITH (Mercury 514045)	BON JOVI	87	30
29	PORNO FOR PYROS (Reprise/Warner 45228)	PORNO FOR PYROS	24	7	80	NINE YARDS (Next Plateau/FFRR 1012)	PAPERBOY	68	16
30	THIS TIME (Reprise 4/2 45241)	DWIGHT YOAKAM	26	12	81	GREATEST HITS (Epic 53046)	GLORIA ESTEFAN	85	28
31	EXPOSED (Warner Bros 945260)	VINCE NEIL	28	7	82	GIVE A MONKEY A BRAIN... (Columbia 52764)	FISHBONE	DEBUT	
32	SAN FRANCISCO DAYS (Reprise/Warner Bros 45116-2)	CHRIS ISAAK	30	9	83	THE ULTIMATE EXPERIENCE (MCA 10829)	JIMI HENDRIX	82	6
33	BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112)	4 NON BLONDES	35	7	84	NO FENCES (Liberty 93866)(P9)	GARTH BROOKS	76	144
34	BACDAFUCUP (RAL/Chaos/Columbia 53302)	ONYX	32	9	85	FUNKY DIVAS (Atco East/West 7 92121-2)(P2)	EN VOGUE	81	61
35	SOME GAVE ALL (Mercury 510635)(P5)	BILLY RAY CYRUS	33	54	86	ANAM (Atlantic/AG 82409)	CLANNAD	83	11
36	JON SECADA (SBK 98845)(P)	JON SECADA	36	43	87	SHEPHERD MOONS (Reprise 26774)(P)	ENYA	74	80
37	HARD WORKIN' MAN (Arista 18716)	BROOKS & DUNN	34	15	88	PASSION (Columbia 48826)(G)	REGINA BELLE	73	16
38	THE BLISS ALBUM...? (Gee Street/Island/PLG 47865)	P.M. DAWN	38	11	89	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	DIGABLE PLANETS	81	16
39	DIRT (Columbia 52475)(P)	ALICE IN CHAINS	40	32	90	WHAT'S THE 411? (Uptown 10681/MCA)(P)	MARY J. BLIGE	89	40
40	BENNY & JOON (Milan/RCA 35644)	SOUNDTRACK	68	4	91	TAXI (Reprise/Warner 9 45246)	BRYAN FERRY	79	9
41	DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	39	78	92	JADE TO THE MAX (Giant/Reprise 2466/WB)	JADE	77	21
42	SONGS OF FAITH AND DEVOTION (Sire/Reprise 9 45243-2)	DEPECHE MODE	42	12	93	DON'T KNOW HOW TO PARTY (Mercury 514-836)	THE MIGHTY MIGHTY BOSSTONES	80	3
43	19 NAUGHTY III (Tommy Boy 1069)	NAUGHTY BY NATURE	31	17	94	BRAND NEW MAN (Arista 18658)(P)	BROOKS & DUNN	95	56
44	COME ON CALL (Columbia 48881)(G)	MARY-CHAPIN CARPENTER	41	46	95	READ BETWEEN THE LINES (RCA 61129)	AARON TIPPIN	91	16
45	IT'S YOUR CALL (MCA 10673)	REBA McENTIRE	44	21	96	CONNECTED (Gee Street/Island/PLG 14061)	STEREO MC'S	88	6
46	THE RAINY SEASON (Atlantic 82491)	MARC COHN	57	2	97	SYMPHONY OR DAMN (Columbia 53616)	TERENCE TRENT D'ARBY	92	2
47	PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P)	GEORGE STRAIT	47	37	98	ON THE NIGHT (Warner Bros 45259)	DIRE STRAITS	75	5
48	FATE OF NATIONS (Esperanza/Atlantic 92264)	ROBERT PLANT	56	2	99	QUAD CITY KNOCK (Wrap/Ichiban 8117)	95-SOUTH	90	4
49	PORK SODA (Interscope 92257)	PRIMUS	37	9	100	WHICH DOOBIE U B (Immortal/Epic 53212)	FUNKDOOBIEST	84	5
50	FOR REAL THO' (Atlantic/AG 82462)	LEVERT	46	11					
51	HARBOR LIGHTS (RCA 66114)	BRUCE HORNSBY	52	10					



REVIEWS by Troy J. Augusto

PAW: *Dragline* (A&M 0065)

Fans of Soundgarden, Alice In Chains and Screaming Trees will find a new friend in *Dragline*, the bow from this Lawrence, Kansas foursome. Though the inevitable grunge-clone bands are beginning to appear, this certainly isn't one of them. Midwest roots give Paw a thick and honest vibe that keeps the music consistently listenable. Singer Mark Hennessy sort of sounds like a cross between Soundgarden's Chris Cornell and the Cult's Ian Astbury, which may or may not sound appealing, but in this band, on this album, it is.



GUTTERBALL: *Gutterball* (Mute 61510)

Gutterball is basically a mistake of a band, five lads who never actually meant to make a record together. Well, obviously they did make one and gosh if it isn't good listening. The band is comprised of former members of Dream Syndicate, Long Ryders, House Of Freaks and the Silos. Sort of an alternative also-rans' supergroup. Self-produced, the album is a loose, sloppy, yet darned catchy collection of rock songs whose themes run the gamut from pro basketball to a sinful priest to chapped lips in the wintertime.



EFUA: *Dream Juice* (Virgin 86637)

This is the debut disc from 23-year-old Efua Baker, a model-turned-singer who treads the line between the exotic/erotic stylings of Grace Jones and the sultry, mood-inspiring allure of Sade Adu. Strong both musically (a whole planet of world music can be found between this one's grooves) and vocally, as Baker, whose lyrics are quite steamy to begin with, breathes a dangerously seductive atmosphere throughout. Dramatic production from Jess Bailey and Michael Garnett. Good to the last drop.

GALACTIC COWBOYS: *Space In Your Face* (DGC 24524)

As the band's A&R hero Gary Gersh is now safely locked away in the Capitol Tower, Galactic Cowboys' new long player has a title that could refer to the void that the band sees when it looks into Gar's old office. Nonetheless, the Houston quartet tops its 1991 intro with a collection of, as the title means to imply, quite space-y and most heavy tunes. You won't need astronomical training to see the light of "Circles In The Fields," the title track or "About Mrs. Leslie." Sam Taylor produces. Come in Houston.



BROTHER CANE: *Brother Cane* (Virgin 87797)

Not much in the way of frills or fancy packaging for Brother Cane, just straight-ahead, Southern-fortified rock 'n' boogie. If there's one rock-based style of music that will always have a sizable audience it's probably Southern rock; how else do you explain both Lynyrd Skynyrd and the Allman Brothers continuing to tour? With that in mind, Brother Cane certainly has a decent shot with its solid debut, highlighted by lead track "Got No Shame." Produced by Jim Mitchell, who's engineered G 'N R and lived to tell.



LT. STITCHIE: *Rude Boy* (Atlantic 82479)

Forget Shabba Ranks and forget that puffed-up Snow 'cause here's the real dancehall king, the ambassador of ragamuffin, the governor of the reggae beat, mon, Lt. Stitchie. Like most music in the genre, love (more accurately, lust) is given wide play ("Nurse Me," "Mr. Good Stuff," "(I Need) Sexual Healing"), but so is racism ("The Cab"), patriotism ("Jamaican Addiction") and, well, love (it's a recurring theme). Gregory Isaacs guests on "Tug And War," the album's smoothest jam. Various producers, including Sly and Robbie.



YALL SO STUPID: *Van Full Of Pakistans* (Rowdy 37000)

Lighten up, bro. Rap music doesn't have to be all that. The four knuckleheads who make up Yall So Stupid are from Atlanta but have absolutely nil in common, musically, with Arrested Development, who also hail from Hotlanta. The way these guys see it, rap should be about chillin', 40 in hand, watching the sun go down. And they make a fine argument for just such a scene. "Bowl Of Soul," "Monkey Off My Back" and title track are some of the better cuts offered. Produced by Spearhead X and others.



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PICK OF THE WEEK



PAT BENATAR: *Gravity's Rainbow* (Chrysalis 21982) Producers: Don Gehman and Neil Giraldo. That blues album that Pat recorded a couple of years ago was all well and good, but this is what the fans have really been waiting for: an even dozen shots of what the lady always did best, that being no muss, no fuss rock 'n' roll. Fourteen(!) years after the release of her debut, Benatar has lost none of the energy of her early recordings, nor has she lost any of the vocal command that set her apart from the fray in the early '80s. "Crazy," album-rock hit "Everybody Lay Down," pretty ballad "Every Time I Fall Back" and "Somebody's Baby" are the nuggets at the end of this rainbow.

TOP 100 R&B SINGLES

JUNE 19, 1993



#1 SINGLE: H-Town



TO WATCH: Men At Large



HIGH DEBUT: Jodeci

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1	KNOCKIN' BOOTS (Luke 161)	H-Town	2	7	51	SO GOOD (Reprise 18573)	Michael Cooper	72	5
2	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	1	6	52	SWEET THING (Uptown/MC 54526)	Mary J. Blige	50	10
3	WHOOPI!(THERE IT IS) (Life 79001)	Tag Team	47	2	53	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	DEBUT	
4	WEAK (RCA 62521)	SWV	3	6	54	LOVE IS A LOSING GAME (Columbia 74956)	Kirk Whalum	57	5
5	DRE DAY (Death Row/Interscope/Atlantic 53827)	Dr. Dre	61	5	55	BAD BOYS (THEME FROM "COPS") (Big Beat/Atlantic 98426)	Inner Circle	77	4
6	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	27	5	56	GOOD OL' DAYS (Atlantic 87379)	LeVert	16	13
7	ABC-123 (Atlantic 87366)	Levert	42	5	57	I DON'T WANNA FIGHT (Virgin 12652)	Tina Turner	64	3
8	I'M SO INTO U (RCA 62451)	SWV	7	12	58	UNCONDITIONAL LOVE (Jive/MCA 42144)	Hi-Five	DEBUT	
9	EVERY LITTLE THING (Uptown/MCA 54603)	Christopher Williams	13	6	59	I CAN'T STAND THE PAIN (Alpha/Intl. 787001)	Lorenzo	20	11
10	WHO IS IT (Epic 74333)	Michael Jackson	4	8	60	TYPICAL REASONS (Columbia 74866)	Prince Markie Dee	39	10
11	SHOW ME LOVE (Big Beat/Atlantic 10118)	Robin S.	24	8	61	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After 7	49	14
12	THE FLOOR (Motown 2202)	Johnny Gill	17	5	62	SWEET ON YOU (Perspective 7418)	LO-Key	45	14
13	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	37	5	63	PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam/Columbia 74984)	L.L. Cool J.	DEBUT	
14	LITTLE MIRACLES (Epic 3474226)	Luther Vandross	8	5	64	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	59	10
15	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	29	9	65	HONEY DIP (Capitol 44870)	Portrait	30	15
16	CRY NO MORE (Gasoline Alley/MCA 54650)	II D Extreme	48	7	66	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boyz	51	8
17	LATELY (Uptown/MCA 54652)	Jodeci	DEBUT		67	CREWZ POP (Eastwest 96068)	Da Youngsta's	56	61
18	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	14	6	68	GIRL U FOR ME (Keia/Elektra 64643)	Silk	DEBUT	
19	SEEMS YOU'RE MUCH TOO BUSY (A&M 0140)	Vertical Hold	81	3	69	SAY IT ISN'T OVER (RCA 62540)	Five XI	DEBUT	
20	BABY BE MINE (MCA 54561)	Blackstreet	23	6	70	WAITING IN VAIN (GRP 3045)	Lee Ritenour/Maxi Priest	DEBUT	
21	FREAK ME (Elektra 64654)	Silk	5	14	71	FUNKY CHILD (Elektra 61672)	Lords Of The Underground	58	11
22	DON'T WALK AWAY (Giant 18687)	Jade	18	24	72	ROLL WIT THA FLAVA (Flavor Unit/Epic 74897)	Flavor Unit Mc's	65	7
23	IF I COULD (Columbia 74864)	Regina Belle	9	12	73	FEEL NO PAIN (Epic 744903)	Sade	DEBUT	
24	I HAVE NOTHING (Arista 12490)	Whitney Houston	12	12	74	LOVE DON'T LOVE YOU (EastWest 498585)	En Vogue	38	6
25	SO ALONE (Atco/EastWest 98459)	Men At Large	6	24	75	WHO'S THE MAN? (Tommy Boy 556)	House Of Pain	71	3
26	DAZZEY DUKS (TMR 71000)	Duice	21	12	76	WRECKX SHOP (MCA 54388)	Wreckx-N-Effect	76	7
27	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	11	11	77	SWEET AS IT COMES (Motown 92198)	Nikita	70	6
28	ONE WOMAN (Giant 18687)	Jade	33	6	78	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREW' (EastWest 960544)	Yo-Yo	DEBUT	
29	GIVE HIM A LOVE HE CAN FEEL (Pendulum/Elektra 64655)	Tene Williams	35	2	79	JUST TO BE CLOSE TO YOU (Epic 74934)	Trey Lorenze	67	6
30	DEEPER (D.J. West/Chaos/Columbia 74853)	Boss	28	5	80	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	40	20
31	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	44	7	81	ABOVE THE RIM (MCA 54620)	Bel Biv DeVoe	DEBUT	
32	IN THE MIDDLE (Tabu/A&M 7710)	Alexander O'Neal	43	5	82	GET AWAY (MCA 54511)	Bobby Brown	55	21
33	IT'S ALRIGHT (Silas 54321)	Chante' Moore	15	10	83	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	84	3
34	PASSIN' ME BY (Delicious Vinyl/Atlantic 98434)	The Pharcyde	41	8	84	WHAT 'CHA GONNA' DO (Epic 74938)	Shabba Ranks/Queen Latifah	62	6
35	SLAM (JMJ/Chaos/Columbia 74882)	Onyx	DEBUT		85	LOVE THANG (Atlantic 85802)	Intro	69	16
36	COMFORTER (Gasoline 54596)	Shai	26	17	86	INFORMER (Atco/EastWest 96112)	Snow	75	19
37	KISS OF LIFE (Epic 74848)	Sade	25	14	87	HOW I'M COMIN' (Def Jams 74811)	L.L. Cool J.	63	7
38	LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602)	Jodeci	32	5	88	IF YOU BELIEVE (RCA 62498)	Chantay Savage	79	5
39	LET ME BE THE ONE (Atlantic 87347)	Intro	DEBUT		89	LOVE ME DOWN (Capitol 44898)	Tisha	80	10
40	DEDICATED (Jive 42115)	R. Kelly and Public Announcement	22	18	90	DO DA WHAT (EastWest 98419)	1 Of The Girls	DEBUT	
41	DITTY (Next Plateau 350012)	Paperboy	36	16	91	SHOOP SHOOP (Reprise 18649)	Michael Cooper	87	14
42	DAYDREAMING (Columbia 74891)	Penny Ford	52	5	92	WHATZUPWITU (Motown 74563)	Eddie Murphy	73	5
43	UM UM GOOD (Eastwest 98435)	Men At Large	66	5	93	SEND FOR ME (Motown 2191)	Gerald Alston	53	9
44	I WANT TO KNOW YOUR NAME (Capitol 44930)	Walter & Scotty	46	5	94	MR. WENDAL (Chrysalis 24810)	Arrested Development	54	21
45	DOWN WITH THE KING (Profile 5391)	Run DMC	19	8	94	YOU'RE THE LOVE OF MY LIFE (Next Plateau)	Sybil	60	6
46	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	34	18	95	FOREVER IN LOVE (Arista 12482)	Kenny G	92	21
47	NUTHIN BUT A 'G' THANG (Solar/Epic 53816)	Dr. Dre	10	18	97	MORNING PAPERS (Paisley Park 18824)	Prince	74	5
48	TELLIN' ME STORIES (East West 98451)	Big Bub	31	13	98	A SONG FOR YOU (Warner Bros. 77865)	Ray Charles	88	5
49	I AIN'T THE ONE (Cold Chillin'/WB 18595)	T.C.F. Crew	85	3	99	THE THINGS THAT WE ALL DO FOR LOVE (Atlantic 99876)	Nona Gaye	82	11
50	BY THE TIME THIS NIGHT IS OVER (Arista 2565)	Kenny G with Peabo Bryson	68	3	100	IF YOU EVER LOVED SOMEONE (Mercury 864784)	Walter Beasley	86	12

URBAN

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ABC-123 G. Levert, E. Nicholas, T. Scott (Tricep/Willesden/Ramal/Clevelands Own/BMI)	7
ABOVE THE RIM R. Bell, M. Bivens, R. Devore, R. Anderson, R. Hooks (MCA/Slick Star, ASCAP/Low Key/Baled, Mike Ten, August 15, Rome Stone/BMI)	81
A SONG FOR YOU L. Russell (Irving, BMI)	98
BABY BE MINE T. Riley, J. Stonestreet (Zomba, BMI/Dorril/Street Rose, ASCAP)	20
BABY I'M YOURS C. Martin, M. Gaye (Cameo Appearance by Ramses/Ethyl/MCA, ASCAP/Musiccorp of America/Gasoline Alley/Seraj/BMI)	83
BAD BOYS (THE) M. G. (Mad House, BMI)	55
BY THE TIME THIS NIGHT IS OVER M. Bolton, D. Warren, A. Goldmark (Real songs, ASCAP/Warner Tamerlane/New Non Pareil, BMI)	50
BONNIE & CLYDE THEME/BWIN, WIT MY CREW I No Yo Ice Cube, Pockets, Quincy D III (Street Knowledge/Deep Technology/Gangsta Boogie, WB/ASCAP)	78
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CANT STAND THE PAIN. Anderson, S. Carswell (Peljo/Walter Simmons, BMI)	59
COMFORTER C. Martin, L. Gay, Van Renssaler (Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	36
CREWZ POP 118th St Productions (Naughty, ASCAP)	67
CRY NO MORE R. White, K. Jackson, D. Willy (N/A)	16
DAYDREAMING A. Franklin (Springtime, BMI)	42
DAZZLE DUKS Lasno, Creo, Taylor Boy (Gigilo Chez, BMI/Alvert, BMI)	26
DEEPER J. Forston, R. Samuels, R. Royal, C. Reid, (Longitude, BMI/Word Life/Windswept Pacific/Firstngtany, ASCAP)	30
DEDICATED R. Kelly (Willesden, BMI/R. Kelly, BMI)	40
DITTY Ferguson, Ferguson, Clark, Johnson, Troutman (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)	41
DO DA WHATG. Levert, Marc G.1 of the Girls, T. Weymouth, C. Frantz (Trycep, Willesden, Clevelands Own, Motered/BMI)	90
DON'T WALK AWAY V. Benford, R. Spearman (Gradington/MCA-ASCAP/Ronnie Onyx-BMI)	22
DOWN WITH THE KING J. Simmons, D. McDaniels, P. Phillips, J. Rado, G. Ragni, G. MacDermot (Petoons/Rush Groove/Prep, BMI/EMI U, ASCAP)	45
DRE DAY DR. Dre, SNOOP C. Wolfy (Ain't Nothin' Gon' On But Fu-kin', ASCAP)	5
EVERY LITTLE THING C. Williams, K. Griffin (Babydon/EMI April/KG Blunt/Zomba/Isaya He's Funky, ASCAP)	9
FEEL NO PAIN Adu, Hale, Matthewman, (Angel, Sony tunes, ASCAP)	73
THE FLOOR J. Jam, T. Lewis (Flyte Tyme/ASCAP)	12
FOREVER IN LOVE Kenny G (Kenny G, EMI Blackwood/Kuzu, BMI)	95
FREAK ME K. Sweet, R. Murray (Saints Alive, BMI)	63
FUNKY CHILD T. Wardrick, D. Kelly, M. Williams (Marley Marl/EMI April, ASCAP)	71
GET AWAY T. Riley, B. Belle, T. Hayes, B. Brown, L. Silas, Jr. (Zomba/Donril/WB/B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown-ASCAP)	82
GIVE HIM A LOVE HE CAN FEEL Churley McAlister, D. Rush (Last sound/Third Coast, ASCAP/Feathers, BMI)29	29
GOOD OL' DAYS G. Levert, M. Gordon (Tricep/Willesden BMI)	56
HONEY DIP Portrait (BO) (Unitas/Line Bee Doon II/ASCAP)	65
HIPHOP HOORAY Naughty By Nature (T-Bo, ASCAP/Naughty, ASCAP)	46
I IOW I'M COMING J.T. Smith, M. Williams (Def Jam/LL Cool J/EMI April/Marley Marl, ASCAP)	87
I AIN'T THE ONE M. Oliver, Barnes, Rich Borg, Palmentel (Jus' Livin', Warner Tamerlane, Trakmasterz, Ahunit and Fifth Street, BMI)	49
I DON'T WANNA FIGHT S. Doherty, Lulu, B. Lawrie (Chrysalis/ASCAP)	57
IF I HAD NO LOOT R. Wiggins, J. Bautista, W. Harris (Ghatti, Gangsta Boogie, WB/Street Knowledge, ASCAP, Irving BMI)	53
IF I COULD R. Miller, K. Hirsch, M. Sharron (WB, ASCAP/Spinning Platinum, ASCAP/EMI/Blackwood, BMI/ATV, BMI/Music Corp Of America, BMI)	23
IF YOU BELIEVE E. Miller, C. Savage, M. Dawson (Last Song/Third Coast, ASCAP)	88
PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP J.T. Smith, J. Williams (Def Jam, LL Cool J/EMI April, Marley Marl/ASCAP)	63
GIRL UPOR MEK. Sweat, R. Murray (Keith Sweat, E/A, WB, Saints Alive, BMI)	68
IF YOU EVER LOVED SOMEONE W. Wesley (Julorac, BMI)	100
I HAVE NOTHING D. Foster, L. Thompson (Warner-Tamerlane/One Four Three/Brenda's Boys)	24
I'M EVERY WOMAN N. Ashford, V. Simpson (Nick-O-Val-ASCAP)	80
I'M SO INTO YOU B.A. Morgan (Bam Jams, BMI)	8
INFORMER D. O'Brien, S. Moltke, E. Leary (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan ASCAP)	86
IN THE MIDDLE T. Coffey, J. Nettlesby (Big Giant/Coffey-Nettlesby/Warner-Tamerlane, BMI)	32
IT'S ALRIGHT C. Moore, V. Benford (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)	33
IT WAS A GOOD DAY For Me, A. Gooden, S. Robinson, H. Ray (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Box, BMI)	27
I WANT TO KNOW YOUR NAME K. Gamble, L. Huff (Warner-Tamerlane, BMI)	44
LATELY, WONDER (Jobete, Blackbull/ASCAP)	17
JUST TO BE CLOSE TO YOU L. Ritchie (Jobete, Libren, ASCAP)	79
KISS OF LIFE Adu, Matthewman, Hale, Denman (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP)	37
KNOCKIN' BOOT'S SHAZAM, Dino, G. Stick (Pac Jam, BMI)	1
LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott (EMI April/DeSwiving Mob/Back To The Ghetto, ASCAP)	38
LET ME BE THE ONE K. Greene, D. Hall, H. Bohannon (Frabensha, MCA, Stone Jam, Ness, Nitty & Capone, Warner Bros./ASCAP)	39
LITTLE MIRACLES L. Vandross, M. Miller (EMI April, ASCAP/Unde Ronnie's/MCA/Thriller Miller, ASCAP)	14
LOVE DON'T LOVE YOU T. McElroy, D. Poster (Two Tuff -Enuff/Irving, BMI)	74
LOVE IS A LOSING GAME K. Whalum, R. Lawson (WB, ASCAP/Wally World/John Bettis, ASCAP)	54
LOVE ME DOWN V. Venford, A. Tatum (MCA, Brit, ASCAP)	89
LOVE NO LIMIT K. Greene, D. Hall (WB, Ness, Nitty & Capone/Stone Jam, ASCAP)	25
LOVE SHOULD A BROUGHT YOU HOME (Saba Seven/Kear/Ensign/Greenskirt-BMI)	98
LOVE THANG K. Greene, E. Ferrell, N. Hodge (Frabensha, MCA, Frank Nitty, Velle, Ness, Nitty & Capone/Warner Bros./Geffen, edie Brickell, ASCAP)	85
MORNING PAPERS Prince (Controversy/WB, ASCAP)	96
MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development-BMI)	96
NUTHIN BUT A G THANG SNOOP (Ain't Nuthin Gon' On But Fu-kin', ASCAP/Sony Songs, BMI)	47
ONE WOMAN V. Benford, R. Spearman (Ronnie Onyx, BMI/MCA/Gradington, ASCAP)	33
PASSIN' ME BY E. McCoy, R. Robertson, D. Stewart, T. Hartson, J. Martinez (Beet Junky/EMI Blackwood/Crad Addict, BMI)	34
ROLL WIT TA FLAVA C. Roachford, F. Owens, Heavy D. Jones, McDuff, Titus (Naughty/Freddie Foxox/Queen Latifa/E-Z-Duz-It/40th Street/Peep Bo/Fu Schnick/EMI April, ASCAP)	72
SAY IT ISN'T OVERT. Chapman, R. Marcel, L. Tolbert (EMI Blackwood, Money in the bank, Todski, Gotta pay the rent/BMI)	69
SEEMS YOU'RE MUCH TO BUSY K. Khaleel, A. Stone (Baby Diamond/Colgems-EMI/Mantronik Int'l, ASCAP/Musiccorp of Amer.)	19
SEND FOR M.E.S. Deis, R. Kersey (Ljersnika/Mercy Kersy/Irving, BMI)	93
SHOOP SHOOP N/A	91
SHOW ME LOVE A. George, F. McFarland (Song-A-Tron/Champion)	11
SIX FEET DEEP B. Jordan, M. Burnett, L. Richie, M. Gaye, J. Johnson (N-The Water, Jobete, Straight Cash, ASCAP/EMI Blackwood/BMI)	31
SLAM Scruggs Chyckillz, Taylor, Parker (J&M Chyckillz Muzik, Harris Onyx, ASCAP)	35
SO ALONE G. Levert, E. Nicholas, J. Little, E. Banks (Trycep/Ramal/Willesden-BMI)	25
SO GOOD M. Cooper, T. Shockency (Norcal Atlanta, BMI)	51
SOMETHING'S GOIN' ON J. Powell, D. Peets, J. Clay (Under Current/Maverick, ASCAP/Nomad-Noman/Warner Tamerlane/Audible Arts, BMI)	13
SWEET AS IT COMES S. Birman, M. Bernstein (Smooove Island, BMI)	77
SWEET ON YOU L. Alexander, T. Tolbert (New Perspective, ASCAP)	62
SWEET THING T. Maiden, C. Kahn (MCA, ASCAP)	50
TELLING ME STORIES H. Middleton, L. Drakeford (Bug Herb's/Down Low/Davone F. vome, BMI)	48
THAT'S THE WAY LOVE IS T. Riley, D. Lewis (Flyte Tyme, ASCAP/Black Ice, BMI)	2
THAT'S THE WAY LOVE IS T. Riley, D. Shipp, A. Davidson, B. Brown (Zomba/Dorril/Ramah/Bobby Brown)	18
THE THINGS WE DO D. Bramble (Virgin, ASCAP)	99
TRUTHFUL T. Dofat, Heavy D, T. Robinson (EMI April/Across 110th Street/E-Z-Duz-It, ASCAP/Tony Dofat, BMI)	66
TYPICAL REASONS D. Johnson, M. Morales, M. Rooney (EMI Blackwood/Flow Tech/Music Corp. Of America/Second Generation Rooney Tunes, BMI)	60
WAITING IN VAIN B. Marley, Polygram Int'l, ASCAP	4
WEAK B.A. Morgan (Bam Jams/Interscope-Pearl/Warner-Tamerlane, BMI)	7
UNCONDITIONAL LOVE L. Campbell (Zomba, Art & Rhythm, ASCAP)	758
WHAT GONNA DO? Gordon, Dillon, Shabazz, Owens, Rushan, Washington, Brown (Sony Tunes/Zomba/Aunt Hilda/Righteous Force/Queens Army/Baby Fingers, ASCAP/Freddie Dee/Warner Tamerlane)	84
WHATZUP WIT U. Murphy, T. Gumbs (Eddie Murphy/Raydo, ASCAP)	92
WHERE I'M FROM Digable Planets (F. B, ASCAP/Red Grooves/Girolongitude, BMI)	64
WHO IS IT M. Jackson (Miac/Warner-Tamerlane, BMI)	10
WHOOMP! (THERE IT IS) Tag Team (Alvert, BMI)03	10
WHOOT, THERE IT IS J. McGowan, N. Orange (Jamie, Koke moke & Noke/BMI)	15
WHO'S THE MAN Schrody, O'Conner, Dimate, Bell, Right Cheek (Tee Girl/Lethal Dose/Immortal/BMG/Irish Intellect/Warner Tamerlane/Second Decade, BMI)	75
WRECK SHOPA. Davidson, T. Fyffe, T. Riley, M. Riley, M.L. Smith (EMI April/Abdur Rahman/Zomba/Donril/Tadej, ASCAP)	76
YOU'RE THE LOVE OF MY LIFE, Toby Sybil (Next Plateau, ASCAP/Career/BMG/Sweetman, BMI)	94
UM UM GOODG. Levert, E. Nicholas (Trycep, Willesden, Ramal, Clevelands Own/BMI)	

REVIEWS by M.R. Martinez

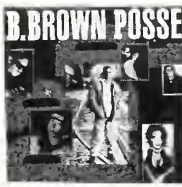
FREEDOM WILLIAMS; 1Freedom (Columbia CK 53137). Producers: Mike (Moses) More (cq.) & F. Williams.

Shackled by pop affectations and moribund house funk, Freedom works for the masses on this 13-track CD. Radio get ready, because this product of the C&C Music Factory is rolling off the assembly line with a host of tunes that are designed for rush hour. "C'Mon And Dance" is the most representative of this music, which is slickly produced. But it lacks the edge that you associate with rap and roots hip-hop. This is more like hip-hype engineered for maximum pop in the heartland. You can imagine soft drink companies glommin' on to this disc with hands and feet.



B. BROWN POSSE: B. Brown Posse (MCA/BBB MCAD-10785). Producers: Various.

They kick a lot of New Jack flavor on this album, which features a plethora of studio funk stars in the making. It sounds like Bobby Brown, the patriarch of this 11-track collection has found a niche doing what he does best: manufacturing music serviceable for radio. There are several tracks here that will find life on the airwaves. The duet featuring Brown with Dede O'Neal, "Your Love" can work on a variety of formats. But entries like "Drop It On The One," featuring the entire album ensemble brings some great opening track noise. Not innovative, but it hits the marks.



GARY TAYLOR: Square One (Sin-Drome MCR 3001). Producers: G. Taylor.

Singer/songwriter Gary Taylor has always been an awfully viable commodity. His songs have graced albums released by Anita Baker, The Whispers and others. The strong attention paid to the root element of songwriting makes his work a unique commodity in this age of sonic attitude without harmony, melody and often manufactured rhythm. Supported by the likes of Chuckie Booker and Gerald Albright, Taylor serves up a mélange of sound, including a tasteful opening, title track which features succinct synth work by Booker and the slow-rolling "Eye To Eye," where he is joined by Marva Hicks and Bridgette Bryant.



MALAIKA: Sugar Time (A&M 3154 0094 2). Producers: Various.

Seasoning is important for many performers. For some, it is essential. For others, the bold leap into the public limelight is the first step toward that seasoning. Such is the case with 21-year-old Seattle native Malaika, who has listened to the best of contemporary Black pop and manages to employ a potentially great voice and easy-going arrangements to spring a calling card on the industry. The title track, "Something New," and the cover of the Natalie Cole pop hit "This Will Be (An Everlasting Love)" offer a little more cooked dish and belies the lack of seasoning.



PICK OF THE WEEK



MICA PARIS: Whisper A Prayer (Island 314-514 776-2). Producers: Narada Michael Walden, Rod Temperton & Jon Lind.

Backed by two of the most coveted tunesmith/producers in the business—Narada Michael Walden and Rod Temperton—Mica Paris finally seems to have material and sonic manipulation to equal her smoky vocal interpretation. This album might be the one that gets her that major airplay in Obscura, ND, and most certainly on radio stations nationwide. "I Never Felt Like This Before," "I Wanna Hold On To You," "You Put A Move On My Heart," "We Were Made For Love" and the pure pop of her title track travel the tempo spectrum of soulful pop. And she's gorgeous, too.

By M.R. Martinez

THE RHYTHM



Chattanooga, TN got large recently when EastWest Records act Men At Large dropped through on a promo trip to hype their new single "Um Um Good," which has joined their previous hits "Use Me" and "So Alone" as a high charter. Pictured at radio station WJTT are (l-r): Fred Graves, background singer; Jason Champion, of the group; Keith Landecker, PD at WJTT; David Tolliver, Men At Large; Leonard Brooks, road manager.

LET'S TALK JAZZ: Yeah. This is the rhythm column. But as I explained more than a year ago, you're likely to see almost any old thing in here that relates to African music. So, let's talk jazz. Specifically let's talk about the upcoming Monterey Jazz Festival Presented by MCI, this year handled for the first time without founder Jimmy Lyons and scheduled for September 17-19. The billing has become more adventurous and eclectic, immediately, with acts such as Grammy-winners Dr. John and McCoy Tyner, and Fourplay, the Brecker Brothers, Ruben Blades and Charlie Haden's Liberation Music Orchestra kickin' the flavor at this 36th staging of the venerable granddaddy of West Coast jazz fests. The new general manager of the annual party is Tim Jackson, who has resurrected the festival's workshops, clinics and special exhibits.

A special treat during this show will be the reunion of Orrin Keepnews' Riverside Jazz label alumni, which includes Nat Adderly, Ron Carter, Barry Harris, Albert "Tootie" Heath, Jimmy Heath and Buddy Montgomery. Dorothy Donegan will bring a trio to the party; Charles Lloyd will bring a quartet to the dance and Slide Hampton and the Jazzmasters will present a tribute to longtime Monterey Jazz fav, the late Dizzy Gillespie.

Dr. John will head up the coveted Saturday Blues Matinee, billed as "Louisiana Mardi Gras," and also featuring the Dirty Dozen Brass Band, and Boozoo Chavis and The Magic Sounds. Other acts that will hit the main arena venue will be festival regulars Joe Williams and Les McCann & Eddie Harris together in a reconstituted Swiss Movement ensemble.

The 23rd annual Monterey Jazz Festival High School competition this year will be headlined by Rio Americano High from Sacramento, which took top honors in the Big Band division, a repeated honor, and for the third year, Folsom High School will be sending a vocal chorus to the fest. Perennial entry Berkeley High will be sending a combo this year. Big bands from Folsom High and Los Alamitos High will be playing the Garden Stage at the event.

In recent years, the audience at Monterey Jazz Fest has become younger and hungry for the progressive tradition, rather than diluted fusion excursions which do not speak so much creativity as they do to commercialism. Roots music, it would seem, is making its way back to the jazz festival circuit in Northern California. Although the spirit of Jimmy Lyons will be missed, it will also be abundant. While some of these acts might not have been booked (maybe) under his guidance, all of the acts can bring the great noise that has become the trademark of this event. Amen.

TOP 75 R&B ALBUMS

CASH BOX • JUNE 19, 1993

1	janet (Virgin 87825)	Janet Jackson	1	29
2	IT'S ABOUT TIME (RCA 66074)	SWV	2	17
3	FEVER FOR DA FLAVOR (Luke 126)	H-Town	3	5
4	THE CHRONIC (Priority 57128)	Dr. Dre	4	22
5	MENACE II SOCIETY (Jive 41509)	Soundtrack	DEBUT	
6	LOVE DELUXE (Epic 74734)	Sade	6	28
7	FOR REAL THO' (Atlantic 82462)	LeVert	5	9
8	BORN GANGSTAZ (DJ West/Chaos/Columbia 52903)	Boss	DEBUT	
9	BACDAFUCUP (RAL/Chaos 53302)	Onyx	7	7
10	UNCUT DOPE (Priority 57183)	Geto Boys	10	16
11	THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699)	Soundtrack	11	25
12	LOSE CONTROL (Elektra 61394)	Silk	9	17
13	DOWN WITH THE KING (Profile 1440)	Run-D.M.C.	8	4
14	BREATHLESS (Arista 18646)	Kenny G	13	25
15	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2PAC	15	13
16	INTRO (Atlantic 82463)	Intro	14	5
17	JAZZMATAZZ VOLUME 1 (Chrysalis 21998)	Guru	19	2
18	PASSION (Columbia 48826)	Regina Belle	17	13
19	14 SHOTS TO THE DOME (Def Jam 53325)	LL Cool J	20	6
20	MY BROTHERS KEEPER (Capitol 92958)	Walter & Scotty	12	4
21	BIZARRE RIDE II THE PHARCYDE (Delectious Vinyl 92222)	Pharcyde	21	5
22	LOOKS LIKE A JOB FOR (Cold Chillin'/WB 45128)	Big Daddy Kane	DEBUT	
23	12 INCHES OF SNOW (EastWest 92207)	Snow	26	15
24	PRECIOUS (MCA 10605)	Chante' Moore	27	16
25	QUAD CITY KNOCK (Wrap/Ichiban 8117)	95 South	28	4
26	CHANGES (MCA 10751)	Christopher Williams	25	21
27	WHO'S THE MAN (Uptown/MCA 10794)	Soundtrack	22	5
28	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	18	13
29	GHETTO DOPE (Rap-A-Lot 53859)	5th Ward Boyz	16	3
30	THE NEW BREED (Wrap/Ichiban 8120)	MC Breed	23	3
31	WHICH DUBIE U B (Immortal/Epic 53212)	Funkdoobiest	24	4
32	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	30	39
33	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	Digable Planets	32	14
34	BANGIN' ON WAX (Dangerous/Pump/Quality 19138)	Bloods & Crips	29	5
35	JADE TO THE MAX (GGiant 510-347)	Jade	31	16
36	IF I EVER FALL IN LOVE (Gasoline 10762)	Shai	34	21
37	DANGEROUS (Epic 45400)	Michael Jackson	35	77
38	THE PREDATOR (Priority 57185)	Ice Cube	33	24
39	THE BEST OF CAMEO (Mercury 514824)	Cameo	39	2
40	DAZZEY DUKS (TMR 71000)	Duice	41	16
41	THE BLISS ALBUM (Gee Street 514517)	PM Dawn	36	9
42	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	38	56
43	TAKIN' MY TIME (Virgin 86349)	After 7	43	36
44	SITTIN' ON SOMTHIN' PHAT (Jive 41496)	Ant Banks	42	5
45	FUNKY DIVAS (EastWest 92121)	En Vogue	44	58
46	SLAUGHTA' HOUSE (Delectious Vinyl/AG 92249)	Masta Ace	45	3
47	GRAND TOUR (A&M 0086)	Aaron Neville	DEBUT	
48	ROLL WITH THA FLAVA (Flava Unit 53615)	Soundtrack	52	2
49	LOVE MAKES NO SENSE (Tabu/A&M 9501)	Alexander O'Neal	51	14
50	BAD BOYS (Big Beat/AG 92261)	Inner Circle	57	4
51	THE BEST OF CON FUNK SHUN (Mercury 514275)	Con Funk Shun	46	2
52	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of The Underground	37	5
53	THE AFTERMATH (Eastwest 92245)	Da Youngsta's	47	5
54	BLUE FUNK (MCA 10734)	Heavy D & The Boyz	50	16
55	SYMPHONY OR DAMN (Columbia 53616)	Terence Trent D'Arby	DEBUT	
56	NINE YARDS (Next Plateau 1012)	Paperboy	48	15
57	COMIN' AT CHA (Eastwest 92180)	Big Bub	49	5
58	POSSE (A&M 0081)	Soundtrack	39	2
59	WHUT? THEE ALBUM (Columbia 52967)	Redman	64	26
60	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	53	47
61	BOBBY (MCA 10417)	Bobby Brown	55	36
62	NEVA AGAIN (Street Knowledge/Eastwest 92208)	Kam	58	5
63	THE HOUSE KEEPER (Jive 41512)	Marvin Sease	56	5
64	A LESSON TO BE LEARNED (In-A-Minute 8000)	R.B.L. Posse	DEBUT	
65	MY WORLD (Warner Bros 26735)	Ray Charles	61	5
66	BASS: THE FINAL FRONTIER (Magic 9413)	D.J. Magic Mike	59	12
67	LORENZO (Alpha Int'l 781000)	Lorenzo	60	4
68	FREE (Soul convention/Columbia 48886)	Prince Markie Dee & The Soul Convention	63	4
69	PLAYERS CHOICE (Rap-A-Lot 57186)	Too Much Trouble	69	2
70	SNAP SHOT (Warner Bros 45026)	George Duke	DEBUT	
71	HOME INVASION (Priority 53858)	Ice-T	54	9
72	CACHE (Columbia 46931)	Kirk Whalum	65	5
73	BORN INTO THE 90s (Jive 41469)	R. Kelly & Public Announcement	62	16
74	PORTRAIT (Capitol 03496)	Portrait	68	68
75	TEAR THE ROOF OFF (Casablanca 514417)	Parliament	71	2



By M.R. Martinez

THE RHYME



Their New Line Cinema movie Who's The Man? at press time had amassed a respectable capitalist figure of nearly \$11 million in six weeks of release. So Dr. Dre and Ed Lover are serving as emissaries to Russia with an entertainment delegation sent there as part of the superstar roster of the White Nights International Cultural Festival in St. Petersburg. Before leaving New York, where the two Yo! MTV Raps hosts hold forth, they sought counsel from the consummate diplomat, Henry Kissinger. In case you didn't know, he's the one in the center.

JURISPRUDE: Luther Campbell and the 2 Live Crew recently filed an appeal in the U.S. Supreme Court seeking a ruling that would establish as "fair use" their parody of the Roy Orbison song "Oh, Pretty Woman" from their As Clean As As They Wanna Be album. Also filing Amicus Curiae briefs in the suit, brought against Campbell and crew by "Pretty Woman" copyright owner Acuff-Rose, are HBO Comedy Central, NBC, The Harvard Lampoon, Inc., satirist Mark Russell, and the American Civil Liberties Union.

The high court agreed to hear the case following a U.S. Court of Appeals reversal of a Tennessee district court ruling against Luke Records. This will be one of about 150 cases that the court hears, making the issue important in the context as well. It will set precedent on the use of parody, something that folks like Weird Al Yankovich has been doing gainfully for several years. In fact, if Michael Jackson or U2 didn't put out albums, Weird Al might starve.

Court hassles aren't new for Luther and co. 2 Live Crew's Nasty As They Wanna Be was called on the carpet on obscenity charges, but a federal appellate court ruled that it was not. The group was also acquitted in a state court trial charging them with obscenity. Whatever you might feel about Luke Records' flavor, they have become a magnet for those wishing to censor this music.

EROTORAP: Nic-ee Quikk, the "modelesque" female rapper who released her self-titled debut on Miracle Records recently refuted charges brought against her and the company by the Los Angeles Police Department for distributing harmful material to minors. Romona Elementary School principal Susan Acaris obtained a copy of the debut album Nic-ee's Trickii, and later filed a complaint with the police department's Sexually Exploited Child Unit of the Juvenile Division. The album contains songs such as "Mr. Little Dick," "Give Em Booty" and "Mr. Goodbar (Something They Can F**k To)." Ms. Trickii calls her flow "Erotorap." Word up.

TOP 30 HIP-HOP ALBUMS

CASH BOX • JUNE 19, 1993

- 1 THE CHRONIC (Death Row/Interscope 57128/Priority) ... Dr. Dre
2 12 INCHES OF SNOW (Atco East/West 92207/AG) ... Snow
3 DOWN WITH THE KING (Profile 1440) ... Run-D.M.C.
4 19 NAUGHTY III (Tommy Boy 1069) ... Naughty By Nature
5 BACDAFUCUP (RAL/Chaos 53302) ... Onyx
6 THE BLISS ALBUM (Gee Street 514517) ... P.M. Dawn
7 THE PREDATOR (Priority 57185) ... Ice Cube
8 TILL DEATH DO US PART (Rap-A-Lot 53818) ... Geto Boys
9 WHO'S THE MAN (Uptown/MCA 10794) ... Soundtrack
10 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929) ... Arrested Development
11 14 SHOTS TO THE DOME (Def Jam/Columbia 53323) ... L.L. Cool J
12 BIZARRE RIDE II (Delicious Vinyl 92222) ... The Pharcyde
13 NINE YARDS (Next Plateau/FFRR 1012) ... Paperboy
14 WHICH DUBIE U B (Immortal/Epic 53212) ... Funkdoobiest
15 CONNECTED (Gee Street/Island/PG 14061) ... Stereo Mc's
16 QUAD CITY KNOCK (Wrap/Ichiban 8117) ... 95-South
17 HOME INVASION (Rhyme Syndicate/Priority 53858) ... Ice-T
18 CB4 (MCA 10758) ... Soundtrack
19 BANGIN' ON WAX (Dangerous/Pump/Quality 19138) ... Bloods & Crips
20 UNPLUGGED (Chrysalis/ERG 21994) ... Arrested Development
21 WHUT? THEE ALBUM (Ral/Chaos 52967/Columbia) ... Redman
22 LOOKS LIKE A JOB FOR... (Cold Chillin'/WB 45128) ... Big Daddy Kane
23 X-TRA NAKED (Epic 52464) ... Shabba Ranks
24 DEAD ENZ KIDZ DOIN' LIFETIME BIDS (Soul 10733/MCA) ... Young Black Teenagers
25 STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) ... 2Pac
26 BLUE FUNK (Uptown 10734/MCA) ... Heavy D. & The Boyz
27 MACK DADDY (Def American 26765) ... Sir Mix-A-Lot
28 HARD OR SMOOTH (MCA 10566) ... Wreckx-N-Effect
29 IN GOD WE TRUST (Elektra 961381) ... Brand Nubian
30 TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710) ... Kris Kross

TOP 30 RAP SINGLES

CASH BOX • JUNE 19, 1993

- 1 DEEPER (Def Jam/Columbia 74737) ... Boss 1 7
2 LOTS OF LOVIN (Elektra 64662) ... Pete Rock & C.L. Smooth 2 8
3 CREWZ POP (Eastwest 96068) ... Da Youngsta'a 3 6
4 PASSIN' ME BY (Delicious Vinyl/Atlantic 98434) ... Pharcyde 5 7
5 SIX FEET DEEP (Rap-A-Lot/Priority 53823) ... Geto Boys 7 5
6 HEAD OR GUT (Rowdy/Arista 5010) ... Illegal 10 4
7 HOW U GET A RECORD DEAL (Cold Chillin'/Reprise 40830) Big Daddy Kane 8 4
8 TRUTHFUL (Uptown/MCA 54593) ... Heavy D. & The Boys 4 7
9 WHOOT, THERE IT IS (Wrap/Ichiban 0150) ... 95 South 11 2
10 ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897) ... Flavor Unit MC's 9 9
11 WHERE I'M FROM (Pendulum/Elektra 64648) ... Digable Planets 12 6
12 PEACE TREATY (Eastwest 96098) ... Kam 6 20
13 SLAM (JMJ/Chaos/Columbia 74882) ... Onyx 18 2
14 THE POSSE (SHOOT 'EM UP) (A&M 0236) ... Intelligent Hoodlum 15 4
15 DRE DAY (Death Row/Interscope 53827) ... Dr. Dre DEBUT
16 WHAT'CH GONNA DO? (Epic 74938) ... Shabba Ranks/Queen Latifa 19 5
17 BOUNCE TA' THIS (Payday/London/PLG 857 086) ... Showbiz & A.G. 17 3
18 HOW I'M COMIN' (Def Jam/Columbia 74811) ... L.L. Cool J 13 10
19 TRIGGA GOT NO HEART (Jive 42136) ... Spice 1 23 2
20 AIN'T NO CRIME (Island/PLG 864 924) ... Positive K 26 2
21 HIT IT FROM THE BACK (4th & B'Way/Island 440567) ... Mobb Deep 22 3
22 I GET WRECKED (Ruffhouse/Columbia 74857) ... Tim Dog 20 10
23 OFF & ON (Mad Sounds/Motown 2199) ... Trends Of Culture 16 8
24 REIGN OF THE TEC (Relativity 1194) ... The Beatnuts DEBUT
25 TYPICAL REASONS (Columbia 74865) ... Prince Markie Dee 14 11
26 BOW WOW WOW (Immortal/Epic 74852) ... Funkdoobiest 21 10
27 IBWIN' WIT MY CREW/BONNIE & CLYDE (EastWest 96054) ... Yo Yo DEBUT
28 IT WAS A GOOD DAY (Priority 53817) ... Ice Cube 25 12
29 DOWN WITH THE KING (Profile 5391) ... Run-D.M.C. 24 11
30 WRECKX SHOP (MCA 54531) ... Wreckx-N-Effect 27 9

UK

By Mick Green



Tina Turner fights for the top chart spot.

THE BRITISH ALBUM CHARTS seem to have been dominated by *virgins* so far this year because **Janet Jackson's** *janet.* made its debut chart entry right in the top slot, and this is the third album on the Virgin label that held this position of late.

The '90s are turning out pretty good for Virgin because the new Number One means they have had nine top albums since the decade started and are probably market leaders during that time. Incidentally, with Janet joining brother Michael in achieving a top album, I think this makes them the first brother and sister to have had separate top album chart success in the UK.

Our Musician's Union has a slogan, "Keep Music Live," and that certainly seems to be the case as far as our album charts are concerned with no less than seven live albums in our Top 50 from acts as varied as **Dire Straits**, **Wet Wet Wet**, **Bruce Springsteen**, **KISS**, **Eric Clapton** and **Gary Moore**. With both **Neil Young** and **Rod Stewart** due to release other live recordings, it looks as if the trend will continue. Traditionally live albums do not generate the same size overall sales that studio recorded ones do.

Our singles charts show that reggae is still the flavor of the month with **Ace Of Base** and "All That She Wants" in the pole position. **Inner Circle** and "Sweat" hold on to the #3 spot they had the week before but unable to stop **UB40** and "Can't Help Falling In Love With You" leapfrogging them up to #2 from #4. **UB40** are prolific writers and have had around 35 hits but the three biggest—"I Got You Babe," "Red Red Wine" and their current biggie—have all been covers. I wonder how they feel about that?

For the last month or so the spate of covers seem to have been reduced but they're back with a vengeance with **Bryan Ferry** entering at #31 with "Will You Love Me Tomorrow," **East Side Beat** and "You're My Everything" at #65 and Britain's equivalent of the Chipmunks called **Pinky & Perky** breathing animated life into "Reet Petite."

It was 1979 that **Tina Turner** first released "River Deep Mountain High" in Britain, and she has proved that she can still move it by getting her ninth Top 10 hit when "I Don't Wanna Fight" moved up from #15 to #7.

While on the subject of golden oldies it is amazing the number of times that the TV advertising agencies dig into the golden past of pop music to enhance their customers sales figures, and it is a two-way street as being featured in a TV commercial can also ensure Top 10 status as the **Bluebells'** "Young At Heart" proved when the song was used in a Volkswagen commercial. So far this is one of the most successful singles of '93. The music publishers, of course, have not been slow to realize the potential of this side of the market and for some time now have been making presentations to the major advertising agencies of their back catalogues. The financial rewards can be enormous if the pedigree or the artist is as good as the popularity of the song. With all sides—publishers, artists, advertising agencies and the product—all gaining from such campaigns, it is expected that this type of use of old catalogue will go from strength to strength.

NEWS FROM JAPAN

THE FIRST NATIONAL meeting of the newly established Japan Record Trading Association (JRTA), was held May 19 in Tokyo and Yasuo Yajima, ex-president of the former Association of All Record Retailers of Japan, precursor of JRTA, was named president of the new organization. Seiro Nakamura, Mitsuo Mouri and Takuji Kageyama, former AARRJ VPs were named to the same positions of JRTA. A JRTA logo was also unveiled.

THE TOTAL REVENUES of Nippon Victor (JVC) for the fiscal term of April 1992 to March 1993 were down 15.4% from the prior fiscal year, \$4,665 million. Domestic sales showed \$2,365 million while the foreign was \$2,279. Net loss reached \$280 million. Breaking it down according to items: video hardwares were \$1,827 million, 28% down from the prior fiscal year and 40% of the total; Audio, \$1,039 million, 9% down, 22% of the total; TV, \$736 million, 9% down, 22% of the total; Entertainment, (CD/VD/VT and other music and video software), \$368 million, 12% up and 8% of the total.

NIPPON-COLUMBIA FISCAL 1992 ran red with total revenues of \$847 million, 8.2% down from the prior year. Shown in detail: AV softwares were \$413 million, 9% down and 49% of the total; AV hardwares, \$327 million, 18% and 39% of the total; CDs shared 53% of the total with \$210 million, 9% down. The net loss in this term was \$54 million.

THE FISCAL YEAR of 1992 (April 1992 to March 1993) was a banner year for Sony Music Entertainment with the highest revenues and net income in its history. According to the company the total revenues for the term were \$909 million, 8.4% up over the prior fiscal year of \$845 million. Net income after tax was \$107 million, 41.2% up over 1991. Breaking down the totals: audio recordings of domestic artists were \$573 million, 63.1% of the total, while international artists accounted for \$112 million, 12.3% ; video softwares were \$74 million, 8.2%; miscellaneous were \$150 million, 16.4%. According to the company, a major reason for the high revenues and income was that the company could absorb, in this term, increases of the costs of fixed assets including the costs of depreciation by the increase of the income. At the same time, the increase of the profits by the monetary operation was a contributing factor. A dividend for this term was 0.21 cents per share, 1.4% up over '91.

YAH YAH YAH (Chage & Aska, Pony Canyon) has acquired a quintuple platinum award at a certification of RIAJ (Record Industries Association of Japan) during April 1993 while quadruple awards went to three works in the single section: "Ainomamani Wagamamani," "Bokuwa Kimidakeo Kizutsukenai," (B'z, BMG-Rooms) and "Dekaijuuno Dareyori Kitto," (Miho Nakayama & WANDS, King). In albums, *Kimiwa Bokuno Takaramono*, (Takayuki Makihara, WEA Music) were awarded triple platinum. Double platinum went to two works, *Off The Lock*, (B'z, BMG Victor) and *Tokino Tobira*, (WANDS, Toshiba-EMI).

LOCAL 45s TOP 10

TW	LW	
1	-	YURERU OMOI (BGRAM)...ZARD
2	2	NATSUO MACHIKIRENAKUTE (Sony Record)...Tube
3	1	AIOKATARUYORI KUCHIZUKEO KAWASOU (Toshiba EMI)...WANDS
4	7	KONOMAMA KIMIDAKEO UBASARITAI (BGRAM)...DEEN
5	-	TOKINO TABIJI REX NO THEME (Sony Record)...Kome Kome Club
6	-	DRESS (Victor)...BUCK-TICK
7	5	KIMIGA INAI (BGRAM)...ZARD
8	4	WAKAREMASHOU WATASHIKARA KIEMASHOU ANATAKARA (Toshiba EMI)...Maki Daikoku
9	6	YUME WITH YOU (Sony Record)...Toshinobu Kubota
10	9	WE ARE THE CHAMP (Pony Canyon)...The Waves

LOCAL CDs TOP 10

1	-	SPRING MAN (Sony Record)...Unicorn
2	3	TOKINO TOBIRA (Toshiba EMI)...WANDS
3	1	ZOO FOR SALE (For Life)...Zoo
4	-	DIAMOND EXPRESSION (Sony Records)...Seiko Matsuda
5	4	LUCKY 7 (Warner Music Japan)...Chisato Moritaka
6	-	JANET (Toshiba EMI)...Janet Jackson
7	5	DA DA DA (Toshiba EMI)...Maki Daikoku
8	1	YAKUSOKU NO HI Vol. 1 (Sony Record)...Yutaka Ozaki
9	2	YAKUSOKU NO HI Vol. 2 (Sony Record)...Yutaka Ozaki
10	6	SINGLE IS BEST (Pony Canyon)...Airi Hiramatsu



COUNTRY NEWS BOX

CRS Agenda Committee Set

IT'S ALL SET—Gene Bridges, program director of KLAC Radio in Los Angeles and chairman of the **Country Radio Seminar Agenda Committee** for the 1993-1994 year has announced the Agenda Committee for the 25th Anniversary of the **Country Radio Seminar**. The 23-member group will be responsible for setting the agenda for the silver anniversary of the Seminar. In addition to Bridges and CRB executive director **Frank Mull**, the committee consists of: **Bart Bartolomeo**, Unistar Radio Networks; **Maria Brunner**, Insight Management; **Greg Cole**, WPOC; **Bob Duchesne**, WQCB; **Robynn Jaymes**, WYYD; **Gary Krantz**, MJI Broadcasting; **Don Langford**, Entertainment Marketing Group; **Roger Lewis**, KXIA; **David Liston**, WTHI; **Lee Logan**, KNEW-KSAN; **Monte Maupin-Gerard**, WFMS; **J. Michael McKoy**, KJFY; **Denise Nichols**, Arista Records; **Kevin O'Neal**, WSM; **Beverly Padratzik**, SJS; **Jim Patrick**, KRST/FM-KRZY/AM; **Bob Posolsky**, KNIX-KCWW; **Ray Randall**, KRPM; **Craig Scott**, Craig Scott & Assoc.; **Chuck Stevens**, WQXK; and **Katie Weldman**, KAYD. The 25th Annual Country Radio Seminar will take place March 2-5, 1994 at the Opryland Hotel and Convention Center in Nashville.

IN THE DELTA—Gaylord Entertainment Co. recently announced a \$175 million expansion of the Opryland Hotel in order to double its trade show facilities, add 979 guest rooms, and create an immense glass-covered public space called the "Delta." This project is the largest construction project in Nashville history and is slated for completion in mid-1996 according to **E.W. Wendell**, president and chief executive officer of Gaylord Entertainment Co. When completed, the hotel will have a total of 2,870 rooms and with the entertainment value of the Delta, the addition will dramatically enhance the hotel's position in its primary market of conventions and trade shows, said Wendell. "With more than two million advance room nights already on the books and an occupancy rate averaging better than 85 percent, the hotel at its present size is virtually at maximum capacity," Wendell said. "With this addition we vastly expand our capacity to host more of the approximately 10,000 trade shows each year and greatly increase the hotel's revenue generating opportunities." The hotel, already one of the largest and busiest in the nation running at occupancies over 20 percentage points above the national average, has been cited as an industry leader in the concept of incorporating dedicated convention facilities directly in a hotel. Exhibit hall space will increase from the current 145,000 square feet to 315,000 square feet, making the hotel the 21st largest exhibit facility in the nation.

NSAI SUMMER—Author and award-winning lyricist **Shelia Davis** will be the special guest for the **Nashville Songwriters Association International (NSAI) 13th Annual Summer Seminar** on July 16 and 17 at the Loews Vanderbilt Plaza Hotel in Nashville. Davis will present her intensive two-day program, "Whole Brain Songwriting/Making Your Lyrics Work." The three-part workshop and critique includes: "Mastering The Metaphor," "Symbolic Writing: How To Think In Pictures," and "Word Play With Puns and Pictures." The seminar will also include the popular song evaluation sessions with publishers/A&R representatives, and the annual Super Songwriters Showcase. A songwriter, teacher and consultant, Davis is a gold-record lyricist and teaches lyric writing at the New School For Social Research in New York. She is author of the critically acclaimed *The Craft Of Lyric Writing* and *The Songwriters Idea Book*. Registration fee: \$150 for NSAI members, \$200 for non-members. For more information contact the NSAI at (615) 256-3354.

COUNTRY LOSES LEGEND

One of the most enduring voices in country music was silenced recently as **Conway Twitty**, 59, died unexpectedly in Springfield, MO, on Saturday, June 5, 1993, after performing his final concert at the Jim Stafford Theater at 2 p.m. Friday in Branson. Twitty died at 8 a.m. at Cox South Medical Center, following surgery to repair an abdominal aortic aneurysm. After Friday's concert, Twitty and his band were returning to Nashville for Fan Fair, and stopped a few miles south of Springfield to purchase snacks at a truck station. Twitty, who had been complaining of stomach pains, remained on the bus. When his crew returned, Twitty had collapsed.



Born **Harold Lloyd Jenkins** on September 1, 1933, Twitty's career spanned five decades with 41 #1 singles on both country and pop charts— more than **Elvis Presley**, more than **George Jones**, and more than the **Beatles**. He was known in the music industry as "The Best Friend A Song Ever Had."

IN AMERICANA—The Americana Network ups its broadcast schedule from 15 to 30 hours per week June 7, 1993, with the addition of prime-time programming from 6 until 9 p.m. (Eastern) each evening. Each weeknight, Americana will begin the evening's programming with *Americana Sampler*, a one-of-a-kind, hour-long show comprised of music videos, performance clips and feature stories from all genres of American music. From blues to bluegrass, from country to jazz, *Americana Sampler* will offer viewers an eclectic collection of American artists and roots music. In addition to *Americana Sampler*, and a number of other shows currently seen on Americana's weekend schedule, weeknight programming also will include two new shows. The *Americana Featured Documentary* each Tuesday evening at 7 p.m. (Eastern) will showcase a wide variety of films produced by some of the nation's premier filmmakers. Americana's *Featured Documentary* also can be seen each Saturday at 2 p.m. (Eastern).

AND THE WINNERS ARE...—TNN: The Nashville Network and *Music City News* presented the *TNN Music City News Country Awards*, hosted by **Ricky Van Shelton**, **George Jones**, and **Suzy Bogguss**, Monday, June 7 at 8 p.m. from the Grand Ole Opry House in Nashville. Winners of the fan-voted awards are as follows:

- Entertainer: Alan Jackson
- Male Artist: Alan Jackson
- Female Artist: Reba McEntire
- Star of Tomorrow: Doug Stone
- Comedian: Ray Stevens
- Instrumentalist: Vince Gill
- Gospel Group: Chuck Wagon Gang
- Vocal Group: Statlers
- Vocal Band: Sawyer Brown
- Vocal Duo: Brooks & Dunn
- Vocal Collaboration: Marty Stuart & Travis Tritt
- Video: . . . "Midnight In Montgomery" - Alan Jackson - Arista
- Album: *I Still Believe In You* - Vince Gill - MCA
- Single: "I Still Believe In You" - Vince Gill - MCA

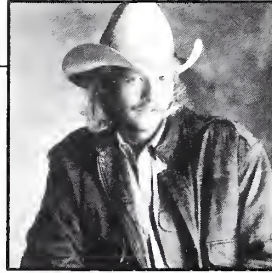
WASH BOX CHARTS

TOP 100 COUNTRY SINGLES

JUNE 19, 1993



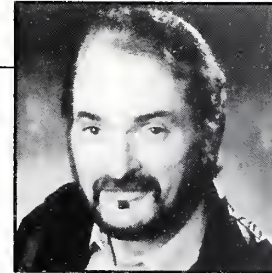
#1 SINGLE: Alabama



TO WATCH: Alan Jackson #23



HIGH DEBUT: Trisha Yearwood #38



#1 INDIE: Narvel Felts #52

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼			
1	HOMETOWN HONEYMOON (RCA 62495)(CD)	Alabama	2	10	50	A MIND OF HER OWN (Liberty 79654)(CD)	John Berry	57	2
2	BLAME IT ON YOUR HEART (Epic 74906)(CD)	Patty Loveless	4	12	51	MORE WHERE THAT CAME FROM (Columbia 74954)(CD)	Dolly Parton	36	6
3	THAT SUMMER (Liberty 79736)(CD)	Garth Brooks	8	6	52	I CAN WRAP MY ARMS AROUND THE WORLD (CRC International Cat.# N.A.)(CD)	Narvel Felts	54	7
4	NO FUTURE IN THE PAST (MCA 54540)(CD)	Vince Gill	7	10	53	TENDER MOMENT (Arista 2523)(CD)	Lee Roy Parnell	42	15
5	TROUBLE ON THE LINE (Curb 1043)(CD)	Sawyer Brown	5	12	54	JUST AS I AM (Columbia 74896)(CD)	Ricky Van Shelton	46	13
6	HONKY TONK ATTITUDE (Epic 74911)(CD)	Joe Diffie	6	12	55	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD)	John Michael Montgomery	41	13
7	OH ME, OH MY, SWEET BABY (Arista 2464)(CD)	Diamond Rio	9	11	56	IT'S ALWAYS SOMETHING (Winchap Cat.# N.A.)(CD)	Sylvia Winters	58	7
8	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	Collin Raye	11	10	57	IF YOU WANT A GOOD WOMAN (Interstate 40 Cat.# N.A.)(CD)	Ted's Boys	59	8
9	LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD)	McBride & the Ride	12	12	58	PAPER OR PLASTIC (Alliance AR021)(CD)	Tom Cunningham	63	7
10	MONEY IN THE BANK (BNA 62507)(CD)	John Anderson	14	7	59	SHE (Alliance AR022)(CD)	L.D. Whitt	65	7
11	TELL ME ABOUT IT (Liberty 56985)(CD)	Tanya Tucker with Delbert McClinton	15	9	60	EASIER SAID THAN DONE (Arista 2564)(CD)	Radney Foster	DEBUT	
12	AN OLD PAIR OF SHOES (Warner Brothers 18616)(CD)	Randy Travis	13	10	61	LET ME BE GOOD TO YOU (Killer KCD104)(CD)	Scott Pennell	64	7
13	A BAD GOODBYE (RCA 62503)(CD)	Clint Black with Wynonna	16	5	62	SIX PACK AWAY (Playback 4510)(CD)	George Allison	62	8
14	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	Lorrie Morgan	17	10	63	SOMEDAY SOON (Seaside SSCD 093015)(CD)	Theron Sandy	66	6
15	SHOULD'VE BEEN A COWBOY (Mercury 864342)(CD)	Toby Keith	1	16	64	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	Hal Ketchum	50	17
16	I WANNA TAKE CARE OF YOU (SBK/Liberty 56984)(CD)	Billy Dean	18	10	65	FOOL TO FALL (Liberty 79635)(CD)	Pearl River	55	6
17	THE HARD WAY (Columbia 74930)(CD)	Mary-Chapin Carpenter	19	9	66	DIXIEFRIED (Mercury 828)(CD)	Kentucky Headhunters	53	4
18	IT'S YOUR CALL (MCA 54496)(CD)	Reba McEntire	20	5	67	MADE FOR LOVIN' YOU (Epic 74885)(CD)	Doug Stone	51	16
19	WE'LL BURN THAT BRIDGE (Arista 2563)(CD)	Brooks & Dunn	23	4	68	I CLOSE MY EYES (Kottage 0099)(CD)	Judie Bell	72	4
20	WHEN DID YOU STOP LOVING ME (MCA 54642)(CD)	George Strait	21	7	69	I PICKED A BAD DAY (Playback 4516)(CD)	Michelle Bishop	61	8
21	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic 82422)(CD)	Confederate Railroad	22	10	70	THERE WAS YOU (AND THERE WAS ME) (Fraternity 3608)(CD)	Jim Sellers	60	9
22	CLEOPATRA, QUEEN OF DENIAL (Arista 2552)(CD)	Pam Tillis	24	6	71	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	Dude Mowery	68	9
23	CHATTAHOOCHEE (Arista 2560)(CD)	Alan Jackson	40	3	72	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	Robert Ellis Orrall	69	12
24	HAUNTED HEART (Mercury 873)(CD)	Sammy Kershaw	25	6	73	ALIBIS (Atlantic 87372)(CD)	Tracy Lawrence	67	16
25	IT SURE IS MONDAY (MCA 54630)(CD)	Mark Chesnutt	26	4	74	HIGH ROLLIN' (Epic 74856)(CD)	Gibson/Miller Band	70	17
26	ALRIGHT ALREADY (RCA 62474)(CD)	Larry Stewart	3	15	75	WHAT MADE YOU SAY THAT (Mercury 864992)(CD)	Shania Twain	71	11
27	WE GOT THE LOVE (RCA 66049)(CD)	Restless Heart	30	4	76	LIFETIME LOVE AFFAIR (Song-1 TCD0107)(CD)	Staci Johnson	82	2
28	EVERY LITTLE THING (Giant 424499)(CD)	Carlene Carter	31	3	77	NEW WAY HOME (RCA 62499)(CD)	K.T. Oslin	73	6
29	CAN'T BREAK IT TO MY HEART (Atlantic 82483)(CD)	Tracy Lawrence	37	2	78	WHAT A WOMAN'S EYES SEE (Round Robin Cat.# N.A.)(CD)	Harlan Craig	83	2
30	HEY BABY (MCA 54607)(CD)	Marty Stuart	27	9	78	SWEET LORI (Killer Cat.# N.A.)(CD)	Johnny Eagle	84	2
31	IF YOU'RE NOT GONNA LOVE ME (Giant/Warner Bros. 24485)(CD)	Deborah Allen	28	8	80	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	Ricky Lynn Gregg	76	15
32	RENO (BNA 62537)(CD)	Doug Supernaw	32	4	81	CINDERELLA GIRL (Treasure TR0100)(CD)	Monte Lee	85	2
33	TELL ME WHY (Curb/MCA 54606)(CD)	Wynonna	10	10	82	YOU'RE MY ONE AND ONLY YOU (Stargem SG-2544)(CD)	Bill Wilkerson, Jr.	75	12
34	WHAT MIGHT HAVE BEEN (Warner Brothers 6159)(CD)	Little Texas	38	3	83	I'M NOT OVER YOU (Beltune Cat.# N.A.)(CD)	Bobby Hood	86	2
35	JANIE BAKER (RCA 66267)(CD)	Shenandoah	43	2	84	SOME GAVE ALL (Mercury 865096)(CD)	Billy Ray Cyrus	78	8
36	TEXAS TATTOO (Epic 74991)(CD)	Gibson/Miller Band	49	2	85	I SAW ELVIS (Fraternity CDBC 0001)(CD)	Billy Crain	DEBUT	
37	T.R.O.U.B.L.E. (Warner Brothers 18588)(CD)	Travis Tritt	29	12	86	COME ON MR. LONELY (Stop Hunger MD 101)(CD)	Michelle Danielle	DEBUT	
38	DOWN ON MY KNEES (MCA 54670)(CD)	Trisha Yearwood	DEBUT		87	1-800-FOOL (Stop Hunger SHR 1101)(CD)	Jack Hollingsworth	74	10
39	SHAME SHAME SHAME SHAME (MCA 54668)(CD)	Mark Collie	52	2	88	IF YOU'VE NEVER SEEN LOVE (Playback 04509)(CD)	Susan Smith	77	8
40	HEARTACHE (Liberty 56972)(CD)	Suzy Bogguss	33	12	89	GET IN LINE (Columbia 74913)(CD)	Larry Boone	79	6
41	A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038)(CD)	Boy Howdy	DEBUT		90	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	Alan Jackson	80	17
42	SEEDS (Mercury 876)(CD)	Kathy Mattea	34	4	91	SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)	Tracy Byrd	87	19
43	LEAD ME NOT (RCA 66117)(CD)	Lari White	35	5	92	MY BLUE ANGEL (RCA 62430)(CD)	Aaron Tippin	81	19
44	IT MUST BE THE RAIN (MCA 54612)(CD)	Marty Brown	44	3	93	YOU SAY YOU WILL (MCA 54600)(CD)	Trisha Yearwood	89	15
45	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Curb 1045)(CD)	Rick Vincent	45	4	94	I'D RATHER MISS YOU (Warner Brothers 18668)(CD)	Little Texas	90	20
46	AIN'T THAT LONELY YET (Warner Brothers 18590)(CD)	Dwight Yoakam	39	14	95	MEMORY LANE (Curb 1041)(CD)	Tim McGraw	88	9
47	HOT, COUNTRY AND SINGLE (Atlantic Cat.# N.A.)(CD)	Dean Dillon	47	3	96	HARD WORKIN' MAN (Arista 2513)(CD)	Brooks & Dunn	92	19
48	WALKIN' (Liberty 80033)(CD)	Cleve Francis	48	3	97	THE HEART WON'T LIE (MCA 54599)(CD)	Reba McEntire & Vince Gill	93	17
49	STANDING ON THE EDGE (Step One 461)(CD)	Clinton Gregory	56	3	98	NOBODY WINS (Arista 2512)(CD)	Radney Foster	94	21
					99	ANY ROAD (Mercury Cat.# N.A.)(CD)	Corbin Hanner	99	8
					100	WRONG'S WHAT I DO BEST (MCA 54604)(CD)	George Jones	96	12



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FOOL TO FALL W. Newton, L. Stewart (Warner-Tamerlane, Writers House, Larry Stewart, BMI)	68
GET IN LINE L. Boone, C. Waters, T. Shapiro (Sony Cross Keys, ASCAP, Great Cumberland, Diamond Struck, BMI)	89
THE HARD WAY M.C. Carpenter (EMI April, ASCAP, Getarealjob, ASCAP)	17
HARD WORKIN' MAN R. Dunn (Sony Tree, BMI)	96
HAUNTED HEART B. Brock, K. Williams (Acuff-Rose, BMI, Sony Cross Keys, ASCAP)	24
HEARTACHE L. George, I. Ulz (Naked Snake, ASCAP)	40
HEARTS ARE GONNA ROLL H. Ketchum, R. Scaife (Foreshadow, Songs Of Polygram, Virgin Timber, BMI)	64
THE HEART WON'T LIE K. Carnes, D.T. Weiss (Moonwindow, ASCAP/Donna Weiss, BMI)	97
HEY BABY M. Stuart, P. Kennerly (Songs Of Polygram, Irving, Littemarch, BMI)	30
HIGH ROLLIN' D. Gibson, B. Miller (Nocturnal Eclipse, Union County, BMI, BrahmSongs & Careers, BMG, BMI)	74
HOMETOWN HONEYMOON J. Leo, J. Photogio (Warner-Elektra-Astym, BMI, Mopage, BMI, After Berger, Patix Janus, ASCAP, WB, ASCAP)	1
HONKY TONK ATTN' UDE J. Diffe, L. Bogan (Sony Tree, Songwriters Ink, Regular Joe, BMI)	47
HOT COUNTRY & SINGLE D. Dillon, J. Northrup (Acuff-Rose Music, BMI, Milene Music, ASCAP)	6
I'D RATHER MISS YOU P. Howell, D. O'Brien (Square West, Howlin' Hits, ASCAP)	94
IF I HAD A CHEATIN' HEART W. Holyfield, A. Turney (Polygram Int'l, ASCAP, Songs Of Polygram, BMI)	80
IF YOU'RE NOT GONNA LOVE ME D. Allen, R. Van Hoy, M. Collier (Posey, BMI, Royzboy, BMI, BMG, ASCAP, Judy Judy Judy, ASCAP)	31
IF YOU'VE NEVER SEEN LOVE R. Griff, S. Jacks (Blue Melody Music, ASCAP)	88
IF YOU WANT A GOOD MAN J.T. Forsytek, J.R. Forsytek (Watchesgro Music)	57
I CAN WRAP MY ARMS AROUND THE WORLD J. Keene, C. Isbell (Lincoln Road Music, BMI)	52
I CLOSE MY EYES J. Bell (Judie Bell Publishing, BMI)	16
I GUESS YOU HAD TO BE THERE J. Robbin, B. Cloyd (Ten Ten, ASCAP)	64
I LOVE THE WAY YOU LOVE ME V. Shaw, C. Cannon (Gary Morris, ASCAP, Taste Auction, BMI)	55
I'M NOT OVER YOU (N/A)	83
I PICKED A BAD DAY Pennington, Seals (Pacific Island, All Nations, BMI, Warner-Chappell, ASCAP)	69
I SAW ELVIS B. Crain (Billy & Lena's, BMI)	85
IT MUST BE THE RAIN M. Brown (Maeo Misfits Music, Music Corporation of America, Inc., BMI)	44
IT SURE IS MONDAY D. Linde (EMI Blackwood, Linde Manor, BMI)	25
IT'S ALWAYS SOMETHING S. Winters (Winchup Music, BMI)	61
IT'S YOUR CALL L. Hengber, S. Harrington-Burkhardt, B. Burch (Starstruck Writers Group, ASCAP, Burch Brothers Music, BMI)	18
I WANNA TAKE CARE OF YOU B. Dean, J.K. Jones (EMI Blackwood, BMI, Jechol, ASCAP, EMI April, ASCAP)	16
JANIE BAKER D. Linde (EMI Blackwood Music/Linde Manor Publishing, BMI)	35
JUST AS I AM L. Boone, P. Nelson (Sony Tree, BMI, Sony Cross Keys, ASCAP)	54
LEAD ME NOT L. White (Straight Lace Music, Sis N' Bro Music, LaSongs Publishing, Swell Kid Music, ASCAP)	43
LET ME BE GOOD TO YOU T. Dee T. Hamilton (Little Bill Music, BMI)	61
LIFETIME LOVE AFFAIR W. McRorie (Willis Music Group, BMI)	76
A LITTLE BIT OF HER LOVE R.E. Orrall, L. Wilson (EMI April, ASCAP, Kids, Zomba, ASCAP)	72
LOVE ON THE LOOSE HEART ON THE RUN Kostas, A.L. Graham (Songs Of Polygram, Millhouse, BMI)	9
MADE FOR LOVIN' YOU C. Putman, C. Throckmorton (Sony Tree, BMI)	67
MAYBE YOU WERE THE ONE H. Moore, R. Landis (Lee Greenwood, Big Muddy, Spatz, BMI)	71
MEMORY LANE J. Diffe, L. Wilson (Forrest Hills, BMI, Zomba, ASCAP)	85
A MIND OF HER OWN C. Jones, J. Berry (Great Cumberland Music, Diamond Struck Music, Kicking Bird Music, Inc., BMI)	50
MONEY IN THE BANK B. Jarrard, B. Dipiero, M. Sanders (MCA Music Publishing, Alabama Band Music, ASCAP, Little Big Town, American Made Music, BMI)	10
MORE WHERE THAT CAME FROM D. Parton (Velvet Apple, BMI)	51
MY BLUE ANGEL A. Tippin, K. Williams, K. Douglas (Acuff-Rose, BMI, Sony Cross Keys, ASCAP, BMG Songs, ASCAP, Micky Hitler, ASCAP)	92
NEW WAY HOME K.T. Oslin (Madzu, SESAC)	77
NOBODY WINS R. Foster, K. Richie (Polygram, ASCAP, St. Julien, ASCAP, Mighty Nice, BMI)	98
NO FUTURE IN THE PAST V. Gill, C. Jackson (Benefit, Famous, Too Strong, BMI)	4
AN OLD PAIR OF SHOES J. Foster, A. Masters, J. Morris (WB, ASCAP, Tapper, ASCAP, On The Wall, Great Galen, BMI)	12
OH ME OH MY SWEET BABY M. Garvin, T. Shapiro (Sony Tree, BMI, Terrace, ASCAP)	7
PAPER OR PLASTIC L.D. Whitt (Forgotten Songs, BMI)	58
RENO D. Supernaw, K. King, A. Huff, J. White, T. Buckley, J. Nelson, D. Crider (Supernaw Music, ASCAP)	32
SEEDS P. Alger, R. Murphy (Bait & Bear, Forerunner, Howlin' Hits, Murfreezongs, ASCAP)	42
SHAME SHAME SHAME M. Collier, J. Leap (BMG Songs, Judy Judy Judy Music, Harlan Howard Songs, BMI, ASCAP)	28
SHE L.D. Whitt (Forgotten Songs, BMI)	59
SHOULD'VE BEEN A COWBOY T. Keith (Songs Of Polygram, Takeko Tunes, BMI)	15
SIX PACK AWAY (N/A)	62
SOMEDAY SOON T. Sandy (Creekside Music, BMI)	63
SOME GAVE ALL B.R. Cyrus, C. Cyrus (Songs Of Polygram, Sly Dog, Polygram Int'l, Music Express, BMI, ASCAP)	84
SOMEONE TO GIVE MY LOVE TO J. Foster, B. Rice (Polygram Int'l, ASCAP)	91
STANDING ON THE EDGE T. Seals, J.P. Pennington (WB Music Corp, East 64th Music, ASCAP, Pacific Island Pub., BMI)	49
SWEET LORI (N/A)	79
TELL ME ABOUT IT B. Labounty, P. McLaughlin (Warner-Tamerlane, Top Down, Corn Country, BMI)	11
TELL ME WHY K. Bonoff (Seagrape Music, BMI)	33
TENDER MOMENT L.R. Pamell, R.M. Bourke, C. Moore (Polygram International Publishing, R-BAR-P Music Company, New Songs De Burgo, Mama Guitar Music, ASCAP)	53
TEXAS TATTOO D. Gibson, B. Miller (Nocturnal Eclipse Music, Union County Music, BrahmSongs, Careers, BMG Music Pub., BMI)	36
THAT SUMMER P. Alger, S. Mahl, G. Brooks (Bait And Bear, Forerunner, Major Bob, No Fences, ASCAP)	3
THERE WAS YOU AND THERE WAS ME (N/A)	70
TONIGHT I CLIMBED THE WALL A. Jackson (Seventh Son, Mattie Ruth Music, ASCAP)	90
TROUBLE J. Chesnutt (Sony Tree, BMI)	37
TROUBLE ON THE LINE M.A. Miller, B. Shore (Zoo II, ASCAP, Club Zoo, BMI)	5
WALKIN' W. Robinson, T. Nichols (Maypop Music, Hannah's Eyes Music, Bro' N' Sis Music, BMI)	48
WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI)	19
WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp, Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI)	27
WHAT A WOMAN'S EYES SEE B.J. Brown, T. Shefflet (Ted Shefflet Music, BMI)	75
WHAT MADE YOU SAY THAT T. Haselden, S. Munsey Jr. (Millhouse, Polygram, BMI)	78
WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP)	34
WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BMI)	20
WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK S. Clark, J. Macrae (Music City, EMI April, ASCAP)	21
YOU SAY YOU WILL B.N. Chapman, V. Thompson (BMG Songs, EMI April Music, Ides Of March Music, ASCAP)	93
YOU'RE MY ONE AND ONLY YOU W.E. Wilkerson, Jr. (Newswriters Music, BMI)	82
1-800-FOOL B. Burford (Bobby & Billy Music, BMI)	87

REVIEWS by Joseph Stanley

■ SHANIA TWAIN "Dance With The One That Brought You" (Mercury 314-514)

A pretty young thing sits alone at a table while her boyfriend swings across the floor with every other woman in sight, stopping by his table just enough to keep any other guys away. Shania does a great job on this tune, showing the stuff that will earn her a permanent place in country music. This lady's about tired of her boyfriend's free-wheelin' ways. If you want to keep her, friend, you better dance with the one that brought you. Harold Shedd & Norro Wilson produce this tune by Sam Hoggin & Gretchen Peters.



■ MATTHEWS, WRIGHT & KING "I Got A Love" (Columbia 53198)



This new song from Matthews, Wright & King, written by Jackson Leap, fits the country format perfectly—too perfectly, in fact. The production, provided here by Randy Scruggs, is flawless. The music is good. The lyrics are standard. That basically sums it up: the song is standard. Unfortunately—and it truly is unfortunate, because these guys can do better—standard does not go a long way in the competitive country market today. Originality is no longer a luxury. Give us the good stuff, guys!

■ ANDY CHILDS "I Wouldn't Know" (RCA 07863-66253)



Andy Childs' latest tune is the flip side of the coin he shares with Matthews, Wright & King this week. The theme is a familiar one in country; the constant questions of well-meaning friends after a love is gone. Writers Mark Besson, Robert Byrne and Mark McGuire take the standard theme and take it a step higher with a very catchy hook and lyrics that stay with you long after the song is through. This is quality country music. Josh Leo and Mark Wright produce this excellent track.



■ CHRIS LEDOUX "Under This Old Hat" (Liberty DP-79761)



This tune is nothing but pure Texas swing. I was having flashbacks to Ol' Roy and Trigger as this one was playing. It's kinda funny, kinda sweet, the cowpoke telling his sweetheart that he hopes she'll always love the cowboy "Under This Old Hat." The song avoids the corniness at risk here with superb musicianship and excellent production from Jimmy Bowen and Jerry Crutchfield. Mike Anthony and Larry Cordie have penned a winner.

PICK OF THE WEEK



■ TRACY LAWRENCE "Can't Break It To My Heart" (Atlantic 5107)

Tracy Lawrence takes the honors for Pick of the Week as he continues his new tradition of turning out hits. This is a very danceable, uptempo tune combined with lyrics that would fit in a tearjerker. Lawrence's traditional-style, somewhat mournful vocals make it possible to pull off this unlikely mix of music and message. The message itself is neat, too. Sometimes the heart can't see what the mind already knows. Lawrence, Kirk Roth, Earl Clark and Albert West all had a hand in the writing of what will surely be Tracy Lawrence's next Top 10 hit. James Stroud produces.

COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • JUNE 19, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Wynonna



TO WATCH:
Brooks & Dunn

1	TELL ME WHY (Curb/MCA 10822)	Wynonna Judd	1	3
2	THIS TIME (Reprise/Warner Bros. 45241-2)(G)	Dwight Yoakam	2	11
3	HARD WORKIN' MAN (Arista 18716)(P)	Brooks & Dunn	3	15
4	LIFE'S A DANCE (Atlantic 82420)(G)	John Michael Montgomery	4	16
5	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	8	34
6	ALBIS (Atlantic 82483)(G)	Tracy Lawrence	6	12
7	IT'S YOUR CALL (MCA 10673)(P)	Reba McEntire	7	22
8	ONLY WHAT I FEEL (Epic 53236)	Patty Loveless	5	7
9	SLOW DANCIN' WITH THE MOON (Columbia 53199)(G)	Dolly Parton	9	14
10	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	11	45
11	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	16	40
12	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	14	65
13	SOME GAVE ALL (Mercury 3145)(P7)	Billy Ray Cyrus	13	52
14	ACROSS THE BORDERLINE (Columbia 52752)	Willie Nelson	15	10
15	HONKY TONK ATTITUDE (Columbia 53002)	Joe Diffie	12	6
16	WYNONNA (Curb/MCA 10529)(P2)	Wynonna Judd	10	60
17	THE CHASE (Liberty 98743)(P5)	Garth Brooks	17	35
18	TOBY KEITH (Mercury 514421)	Toby Keith	21	6
19	SONGS FROM AN AGING SEX BOMB (RCA 56227)	K.T. Oslin	20	5
20	GREATEST HITS (1990-1992) (Liberty 81367)	Tanya Tucker	27	6
21	TRACY BYRD (MCA MCAD-10649)	Tracy Byrd	19	5
22	WATCH ME (BNA 66047)(G)	Lorrie Morgan	25	31
23	A LOT ABOUT LIVIN' (And A Little 'Bout Love) (Arista 18711-2)(P)	Alan Jackson	23	31
24	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	24	36
25	HAUNTED HEART (Mercury 14332)	Sammy Kershaw	18	12
26	AMERICAN PRIDE (RCA 66044)	Alabama	26	40
27	BIG TIME (Warner Bros. 45276)	Little Texas	22	3
28	OTHER VOICES, OTHER ROOMS (Elektra 61464)	Nanci Griffith	28	12
29	BRAND NEW MAN (Arista 18658)(P2)	Brooks & Dunn	29	90
30	HOMEWARD LOOKING ANGEL (Arista 18649-2)	Pam Tillis	30	32
31	CONFEDERATE RAILROAD (Atlantic 82355)(G)	Confederate Railroad	34	16
32	FROM THE HEART (Epic 45303)(G)	Doug Stone	37	39
33	RICKY LYNN GREGG (Liberty 30135)	Ricky Lynn Gregg	33	5
34	SEMINOLE WIND (BNA 61029)(P)	John Anderson	31	68
35	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	40	32
36	THE WHEEL (Columbia 52729)	Roseanne Cash	35	14
37	BIG IRON HORSES (RCA 66049)	Restless Heart	39	23
38	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	38	35
39	THE HARD WAY (RCA 66003)(P)	Clint Black	41	44
40	LEAD ME NOT (RCA 66117)	Lari White	36	4
41	NO FENCES (Liberty 93866)(P10)	Garth Brooks	32	140
42	VOICES IN THE WIND (Liberty 98585)	Suzy Bogguss	42	28
43	LONESOME STANDARD TIME (Mercury 512567)	Kathy Mattea	46	8
44	INGENUA (Sire/Warner 26840)	k.d. lang	52	14
45	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	45	85
46	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	50	196
47	GREATEST HITS (MCA 10653)	Patty Loveless	65	2
48	FIRE IN THE DARK (SBK/Liberty 98947)	Billy Dean	48	18
49	GREATEST HITS II (Warner Bros. 45045)(G)	Randy Travis	47	33
50	DOWN THE ROAD (RCA 66210)	Larry Stewart	51	4
51	LONGNECKS AND SHORT STORIES (MCA 10530)(G)	Mark Chesnut	56	56
52	HURRY SUNDOWN (MCA 10787)	McBride & The Ride	44	4
53	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G)	Chris LeDoux	53	42
54	DELTA DREAMLAND (Giant 24485)	Deborah Allen	54	8
55	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	55	46
56	IN THIS LIFE (Epic 48993)(G)	Collin Raye	61	38
57	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	57	104
58	DEL RIO, TEXAS 1959 (Arista 18713)	Radney Foster	58	34
59	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	63	45
60	RAVE ON (Mercury 512568)	Kentucky HeadHunters	59	13
61	ALL I CAN BE (Epic 47468)(G)	Collin Raye	70	2
62	CAFE ON THE CORNER (Curb/Capitol 77574)	Sawyer Brown	43	38
63	DIAMOND RIO (Arista 8673)(P)	Diamond Rio	60	102
64	GREATEST HITS PLUS (Columbia 52753)(G)	Ricky Van Shelton	62	39
65	AMERICA, I BELIEVE IN YOU (Liberty 80477)	Charlie Daniels Band	64	5
66	OUT OF LEFT FIELD (Curb/Capricorn 45225)	Hank Williams, Jr.	49	11
67	WHERE THERE'S SMOKE (Columbia 52980)	Gibson/Miller Band	66	15
68	GREATEST HITS VOLUME I (Warner Bros. 45044)(G)	Randy Travis	67	35
69	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)(G)	Various Artists	72	36
70	MARK COLLIE (MCA 10658)	Mark Collie	69	16
71	FOR MY BROKEN HEART (MCA 10400)(P2)	Reba McEntire	68	82
72	SURE LOVE (Curb 77581)	Hal Ketchum	75	34
73	NICKELS & DIMES (Columbia 52994)	Vern Gosdin	71	8
74	POCKET FULL OF GOLD (MCA 10140)	Vince Gill	73	112
75	FLYING COLORS (RCA 66090)	Robert Ellis Orrall	74	12



IN THE SUN DAY: It was thumbs up and high fives for Epic recording artists Darryl & Don Ellis during the Tennessee Special Olympics' track and field events. The pair will get their own opportunity to shine on August 10 when *Day In The Sun*, their second release, hits stores. The Ellises performed some of their new material for more than 2,000 special athletes and fans during the opening ceremonies at Vanderbilt Stadium in Nashville.



HITTING THE PAYDIRT: With sales nearing 1.5 million on his comeback album, *Seminole Wind*, BNA recording artist John Anderson is just warming up. Look for his new album, *Solid Ground*, to be another smash. Pictured (l-r) are: Anderson, TNN's Al Wyntor & Katy Haas, Anderson's manager Bobby Roberts, and chief of the Seminole Indians, James Billie.



THIS ONE'S GONNA HELP YOU: MCA Records/Nashville recently hosted a party to celebrate the gold certification of Marty Stuart's *This One's Gonna Hurt You* album. Hundreds of Marty's closest friends, including a four-piece Mariachi band, gathered at La Paz in Nashville for the festivities. Shown at the presentation (l-r) are: Tony Brown, co-producer and president, MCA/Nashville; Bruce Hinton, chairman, MCA/Nashville; Stuart; and Richard Bennett, co-producer.



By Joseph Stanley

Cash Box COUNTRY RADIO

HIGH DEBUTS

1. TRISHA YEARWOOD—"Down On My Knees"—(MCA)—#38
2. BOY HOWDY—"A Cowboy's Born With A Broken Heart"—(Curb)—#41
3. RADNEY FOSTER—"Easier Said Than Done"—(Arista)—#60

MOST ACTIVE

1. ALAN JACKSON—"Chattahoochee"—(Arista)—#23
2. GIBSON MILLER BAND—"Texas Tattoo"—(Epic)—#36
3. MARK COLLIE—"Shame, Shame, Shame, Shame"—(MCA)—#39
4. TRACY LAWRENCE—"Can't Break It To My Heart"—(Atlantic)—#29
5. SHENANDOAH—"Janie Baker"—(RCA)—#35

POWERFUL ON THE PLAYLIST—For the most part, it's nip-and-tuck on the *Cash Box* Top 100 Singles chart this week as the many recent releases push on up toward the top of the chart. There are some pretty big movers this week, though, most notably Alan Jackson, who takes a huge leap of 17 spaces with ~"Chattahoochee," moving all the way up to #23. The Gibson Miller Band takes a very respectable 13-notch hike up to #36 with "Texas Tattoo." Also moving up 13 spaces is Mark Collie, who moves the bluesy "Shame, Shame, Shame, Shame" up to #39. A pair of eights rounds out the top five for the P.O.P. this week: Tracy Lawrence moves to #29 with "Can't Break It to My Heart," while Shenandoah and "Janie Baker" slide on up to #35.

RADIO NEWS—...AND SPEAKING OF JANIE BAKER, an extra-fun promo from RCA-Nashville may well be responsible for the success this new tune from Shenandoah is seeing as it rests this week at #35 after only two weeks on the chart. For the past few weeks the label has run the "Janie Baker Hotline" that radio stations could call and hear a hot little message from "Janie Baker" herself, encouraging them to add the new single. If you still haven't called Janie, the number is (615) 664-1265... **CARE TO TRY YOUR LUCK, MON?** Having had a great deal of success with "Cowboy Casino Night" and "Monte Carlo Casino Night" in the past couple of years, the **Country Radio Broadcasters** will host a "Caribbean Casino Night" Thursday, June 24 at the Opryland Hotel. After a buffet dinner each attendee will be given play money to gamble with. At the end of the evening these winnings can be used to bid on donated items ranging from CD players to free trips. Tickets are \$75 and will benefit the CRB Scholarship Endowment Fund. To donate items for the auction call (615) 327-4488. For more info call (615) 742-4321.

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. RONNA REEVES—"Never Let Him See Me Cry" (Mercury)
2. WILLIE NELSON—"Graceland" (Columbia)
3. CHARLIE DANIELS—"All Night Long" (Liberty)
4. LISA STEWART—"Under The Light Of The Texaco" (BNA)
5. MATTHEWS, WRIGHT & KING—"I Got A Love" (Columbia)

CMT Top Ten Video Countdown

- | | |
|-----------------------------|--|
| 1. Joe Diffie | Honky Tonk Attitude (Epic) |
| 2. Patty Loveless | Blame It On Your Heart (Epic) |
| 3. John Anderson | Money In The Bank (BNA) |
| 4. Randy Travis | An Old Pair Of Shoes (Warner Bros.) |
| 5. Larry Stewart | Alright Already (RCA) |
| 6. Lorrie Morgan | I Guess You Had To Be There (BNA) |
| 7. Dwight Yoakam | Ain't That Lonely Yet (Reprise/Warner Bros.) |
| 8. Clint Black with Wynonna | A Bad Goodbye (RCA) |
| 9. Reba McEntire | It's Your Call (MCA) |
| 10. Suzy Bogguss | Heartache (Liberty) |

—Compliments of CMT video countdown, week ending June 9, 1993.

By Joseph Stanley

Cash Box COUNTRY INDIE

INDIE FEATURE PICKS

■ STACI JOHNSON "Lifetime Love Affair" (Song-1)

Staci Johnson comes on strong with this song celebrating the excitement to be found in long-term love, excitement enough to "make the neighbors bang on the wall." Though the vocals could use a bit more post-production polish, this is a very good song. The music is "big" with a bass line that sets the requisite sultry tone. Nice work, Staci.

■ MONTE LEE "Cinderella Girl" (Treasure)

Monte Lee's latest cut calls to mind the teen love songs of the late '50s: the hero falls for the one girl that the rest of the world has snubbed, somehow seeing the truth beneath the outer trappings of what the rest of the world calls success. It's a sweet flashback to a simpler time.

■ HARLAN CRAIG "What A Woman's Eyes See" (Round Robin)

Harlan Craig reminds us all in this song that women can also see beyond the flaws and defects of the men they love to the true hearts inside of us. The songwriting on this piece is good, though it could benefit from a slightly different arrangement and more use of the "hook." Even so, the minor quirks of the song don't interfere with the beauty of the sentiments in the least.

INDIE CHART ACTION—Leading the *Cash Box* independents again this week is CRC International's Narvel Felts with "I Can Wrap My Arms Around The World," which moves up two spots to rest at #52. Sylvia Winters on Winchap, with "It's Always Something" moves up two spots to #56. Ted's Boys move up two from last week to #57 with "If You Want A Good Woman" on Interstate 40. The week's biggest mover is L.D. Whitt. His latest song on Alliance, "She," moves up six notches to rest at #59.



Super songwriter Paul Craft recently hosted a listening party for bluegrass virtuoso Charlie Sizemore, who performed songs from his new album, *Back Home*. Craft served as producer for the project. Pictured are (L-R): Sonny Curtis, Craft, Sizemore, and Jerry Chesnut.

CONTEMPORARY CHRISTIAN

JULIE MILLER: Sending An S.O.S. To Hollywood

By Joseph Stanley

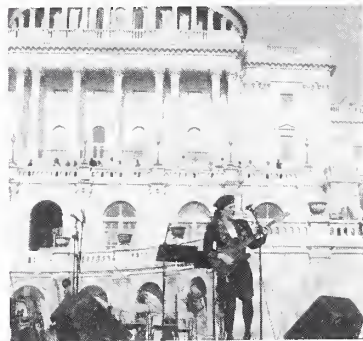


SEX SELLS. Hollywood knows it. The marketing divisions of every corporation in America from the makers of clothes to cars know it, and they use it. It has been used so insipidly and so universally that it has ceased to be an issue for the majority of people who consider themselves to be "moral." Outright pornography will be shouted down from any pulpit in America, but the hours and hours of advertising that comprise a typical TV broadcasting day somehow slip past the eyes of the "watchful" and into our living rooms where our children see it, learn it, and eventually believe every single word of it. We may comment on the tragedy of abortion, teen pregnancy, AIDS, and the other social ills that arise from the twisted American concept of sexuality, but, when we get home, how often

do we reach for the TV remote before we do anything else?

Julie Miller, though, has had enough. Her S.O.S. stands for "Sick Of Sex." Her own words say it best: "What was supposed to be personal/Supposed to be clean/Supposed to be private/You make a public scene/You make people less than animals/Turn a child into a whore/Make a precious thing worthless/Just to sell a little more."

Myrrh is using the single and attendant video to send a highly visible message to the entertainment and advertising industries that the perversion of God's gift to us must stop. The driving beat and angry lyrics leave no doubt, there is no equivocation and no backing down from *this S.O.S.!*



Sparrow recording artist Margaret Becker recently performed at the nation's capital as part of the celebration of the National Day of Prayer. Joining youth pastors, principals and other speakers on the steps of the Capitol Building, Margaret joined in calling the youth of the nation to prayer in "Prayer Jam '93."



Bride, Star Song's internationally acclaimed Christian rock act, was recently presented with SESAC's Songwriters of the Year award. Last year's winner, Margaret Becker, presented the award. Pictured are (l-r): Tom Casey, SESAC vp; Troy Thompson, Bride; Dale Thompson, BRIDE; Jonathan Watkins, music publishing manager, Star Song; Jerry McBroom, Bride; Rik Foley, Bride.



A smiling Tim Carpenter joins Sparrow and BMG executives following his signing of an exclusive publishing deal with Sparrow Communications Group. Pictured are (l-r): Joe Shell, professional manager, gospel, BMG Music Publishing; Randy Cox, vp, publishing, Sparrow Communications Group; Carpenter; Dan Keen, manager of publishing, Sparrow Communication Group.

Cash Box GOSPEL BEAT

BENSON ARTIST PAM THUM

has scheduled an extensive overseas tour this summer. In August, she will become the first Benson artist to perform at the European Sales Conference, held this year in Ommen, Holland. She will also be in Holland to perform at a Christian Artists event. From there Thum will head for England for two concerts sponsored by Word UK. A great deal of interest has been shown for Thum's work in South Africa, as that nation's #1 mainstream radio network is playing Thum's "One Voice Now" in heavy rotation. A South Africa tour is currently being negotiated, as well as a possible video shoot to take place during her stay there.

THE LIGHT CLUB, Chicago's first Christian alternative to secular entertainment, opened its doors on May 8 with a special Grand Opening celebration. The club will feature music, refreshments, special guest appearances and talent contests. The Light Club is a ministry of Liberty Temple Full Gospel Church.

WARNER ALLIANCE ARTIST MICHAEL ENGLISH has begun planning a February 1994 tour of 75 cities nationwide. Tentative guest appearances will be made by Mark Lowrey, First Call, and Angelo & Veronica. English's sophomore release, *Hope*, has rocketed up the CCM charts. After just three weeks it holds the #5 position, and the first single, "Holding Out Hope To You," has conquered the #1 spot.

Gospel Review

By Joseph Stanley & Tim Smith

■ MARK LOWRY: *The Last Word* (Word)

He's the most favorite Christian comedian to come along since Jerry Clower, and this album shows why. Laughter cuts across all lines of doctrine and denominational dogma, and Lowry uses that knowledge to begin this album to bring his audience together with the song, "If Your Heart Belongs To Jesus (Then You and I Are Friends)." The rest of the album continues to amuse with tales of family life, living as an aging bachelor, and other looks at the lighter side of life. Seven songs and the spiritual messages sent by the stories themselves tie this package together.

■ TROY JOHNSON: *Plain And Simple* (Word/Epic)

Johnson makes his debut gospel project one to remember. A while back, Johnson had some success in R&B circles through an association with RCA Records. On this album, Johnson, who wrote, performed and produced all of his own work, gives a nice mix of smooth ballads and jamming urban grooves. He has a unique vocal style, resembling a cool and mellow Howard Hewett on the ballads, while on the uptempo numbers he gives off shades of Michael Jackson. *Plain And Simple* should have no problem crossing all musical barriers.

■ DAKODA: *Into The Son* (Myrrh)

Listening to this album I closed my eyes and could see a stretch of sandy beach beneath a slate-gray sky. A young woman walked along that beach in prayer, praising God, thanking God, and pleading with God for strength, for love, and for comfort. Then I opened my eyes and enjoyed the music. This album is just as much a treat for the ears as it is for the soul. The music is a combination of instrumental acrobatics and edgy, gut-level harmonies. Acoustic and electric find plenty of common ground in this album. In short, this album is musically equal to any—and superior to most—of the secular music coming out of Athens, Seattle, or L.A. today. Spiritually this project can only be defined as having its feet firmly on Earth and its heart in God's hand.



Ricky Skaggs Named "March For Jesus" Spokesperson



"I THINK THE CHURCH NEEDS TO get out of the four walls and into the streets...and do what Jesus did," says Ricky Skaggs, recently named celebrity spokesperson for Nashville's second annual March for Jesus. "He didn't hang out too much in church. He went out, and I think that's what He's calling us to do."

On June 12 at 10 a.m., over 15,000 Middle Tennesseans will do just that; they will leave the pews and fill the streets of downtown Nashville instead. Last year, Nashville's March was linked with other Marches held in over 25 European nations and 142 cities in the U.S. This year there are over 80 countries worldwide and 320 cities in the U.S. that have pledged their support to the March. In Nashville alone, 90 churches have signed up to march and over 100 are expected to be represented on the day of the March. In addition to Ricky Skaggs, Contemporary Christian artists Two Hearts, Bruce Carroll, and the Music City Mass Choir will participate in the day's festivities.

The March for Jesus began in England in 1987 as a grass-roots expression of the worldwide spread of Christianity. Since then it has continued to grow to become the largest event of its kind. The March for Jesus is not a protest march. It is not concerned with any issue. It is merely an expression of faith and belief in Jesus Christ, an expression of the unity shared by believers regardless of age, race, sex, denomination or ethnic background.

Nashville's March will be unique for several reasons. The March will be led by a color guard carrying 312 flags and banners. There will be a drum corps consisting of more than 45 drums, including many drums used in other countries. The Nashville March will also include marchers from over 45 different international groups, each bearing banners from their respective countries. March events will be translated into Spanish, Korean, and several other languages, exemplifying the theme of the 1993 March For Jesus, "Joining Hands Across The Nations."

"As a Nashville native I have personally witnessed the denominational and racial barriers that separate the religious community here," states volunteer media coordinator Kathryn Darden. "One of the most important aspects of the March is the way these barriers are crossed by believers who are united in simply lifting up the name of Jesus in a spirit of unity that has been rare in a city with such strong denominational lines. And if Jesus said He'd be present where two or more are gathered in His name, imagine the implications of over 15,000 believers from all walks of life gathered in one place to praise the King Of Nations!"

Celebrity spokesperson Ricky Skaggs is a native of Cordell, Kentucky. Ever since his father gave him a mandolin at the age of five he has been involved in Country music. Since then his 15 albums have earned him three Grammys, four gold records, and 11 number one songs. In 1982 he became the youngest person ever to be inducted into the Grand Ol' Opry.

TOP BLACK GOSPEL ALBUMS

CASH BOX • JUNE 19, 1993

1	WE WALK BY FAITH (Tyscot/Spectra 1403)	John P. Kee & N.L.C.C.	1	33
2	I'M GOING THROUGH (Savoy/Malaco 7106)	Rev. Clay Evans	2	22
3	I SING BECAUSE I'M HAPPY (Savoy 7102)(F50P8B)	Georgia Mass Choir	4	28
4	WHEN THE MUSIC STOPS (Sparrow 1234)	Daryl Coley	3	45
5	A SONGWRITER'S POINT OF VIEW (Gospocentric/Sparrow 2117)			
		Tri-City Singers	10	6
6	IN LIVING COLOR-"LIVE" (Blackberry/Malaco 2203301211)	Melvin Williams	5	28
7	ANOTHER CHANCE (Savoy/Malaco 7109)	D.F.W. Mass Choir	6	10
8	HE'S ALL OVER ME (Savoy/Malaco 7108)			
		Bishop Jeff Banks and The Revival Temple Choir	7	10
9	PERFECTING CHURCH (Selah/Sparrow 7509)	Marvin Winans	14	23
10	I'LL NEVER FORGET (Savoy/Malaco 7107)			
		Dr. C. G. Hayes/Cosmopolitan Church of Prayer Mass Choir	5	16
11	U KNOW (Savoy/Malaco 14812)	The Anointed Pace Sisters	11	38
12	SEND YOUR ANOINTING (TM 2001)	TM Mass Choir	13	17
13	BETTER DAYS AHEAD (Malaco 4457)	Dorothy Norwood	12	14
14	HE'S WORKING IT OUT FOR YOU (Word/Epic 48785)	Shirley Caesar	8	71
15	SOMETHING ON THE INSIDE (Jive 42129)	Vanessa Bell Armstrong	16	13
16	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455)			
		Ruby Terry	17	11
17	THE BEST OF AND MORE "LIVE" (Blackberry/Malaco 5437)			
		The Williams Brothers	17	12
18	MY MIND IS MADE UP (Word/Epic 48784)			
		Rev. Milton Brunson/Thompson Community Singers	15	61
19	IT'S IN THE PRAISE (CGI/Spectra 514161111)	Calvin Bernard Rhone	21	28
20	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)			
		Rev. E. Davis, Jr.'s Wilmington Chester Mass Choir	20	35
21	LIVE IN MEMPHIS (Blackberry 1600)	Canton Spirituals	26	2
22	TESTIMONY (Sparrow 1283)	Richard Smallwood Singers	18	20
23	DAWN OF A NEW ERA (Benson/A&M 0056)	G.M.W.A. Mass Choir	29	17
24	SEMINAR '91 (Fixit Cat.# N/A)	Edwin Hawkins	24	12
25	WITH ALL MY HEART (Sparrow 1325)	Sandra Crouch	25	33
26	GOIN' BACK (Paradise 27008)	Tri-State Mass Choir	23	17
27	ENJOYING JESUS (Air 10182)	Luther Barnes & The Sunset Jubilaires	22	7
28	HOLY GHOST TAKE OVER (Malaco CAT.#N/A)	Ricky Dillard	Debut	
29	THE COUNTRY BOY GOES HOME (Malaco 6010)			
		Willie Neal Johnson & The New Keynotes	28	52
30	LIVE IN DETROIT (Malaco 6009)	Rev. James Moore	27	52
31	A GIFT TO YOU (A&M Cat.#N/A)	Angelic Voices of Faith	Debut	
32	DELIVERANCE (Benson 2978)	Fred Hammond	33	2
33	FOCUS ON GLORY (Benson/A&M 8535)			
		Hezekiah Walker/Fellowship Crusade Choir	31	34
34	FILL ME (Tribute 3643)	Keith Dobbins/Resurrection Mass Choir	34	20
35	LIVE AND ANNOINTED (Malaco 6012)	The Jackson Southernaire	30	9
36	THROUGH THE STORM (Tribute/Spectra 0946)	Yolanda Adams	32	20
37	I'M GLAD ABOUT IT (Savoy/Malaco 14804)			
		Rev. T. Wright/Chicago Interdenominational Mass Choir	37	65
38	GOD GETS THE GLORY (Malaco 6008)	Mississippi Mass Choir	39	71
39	GOD IS ABLE (Born Again 999)	Mary Floyd	35	3
40	MICHAEL FLETCHER LIVE (Sound of Gospel 196)	Michael Fletcher	36	4

COIN MACHINE

By Camille Compasio

AROUND THE ROUTE

AS YOU KNOW, AAMA will be relocating its headquarters from Woodbridge, Virginia to Chicago. Target date for the move is July 12. Association officials have not made a final decision as to the location of the new office but an announcement is forthcoming. Meanwhile, just continue to direct all correspondence, phone calls, etc. to Woodbridge—at least for the next month.

COINBIZ VET Joe Robbins has been named chairman of Sega Enterprises, Inc. (USA). This is a newly created position at the Sega of America subsidiary. Joe's industry savvy, which comes from more than 45 years in the business, should serve him well in his new post where he will function in an advisory capacity and assist in strategic planning.

IS IT THAT TIME ALREADY? Yes, indeed, Rowe International just confirmed the dates of September 9-11 for its 1993 distributor meeting and product showing. This year's site is the Westin Resort at Hilton Head Island, South Carolina. The traditional hospitality reception will start the proceedings on Thursday evening with the Saturday night awards banquet climaxing the festivities—and, of course, some business sessions and recreational activities in between. Further details will be announced as they become available.

GOING LIKE GANGBUSTERS! We're talkin' about the new Bally *Twilight Zone* pin, which made such an impact at ACME, is now in full production at the Williams plant—and going like you-know-what—according to marketing chief Roger Sharpe! The design team that gave us *The Addams Family* should also take a bow for this piece—and they are: Pat Lawlor, Larry DeMar, Ted Estes, John Krutsch, John Youssi, and Chris Granner! Let us now zero in on Midway's *NBA Jam*, "the highest-earning video game in the history of our industry," as Roger put it! "More and more locations are climbing aboard the tournament bandwagon," he added, noting that every *NBA Jam* shipped contains a basic tournament package, which includes announcements, ladder sheets, etc. And then there's the tremendous publicity and support from the NBA to further enhance the popularity of this piece. What's more, "sports themes are universally appealing...so *NBA Jam* will endure...and endure..." The design team responsible for this hit includes Mark Turmell, John Carlton, Sal DiVita, Jamie Rivett, Shawn Liptak, Jon Hey and Tony Goskie!

WELCOME BACK to a former tradester (and one of my all-time favorite people), who recently returned to coinbiz. He is Jim Jarocki, who has joined American Laser Games in the position of assistant sales manager. No sooner had he joined the firm when he was off to Chicago for the big summer CES, accompanying colleague (and dad) Stan Jarocki and other members of the ALG team. Much good luck to you in your new post, Jim!

DATLINE LOS ANGELES, where we spoke with C.A. Robinson & Co. exec Sandy Bettelman just as a series of Williams' service schools were taking place, in San Francisco (6/2), San Diego (6/3) and L.A. (6/4). Never a dull moment at C.A.R.—business is good and the outlook for the summer season is "positive!" Midway's *NBA Jam* and Bally's *Twilight Zone* are selling beautifully, thank you. And let us not forget the Friday afternoon buffets the distrib has been providing for op customers (with factory reps and press people often stopping in) since the mid-'60s. The delicious food (corned beef, and all) comes from Langer's Deli—and is it any wonder that trade people who happen to be in the L.A. area on Fridays make it a point to stop by and enjoy!

Koenigsberg Is New AAMA Prexy; '93-'94 Officers Are Announced

CHICAGO—William G. Rickett, president of Dynamo Corporation, completed his two-year term as president of AAMA this past May. He will be succeeded by Steve Koenigsberg of State Sales & Service (Baltimore), marking the first time a distributor will serve as AAMA president.

During the May 17 AAMA membership meeting, Rickett announced the names of the individuals who were elected to the association's 1993-1994 board of directors.

Newly elected to the board were Frank Ballouz (FABTEK, Inc.) and John Blouin (James Industries); Blouin being the first associate member to be so elected. Rick Kirby (New England Coin-Op) was re-elected for another term.

Members remaining on the AAMA board are: Rich Babich (Colorado Game Exchange); Bill Cravens (Leprechaun, Inc.); Ray Galante (Music-Vend/Dunis Distg.); Marty Glazman (Kaneko); Frank Gumma, Jr. (American Vending Sales); Tom Keil (SNK Corp.); Steve Koenigsberg (State Sales & Service); Hide Nakajima

(Atari Games Corp.); David Patterson (Sunbelt Amuse. & Vending); Alan Schafer (Valley Recreation Products) and Rus Strahan (NSM America, Inc.).

The following AAMA board members were also elected to serve on the association's Executive Committee: Rus Strahan, vice president; Frank Gumma, Jr., secretary; Dave Patterson, treasurer; Marty Glazman, assistant secretary and Rick Kirby, assistant treasurer.

New Director Of Investigations. Richard Trindle has been hired as director of investigations at AAMA, replacing Bill Kidwell who is retiring in July. "AAMA's enforcement program will be especially enhanced by Trindle's investigative background and over 30 years experience with U.S. Customs," stated Bob Fay, executive director, in making the announcement.

Prior to joining AAMA, Trindle was assistant special agent in charge, Office of Enforcement, U.S. Customs Service in Chicago for five years. In this position he was involved in the development of a fraud strategy for the Chicago district, which included intellectual property rights suppression and smuggled merchandise. He also previously served as director of the fraud division in Washington, D.C., where he was in charge of three offices—Annapolis, Jacksonville and Detroit.

As noted by Fay, "Trindle's experience with fraud investigations both as a working case-carrying agent and as a supervisor will make AAMA's enforcement program even more effective."

Bill Kidwell, who is retiring in July, made a substantial contribution to AAMA's enforcement program. During his time with AAMA, Kidwell worked hard to decrease the flow of counterfeit boards. "In the five years Bill has been with AAMA his experience and dedication have made him a valuable part of the staff," said Fay. "He will be missed."

AAMA has established a successful ongoing enforcement program which includes working with the U.S. Customs Service, FBI, Royal Canadian Mounted Police and Mexican Customs Agents to decrease the flow of counterfeit product into the United States, Canada and Mexico. AAMA works in cooperation with federal authorities in the U.S. and abroad to protect its members' rights regarding copyrights and trademarks.

AAMA's Protect and Export stickers program helps federal officials as well as consumers identify legitimate video boards. The association conducts anti-counterfeit seminars for U.S. Customs officials to assist them in identifying counterfeit printed circuit boards and explain the possibility of co-mingled shipments.

AAMA Retains Washington P.R. Firm

CHICAGO—The team of Elliott Portnoy, Adam Rutenberg and Karin Walsh of Arent, Fox, Kintner, Plotkin & Kahn have been retained by AAMA to represent the association in Washington, D.C.

In announcing this move, Bob Fay, executive director of the American Amusement Machine Association, said, "AAMA's government relations program will be especially enhanced by Portnoy's background and experience. Prior to attending Oxford University as a Rhodes Scholar, Elliott worked on the staff of the U.S. Senate Democratic Policy Committee where he was actively engaged in an array of legislative matters."

Fay went on to note that "AAMA's presence in Washington is maintained, in part, by attending a multitude of coalition meetings. Elliott will effectively represent AAMA at these meetings as well as on the hill."

Portnoy, a Harvard Law School graduate, is currently associated with the Washington, D.C. office of Arent, Fox, Kintner, Plotkin & Kahn where he specializes in legislative, administrative and international law. Since joining Arent Fox, Portnoy has worked closely with former members of Congress John Culver, Michael Barnes, and other members of the firm's legislative group in representing clients on a broad variety of government affairs matters. Portnoy is admitted to the District of Columbia and Maryland Bar.

Other members of the team include Adam Turrenberg, a graduate of Washington University School of Law and former staff person to Congressman Mike Synar (OK), and Karin Walsh, a legislative assistant and former staff person for Senator Bill Bradley (NJ).



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