

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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KRS-ONE: Constant Contrasts

INDECENT HOME VIDEO

It's All Greek to L.A.



CASH BOX

THE MUSIC TRADE MAGAZINE

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MARKETING/ADVERTISING

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EDITORIAL

TROY J. AUGUSTO, Assoc. Ed.

(LA)

MICHAEL MARTINEZ, Assoc. Ed.

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JOHN GOFF, Assoc. Ed. (LA)

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KATHLEEN ERVIN, Assoc. Ed.

(Nashville)

CHART RESEARCH

SCOTT CHAMBLISS, Director of

Charts/Research

DAVE DREWRY (LA)

ADAM TADESSE (LA)

ROBIN HESS (Nashville)

ALAN REITANO (Nashville)

PRODUCTION

SAM DURHAM

CIRCULATION

NINA TREGUB, Manager

PASHA SANTOSO

PUBLICATION OFFICES

NEW YORK

345 W. 58th Street Suite 15W

New York, NY 10019

Phone: (212) 245-4224

Fax: (212) 245-4226

HOLLYWOOD

6464 Sunset Blvd. (Suite 605) Hol-

lywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

NASHVILLE

50 Music Square West (Suite 804)

Nashville, TN 37203-3212

Phone: (615) 329-2898

Fax: (615) 320-5120

CHICAGO

1442 S. 61 St. Ave.

Cicero, IL 60650

Phone: (708) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Est. da Gavea, 611/BL.2/304

Rio de Janeiro - RJ 22.610 - Brazil

Phone/Fax: (55-21) 322-2290

ITALY

MARIO DE LUIGI

"Music e Dischi"

Via De Amicis 47 201233

Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPAN

SACHIO SAITO

2-F Fujishiro-Bldg.

4-Chome, 30-4, Shinbashi

Minato-ku

Tokyo, Japan 105

Phone: 03 (5401) 2065

Fax: 03 (5401) 2067

UNITED KINGDOM

MICK GREEN

8 Pebble View Walk

Hopton-on-Sea, Norfolk, NR31

9SG England

Phone: 0502-732040

Fax: 0502-731800

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INSIDE THE BOX

COVER STORY

KRS-One: Constant Contrasts

KRS-One, of Boogie Down Productions fame, has just released his latest album, *Return Of The Boom Bap*, on Jive Records. In an exclusive interview with *Cash Box* associate editor Mike Martinez, the rapper and hip-hop innovator discusses his latest project.

—see page 9

Indecent Home Video

Many women swoon at just the thought of being with Robert Redford, much less getting paid a million bucks to do it. Demi Moore gets that chance in the box office smash, *Indecent Proposal*. The film now makes its way to home screens, so now women can swoon in private.

—see page 7

It's All Greek To L.A.

Nederlander's gem on the West Coast, the venerable Greek Theatre, celebrated its 63rd year with record-smashing success. With such b.o. bombshells as Tina Turner and Rod Stewart leading the way, the venue had its best year ever.

—see page 9

NUMBER ONES

POP SINGLE

I'd Do Anything For Love
Meatloaf
(MCA)

R&B SINGLES

Just Kickin' It
Xscape
(SO SO DEF/COLUMBIA)

COUNTRY SINGLE

Does He Love You
Reba McEntire w/Linda Davis
(MCA)

RAP SINGLE

Recipe
Boss
(CHAOS/COLUMBIA)

POP ALBUM

VS
Pearl Jam
(EPIC)

R&B ALBUM

187 He Wrote
Spice 1
(JIVE)

COUNTRY ALBUM

In Pieces
Garth Brooks
(LIBERTY)

CHRISTIAN COUNTRY

Each Step I Take
Fox Brothers
(MORNING STAR)

CONT. CHRISTIAN

Walk In The Dark With Jesu
Wayne Watson
(DAYSRING)

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DEF JAM & GEM GO TO MARKET: Rap label Def Jam Records and Great Entertainment Merchandise, Inc. (GEM), the merchandising arm of PolyGram Diversified Entertainment (PDE), have entered into a joint merchandising venture. This announcement was made by Russell Simmons, CEO, Rush Communications, and John Scher, president, PDE.

In this joint venture, GEM has acquired the retail rights for the Def Jam logo and identifying trademarks for use on all forms of apparel to be released in the retail marketplace. For future Def Jam new artist signings where merchandising rights of "matching" rights are required, GEM will provide merchandising services to those artists either directly or by servicing Def Jam's existing merchandising deal with the artist.

GEM recently announced the signing of JMJ Records artist Onyx and Def Jam artist Public Enemy to its current roster of rap artists which includes Cypress Hill, House Of Pain, Black Sheep, Dr. Dre, and Snoop Doggy Dogg. Additionally, GEM produces a line of lifestyle garments featuring graphics with street-wise sensibility and styling called Nature's Finest, originated and designed by Danny Boy of House Of Pain. Jump Line features hip-hop graphics on hats and shirts.

RHINO TO CARRY PYRAMID: Rhino Records and the fast-growing independent Pyramid Records label have entered into an agreement whereby Rhino will manufacture and distribute Pyramid product in the United States. The deal was announced today by Rhino president Richard Foss and Pyramid principals Scott Maclellan and Allen Jacobi.

Devoted to marketing and promoting new, contemporary music produced by established and influential artists, Pyramid counts The Band, Joe Walsh, and Asia among its artists. The Rhino/Pyramid deal comes at a time when these and many other major talents with significant track records are being ignored by most major labels.

Jericho, The Band's first new studio album in more than 18 years, is the premiere release under the new Rhino/Pyramid agreement, and set for November 2 release. America's quintessential rock 'n' roll group now features founding members Rick Danko, Levon Helm, and Garth Hudson, augmented by guitarist Richard Weider, pianist Richard Bell, and drummer Randy Ciarlante.

WESTWOOD ONE & INFINITY PICK A UNISTAR: Westwood One, Inc. and Infinity Broadcasting Corp. announced they have signed a letter of intent for the purchase by Westwood One of the radio network business of Unistar Radio Networks, Inc. for approximately \$101.3 million. Upon completion of the transactions, Infinity/Unistar CEO, Mel Karmazin will also become the CEO of Westwood One. Westwood One chairman and CEO Norman Pattiz will remain board chairman of Westwood One after the Unistar acquisition. In connection with the transactions, Infinity will acquire 5 million newly issued shares of common stock of Westwood One for \$3 per share. Infinity will also receive an option to purchase an additional 3 million shares of Westwood One common stock at a price of \$3 per share subject to certain vesting requirements.

The transaction will make Infinity Broadcasting Corp. the largest holder of Westwood One common stock and will create a strategic alliance between one of America's most important radio station groups and a major radio network.

JAM & LEWIS STRIKE GOLD NOTE: One of the premier songwriting/production teams of contemporary pop and R&B music, Jimmy Jam and Terry Lewis, will be honored with the ASCAP Golden Note Award at a special ceremony and dinner in Beverly Hills Monday, Nov. 8. Many of Jam and Lewis' friends and colleagues in the music business are expected to join in the salute, hosted by ASCAP president Morton Gould.

The Golden Note is one of the highest honors presented by ASCAP, given to members of the Society for outstanding achievement in the field of music. Past recipients of special ASCAP achievement awards include Bob Dylan, Quincy Jones, George Michael, Paul McCartney, Smokey Robinson and Stevie Wonder.

ON THE MOVE



Forster



Shaw



Snow



Kleinman



Deneau



Braunstein



Washington



Korb

■ **Evan Forster** has been appointed to the position of label director for Tuff Break Records, A&M's hip-hop label.

He joined A&M three years ago as national director of street promotion. ■ **Atlantic Records** has promoted **Bob Shaw** to senior vice president of management information systems. Immediately prior to his promotion, he had been vice president of the same department for five years. ■ **Robbie Snow** has been made vice president, product management for MCA Records. He was previously director of marketing. ■ **EMI Records Group** has tapped **Maria Kleinman** senior director, national publicity. She has been national publicity director for MCA Records since 1989. ■ **Mercury Records** has announced two staff changes.

Susan Deneau has been upped to the post of associate director, media & artist relations. She was manager of the same department. **Robert Fagan** has been elevated to director of finance. He had been accounting manager. ■ **Stacy Braunstein** has been promoted to national manager of publicity at **Arista Records**. She was most recently tour press coordinator for the label. ■ **Sony Wonder** has made two appointments. **Alan Winnikoff** has been named senior director, media relations. He served for five years as vice president, director of communications for Spelling Entertainment's Worldvision Enterprises, Inc. **Loris Kramer** is now director of marketing. She comes to Sony Wonder from Columbia TriStar Home video, where she spent two years as director, marketing/acquisitions, special interest programming. ■ **Sire Records** has promoted three to new positions. **Sandy Alouete** is director of marketing; was label manager. **Risa Morley** is A&R manager; was executive assistant to president, Seymour Stein. **Molly Reeve-Morrison** is manager, A&R administration; was A&R coordinator. ■ **April Washington** has been appointed Black music promotion manager for the Northeast at **Reprise Records**. Prior to joining the label, she worked at Motown Records as Mid-Atlantic regional promotional manager. ■ **A&M Records** has upped **Colin Sowa** to director of advertising/merchandising. He was national merchandising manager. ■ **Debbie Schore** has been promoted to vice president, product development for **Verve Records**. Prior to this, she was director of the department. ■ **Shanachie Entertainment** has announced the creation of a new position and appointed **Gary Korb** as product manager. He was a freelance publicist doing business as G.J.K. Fine Publicity. ■ **Steve Gideon** has been elevated to the post of director, administration services at **Sony Music**. He previously served as manager of the department. ■ **PolyGram Music Publishing Group** has made two changes in its film & TV division. **Danny Benair** has been named creative director. He was creative manager. That slot has been filled by **Dan Markell**, who was in charge of PMPG's tape and archive room.

INDUSTRY BUZZ

By Aaron Steinberg

Cash Box EAST COAST



Haddaway's havin' his way

DISCO INFERNO: Setting the European Dance charts aflame these days is Haddaway, a singer who is having big success with "What Is Love," a tune he and producer Dee Dee Halligan found themselves after turning another song they had upside down ("Baby Don't Hurt Me" it was called—it metamorphosed into the song's second phrase). While it's been going strong overseas for months now, it's just making its way over here, appearing on a new Dance compilation entitled *House Of Groove (Arista)* and as a single. An album is in the works and Haddaway believes it will land a little less squarely into simply the Dance music genre, combining elements of the Commodores, the Eagles, Cameo, Aerosmith and a London pop sound. "You just can't turn this portion of my life off," he explains. "I take those influences, and I upgrade the tempo!" He also spoke with great admiration for Lenny Kravitz's work and wouldn't mind working with him at some point down the line. "I'm really looking for a sound of the '90s," he says. "And he's a man of the future."

I wondered if he gets asked about the Steve Winwood-esque quality that is among the elements of his singing voice. "People in America tell me that! But that's fine, I like him." He feels quite strongly, however, about his own identity being recognized and hopes to avoid being lumped in with trends or with other personalities.

Thrilled with his acceptance so far and with Arista's support, he talked of what's ahead: "I'm really looking forward to our upcoming world tour, and I hope it will include places I haven't been to, like South Africa, southern Asia and Japan. One thing that's been surprising thus far, and I really do mean it, is that there are so many truly nice people out there. A lot of times you forget that or can't believe it, hearing how the world's falling apart all the time. But I believe that respect for other people is ultimately important, and the no love without respect."

"THERE ARE MOMENTS when we don't have to say anything or look at each other, and something will start happening," says Sylvia. "It's like telepathy," says Vicky. "Oh, I hate that word," says Diana. And so it goes with Las Triplets, who are not only sisters, but really are triplets. Their family's affairs took them from Illinois to Mexico and then back to the U.S. through their 26 years. "There's so many people like us in America," Sylvia Villegas explains, sharing the history of a group that has recorded in English and Spanish and also songs that feature both intertwined.

"For our first record, Mercury didn't focus much on our Latin roots," Diana continues. "And the fact that we're Latin is very important to us." That album, *Thicker Than Water*, yielded a hit for the women ("You Don't Have To Go Home Tonight"), in 1991. But their adherence to their background ultimately prompted a move to Capitol/EMI Latin, and in the release of their mostly Spanish *Algo Mas Que Amor*. The first deal came as a result of exposure generated by the songwriting contract they had with Famous Music, making the benefits of writing your own material obvious to them, financially speaking and otherwise.

The elasticity of the group's concept has proven rewarding: "We can get coupled with so many different acts when we're performing, like we just did an AIDS benefit with The Fabulous Thunderbirds and Los Lobos. Then they put us with a country band [Diamond Rio] and Gerardo!" The mention of Gerardo's name incites a little laughter in all of us, and the difference here makes itself as wide as a ravine as I remember the flash in the pan of a man whose public relationship with his ethnicity was nervous as it was exploitative, incorporating none of Las Triplets' essential pride, enthusiasm and grace.

By Troy J. Augusto

Cash Box WEST COAST



With the recent departure of members Stevie Nicks and Billy Burnette, Fleetwood Mac has announced the addition to the L.A. band of vocalist Bekka Bramlett, daughter of Bonnie and Delaney Bramlett, and guitarist Dave Mason, a founding member of Traffic. The band is currently rehearsing new material for its next studio album, due in 1994. Pictured here (l-r) are bassist John McVie, vocalist/key-boardist Christine McVie, drummer Mick Fleetwood, Bramlett and Mason. Band has replaced ZZ Top as the world's most-bearded group.

THIS COMING THURSDAY, November 4, Priority Records and Bill Kinison are throwing a tribute party, tagged "Jam For Sam," in honor of late comedian Sam Kinison at the Roxy Theater. The private event will also celebrate the release of *Live From Hell*, the comic's final album. Bands scheduled to perform at the fete are Dweezil and Ahmet Zappa's band Z as well as Arcade. Other musicians taking part include Lita Ford, Steve Lukather, Randy Castillo, former Cars guitarist Elliott Easton, Heart's Howard Leese and Terry Reid. Comics appearing at the party will be announced soon. Sam was killed shortly after his wedding two years ago, in a car crash while en route to a performance.

MTV'S OWN REALITY-BASED soap opera *The Real World*, last seen shooting here in L.A., is heading north to San Francisco where filming for the series' third season is set to begin soon. The cast, to be comprised of seven "real people," is still being gathered with applications for possible participants being accepted, in letter form, at: Real World Casting, 10 Universal City Plaza, 33rd Floor, Universal City, 91608.

SINGER/BASSIST JOHNETTE NAPOLITANO of Concrete Blonde has put up \$1,000 in reward money to anyone with information leading to the arrest and conviction of the man who shot and killed her neighbor, Sergio Driotez, October 8 in a hold-up attempt at Silver Lake's Usultan family restaurant. During a band appearance at the Whisky on October 17 Napolitano railed against the wave of lawlessness that's currently infecting Los Angeles, in particular the East Side where she lives. "Somebody's got to do something," said the always society-conscious musician.



TALENT REVIEW

Tim Finn

By Troy J. Augusto

TROUBADOUR, W. HOLLYWOOD, CA—Singer/songwriter Tim Finn seems to know what his fans like. On this, the last show of his first brief American tour, he made frequent use of his gift for melodic and affecting song composure, offering selections from each of his career's different stages, tunes that served to illuminate his flair with a pop song.



Unfortunately, Finn also has a bad habit of lurching headlong into near-hard-rock territory, replacing subtlety and dynamic, key components of his show, with alienating bombast.

Casually dressed in sport jacket and T-shirt, Finn cut a mostly relaxed figure, weaving tales of love lost and found with songs of basic human experience. The emotive "Persuasion," the dreamy "Many's The Time" (the

80-minute show's best number) and the stripped-down simplicity of "In Your Sway," all from his new Capitol album, *Here And Now*, were effective and charismatic pieces that struck repeated nerves.

Music from his days in '80s band Split Enz, particularly the frisky "Six Months In A Boat," and from his days with brother Neil in popular group Crowded House also worked well, adding breadth to his musical vision while rarely straying from his charming, trademark style.

But Finn's periodic flirtations with a harder edge usually degenerated into Las Vegas-styled shlock, as unappealing as his better material is appealing. Crowded House's "Chocolate Cake" was a sloppy, uncomfortable show-closer, while "Funny Way" and the rootsy "Protecting," fine songs otherwise, suffered from heavy-handed instrumental treatment.

Finn's strength lies in his seemingly instinctive way with a sweet melody and a carefully delivered pop lyric, but ventures outside of that framework tend to trip up the artist, and here took away from a mostly enjoyable and refreshing concert.

TALENT REVIEW

Lenny Kravitz/Blind Melon

By Adam Tadesse

PAULEY PAVILION, WESTWOOD, CA—Capitol recording artists, Blind Melon opened the evening with a power-packed performance. This band shows much enthusiasm and energy on stage. Top-notch vocals by lead singer Shannon Hood highlighted the band's performance of their smash song "No Rain," and brought the crowd to a frenzy as few opening bands are capable of. This was definitely a good prelude to what would be a great evening.



During intermission the crowd started getting restless and was clamoring for Kravitz. The noise started picking up, and when he finally appeared one could sense the high-energy level. A hush fell across the room as the Virgin

artist started with an acoustic set. This was truly idol worship at its finest, demonstrating how much power this performer has on his audience. He manipulated the crowd with each and every word and melody. Despite a weak back-up band, Kravitz performed admirably, showing superb showmanship and stage presence.

Halfway through the set, Guns N' Roses guitarist, Slash, performed a song with Kravitz that set the crowd on fire. As if this wasn't enough, Kravitz added more kerosene to the blaze with a stirring rendition of his hit song "Let Love Rule." His performance of "Mr. Cabdriver" was the show's high point. When the show ended it was like an end of a good dream.

TALENT REVIEW

Smashing Pumpkins

By Jon Platt

HOLLYWOOD PALLADIUM, HOLLYWOOD, CA—No, this is not a pre-Halloween concert nor a Gallagher show. And no, these guys do



not actually smash pumpkins on stage. What the Chicago foursome does bring to the stage is a collection of Alternative Rock hits that have commanded a big following here on the West Coast and on into Canada. Supporting their second Virgin Records effort, *Siamese Dream* (which just went Gold), the band embarked on L.A.'s hot music scene before a capacity crowd at the Hol-

lywood Palladium.

Throughout this high-energy set, the crowd formed a "mosh" and hurled each other around the arena (a la Peter Gabriel's "Lay Your Hands On Me"). The crowd was so into the mosh, in fact, that some forgot to listen to the music. This prompted leader Billy Corgan to ask the fans if they were even listening at all! The highlight was the band opening with its hot single "Disarm," a political statement by Corgan regarding his own identity crisis. Other standouts in the hour-and-a-half set were "Cherub Rock" and "Space Boy," both from the new album.

FILM REVIEWS

Flight Of The Innocent

By John Goff



Manuel Colao, the innocent of *Flight Of The Innocent*, in an impressive film debut.

IMPRESSIVE DIRECTORIAL DEBUT for Carlo Carlei is the MGM release *Flight Of The Innocent*. The project had impressed Italian producer Franco Cristaldi (Fellini's *Amarcord* and Giuseppe Tornatore's *Cinema Paradiso*) enough to bring him out of retirement to produce—he died before the film was completed and son Massimo Cristaldi came into post-production to complete the project. His faith has been justified.

Carlei—who also wrote the screenplay with Gualtiero Rosella from Carlei's story—is an extremely visual storyteller. Lengthy periods of *Flight* are told totally in movement, picture, mood and reaction, which requires an audience to become more than simply a presence, they're going to have to concentrate for the length of the film—which makes this a *specialized* sell job for MGM, the audience will have to be found, most probably by word of mouth and there should be a strong build in that arena. He manages to have times of day and the rugged Italian terrain itself tell the story, intertwining the country with the people. He is aided immensely in this with the rich camera work of Raffaele Mertes.

While this isn't a true story it is based on an aspect of the Poor/Rich delineation of Southern and Northern Italy which has been occurring with more regularity in the past quarter century than ever before but which has been a part of that country for centuries: kidnapping for profit. Numbers released report that since 1966 there have been 689 kidnappings in Italy: 387 were released, 54 were never seen again, 91 were rescued and 30 were found dead. In some instances it is a family business.

Carlei sets up his story within one of those families. It is massacred because of a kidnapping and the sole survivor, a dreamy 10-year-old portrayed by Manuel Colao, attempts to survive and break the tradition. He treks to Rome to return the money and report the death of the kidnapped boy to his parents. He is chased by the murderers and witnesses more killing but through it all he's resourceful. The boy dreams of flying, his imagination sustains him. His fantasy becomes metaphorical and real as flight for physical freedom as well as emotional freedom for both himself and his entire devastated family.

Carlei enriches the screen with imagery and the rugged beauty of the Calabrian countryside, olive groves and the ancient villages filled with footpaths, constructed before automobiles were thought of. Mertes' photography is marvelous and the cast, especially the debut of young Manuel Colao is on the dime. The young boy is a totally convincing centerpiece; the innocence, the fear, the caring are never manufactured. Francesca Neri, as the murdered boy's mother, is touching and Jacques Perrin as the father is strong. Both believable.

Music by Carlo Siliotto tightens the tension as well as opens the moods to soaring during the flight across country and over the city. Fine job all around.

Look Who's Talking Now

By J.G.



John Travolta and Kirstie Alley watch over their family (l-r) Diane Keaton, Tabitha Lupien, David Gallagher and Danny DeVito. Trust me, they're either Keaton and DeVito or those dogs are terrific impressionists.

THIRD IN A SERIES, *Look Who's Talking Now*, of the *Look Who's Talking* franchise out of TriStar is fun, good family holiday fare. It's surprising how this seemingly single gag plot holds up over its three-pic run (short drop in the second installment). But we'd better credit imaginative writing, delightful performances and, I suspect, the vision of producer Jonathan D. Krane, who is the single (aside from stars John Travolta and Kirstie Alley) component running through all three projects.

This time out it's the family dogs doing the *talking*, but it's not their observations which carry the show. It is, as always, the *family* unit and Alley and Travolta have come to a wonderfully relaxed performance point together. Stories run parallel and converge at end to bring even the pooches into the well-knit family as staples.

The script by Tom Ropelewski and Leslie Dixon incorporates improbability and reality in balanced amounts; balanced in so far that they keep an audience interested without overdoing either aspect at any given time, therefore it's always enjoyable and acceptable. Ropelewski also directs and is a fine interpreter of his own work, knowing just how far to take it and how far to allow his performers go with it.

Travolta and Alley are old hands at this by now and it is warming to watch them work together. Both are accomplished comedians and there seems to be an honest, caring rapport between them. They appear to *enjoy* what they are doing. Credit Travolta with a finely edged balance in the scenes with the attempted seductress (the destructive force-to-overcome of the script) also that keeps you wondering whether he's going to take the tumble while also remaining confident he won't.

Lysette Anthony takes on a femme fatale role in attempting to lure Travolta into her web and is nicely seductive. Her approach in these scenes also gives Travolta the opportunity to shine in a reactive area. Olympia Dukakis turns in a scorching few scenes as Alley's mother, garners some good healthy laughter from it. David Gallagher and Tabitha Lupien make their debuts as the children. Gallagher is fine and Lupien is a scene-stealer.

The dogs, Rocks and Daphne, represent the rich and the poor, and the voices of Danny De Vito as the street mutt, Rocks, and Diane Keaton as the pampered poodle are delights. A better interpretation than that of De Vito's couldn't have been found.

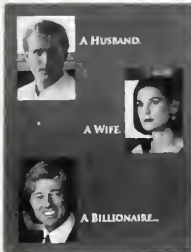
This should be another winner, especially now with its Christmas-set period. Look for it to only add to the, to-date, \$400 million take of the others combined.

VID REVIEWS

Indecent Proposal

By John Goff

THERE'S NO REASON to believe an *Indecent* film that did \$100 mil at the B.O. won't do *decently* in cassette form. That kind of money is realistic, even if the film isn't. Defenders called it a woman's fantasy, detractors referred to it as a woman's nightmare. Now you can decide in the privacy of your own home. Adrian Lyne, noted for offbeat takes on male-female relations, directed. Each star, Robert Redford, Demi Moore and Woody Harrelson, is given a turn at nobility in order to maintain their images while any attempt at truth in relationships, story-wise, simply takes a breather. Attractively mounted, worth view. Paramount Home Video.



At The Jazz Band Ball

By J.G.

MANY OF TODAY'S MUSICAL, so-called, artists should make this video a must-see—must *study*—for *presence* and *pure musicianship*. No gimmicks here, no *sweetening*, *over-dubbing* or *recording tricks*, just *pure musical talent* on display in clips preserved from as far back as 1928 from legends Duke Ellington, Louis Armstrong Paul Whiteman, Bill "Bojangles" Robinson doing his stair dance and a breathtaking, story-framed "St. Louis Blues" circa 1929 done by Bessie Smith that'll chill your soul. Plenty of dancing, risqué (for the time) camera work from below a see-through floor. An hour of history that Shanachie Entertainment Corp. deserves standing kudos for for preserving. Yazoo.



The Abbott and Costello Show

By J.G.

MORE HISTORY with four episodes per tape of the 1952-53 TV series featuring the antics of the comic duo. This is being presented as a series of cassettes for the comic history-minded. Transferred from the original 35mm masters, these look pristine on the home screen and contain Abbott and Costello's classic burlesque routines. Brings back wonderfully nostalgic memories of a time when it was requisite for performers to possess talent. Shanachie.



Anima Mundi

By J.G.

AWARDS BESTOWED UPON this Nature/Music film are from the Seattle Int'l Film Fest; Mostral Int'l de Cinema, Sao Paulo, Brasil; Bombay Int'l Film Fest; San Francisco Int'l Film Fest; and three from the International Wildlife Festival in Montana. It is beautiful, composed entirely of wild animal footage on land, under sea and in the air, and original music composed by Philip Glass, all brought together by director Godfrey Reggio. Both images and music celebrate freedom, and very often today we need freedom after stepping in from the pressures of the outside world. Turn off the news and turn this on. A peaceful one to have on hand. Miramar.



TOP 30 VIDEO RENTALS

CASH BOX • NOVEMBER 6, 1993

- 1 **GROUNDHOG DAY** (Columbia TriStar Home Video 52293-5)
- 2 **ALIVE** (touchstone Pictures/Home Video 1596)
- 3 **CHAPLIN** (Live Home Video 69897)
- 4 **FALLING DOWN** (Warner Home Video 12648)
- 5 **NATIONAL LAMPOON'S LOADED WEAPON 1**
(Columbia TriStar Home Video 52363)
- 6 **SCENT OF A WOMAN** (MCA Universal home video 81283)
- 7 **POINT OF NO RETURN** (Warner Home Video 12819)
- 8 **THE BODYGUARD** (Warner Home Video 12591)
- 9 **BENNY & JOON** (MGM/UA Home Video M903007)
- 10 **SOMMERSBY** (Warner Home Video 12649)
- 11 **MAP OF THE HUMAN HEART** (HBO Video)
- 12 **THE CRUSH** (Morgan Creek/Warner Home Video 12926)
- 13 **UNFORGIVEN** (Warner Home Video 12531)
- 14 **UNTAMED HEART** (MGM/UA Home Video M902813)
- 15 **A FEW GOOD MEN** (Columbia TriStar Home Video 27893-5)
- 16 **BOILING POINT** (Warner Home Video 12976)
- 17 **THE CRYING GAME** (Live Home Video 69039)
- 18 **THE VANISHING** (FoxVideo 1997)
- 19 **INDIAN SUMMER** (Touchstone Home Video 1936)
- 20 **MAD DOG AND GLORY** (MCA/Universal Home Video)
- 21 **ARMY OF DARKNESS** (MCA Universal home video 81288)
- 22 **HOME ALONE 2** (Fox video 1989)
- 23 **JENNIFER 8** (Paramount Pictures/Paramount Home Video 32495)
- 24 **THE CRYING GAME** (Live Home Video 69039)
- 25 **CB4** (MCA/Universal Home Video 12926)
- 26 **SNIPER** (Columbia Tri-Star home video 70753)
- 27 **BODY OF EVIDENCE** (MGM/UA Home Video M10287)
- 28 **LEAP OF FAITH** (Paramount Home Video 32792)
- 29 **FOREVER YOUNG** (Warner Home Video 12571)
- 30 **BRAM STOKER'S DRACULA** (Columbia TriStar Home Video 51413-5)

VID BIZ

By John Goff

SPACE, THE FINAL FRONTIER...Well, we'll re-think that *Final* bit after the holiday season. And right now, thinking about said upcoming season, **Paramount Home Video** has put together a *Starfleet Collection*, going on sale this month with a 5000 Limited Edition "Starfleet" kick-off to be produced. Each of these initial sets will be given a sequentially numbered certificate of authenticity. For \$199.95 you'll get all six *Star Trek* films in the widescreen format; a watch that reveals "To Boldly Go Where No Man Has Gone Before" as the second hand moves; six Skybox trading cards and a futuristic collector's case which can only be opened by its own special card key. Beam us aboard, Scotty!...For the kiddies **Hemdale Home Video, Inc.** is releasing a collector's set of *Little Nemo: Adventures In Slumberland* which looks terrific with a 16-page storybook, full-length animated video and audio soundtrack cassette, priced for sell-through at \$29.95. Talent involved in this project is wonderfully high quality: **Chris Columbus**, writer; voices of **Mickey Rooney**, **Rene Auberjonois** and **Gabriel Damon**; *Fantasia* director **William Hurtz**; Oscar-winning composer/lyricist team of **Richard and Robert Sherman** doing the songs; **Melissa Manchester** performing; all from the conception of **Ray Bradbury**.

UK

By Mick Green

WITH THE SUMMER NOW OFFICIALLY ended it would be understandable if the opportunities for live gigs reduced in the British leisure industry...but the reverse is the truth.

The proportion of work available at theaters before and after the traditional holiday season has always been strong but over the past few years a whole new area for artists to work has been developed. This has been at our vacation sites and whereas "summer season" used to last merely 19 weeks a year at these locations it now runs for nearly 40 weeks!

There is hardly a leisure group that does not have specialist "breaks" featuring music of some sort or another. The size of these venues can vary tremendously from around 200 people to up to 8,000! And they can be based on anything from camp sites to luxury hotel.

But the vast majority are at what we Brits call "holiday camps." These are residential centres based around cabins. They can be fully catered or those on vacation may do their own cooking. The quality varies from top class—some include golf and 10-pin bowling—to very basic but they all have one thing in common—they use entertainers to keep their properties full at a time when they would normally be empty.

Not all the entertainment is music-based because some TV comedians and game show hosts are also used. But the vast, vast majority of the breaks are based on various types of music, and the choice is vast.

Biggest by far, with more than 100 vacations over the year, is country music and this is strange because country seldom gets into our pop charts, is not seen on TV very often and, as of yet, we do not have a 24-hour country music radio station anywhere in the country. Yet these events continually sell out if they are promoted correctly. Last week around 5,000-plus attended a country music festival put on by our largest holiday camp company, **Butlins**, in Scotland.

Major stars come over on small mini-tours but probably more country fans saw headliner **Freddy Fender** at this one event than see the current country superstars at their theater shows. In the past, acts like **Johnny Cash** and **Tony Bennett** have been featured on such weekends and next month **Tammy Wynette** will be playing shows, as part of her tour, for **Butlins**.

However, the vast majority of acts that appear at such events are British, as American management does not seem aware of the potential. The main players on this game along with **Butlins** are **Pontins**, **Wamers** and practically anyone who has a residential site that has to be filled. The music covered is vast.

Within a 20-mile radius of the part of the coast where I live in the past month as well as four country events—all with Brit headliners—there have been themed breaks featuring big bands like **Syd Lawrence**, **Herb Miller**, etc. A traditional Dixieland Jazz weekend, two separate events featuring famous names from the Fifties and Sixties who, once again, have given up their "day jobs" to fulfill the demand. There has also been an Elvis Presley appreciation break as well as the normal cabaret artists.

One thing you can rest assured of is that no form of music will be left out during the course of the year: soul, blues, brass bands, folk, you name it and some enterprising promoter will put it on.

And, at times we are talking big money because top Irish act **Daniel O'Donnell** has already sold out the huge **Butlins Scarborough** camp for a break that is more than six months away!

BY GEORGE! IT'S STARTED...By far the biggest event of the week is the court case between **George Michael** and **Sony**, but it will probably be many months before we are able to report the decision of our High Court.

TALENT REVIEW

Patsy Cline...A Musical Tribute

By M.G.



Sandy Kelly as Patsy Cline

IT'S A STRANGE WORLD when a show based on a country act that sadly died more than 30 years before will probably play more theaters and sell more seats in Britain than any top three modern country stars put together!

This show is produced by Mervyn Conn, who used to run the successful country music festival every Easter at London's Wembley Arena for more than 20 years, and once again he has proved that he knows this market place because the show opened on September 3 with a planned run until December 4 at around 25 different theaters in Britain but it has already been announced that the tour will recommence in the New Year and another 20 theatres have been added!

There have been many shows based on the music and life of Patsy Cline but this is by far the best that I have seen. Not only does it include all the great Cline songs but also many songs from artists of that era like Elvis, Loretta Lynn, Dottie West, etc., and the whole show is simply brimming with foot-tapping, hand-clapping music.

Perhaps we shouldn't be too surprised at the success of the show because, apart from Billy Ray Cyrus, Patsy Cline is the only country artist to get to the top of our charts in the past 10 years—"Crazy" reached #2 a couple of years ago.

The part of Patsy Cline is taken by Irish singer Sandy Kelly and she is absolutely superb but, to be fair, it is hard to find fault with anyone in the cast. Sandy has had her own TV shows in her native Ireland and some of country music's biggest names have been her guests. In the past she has recorded with such stars as Johnny Cash, and her next album will feature duets with such modern-day stars as Hal Ketchum.

When she appeared for Ireland in the *Euro-Country Music Masters* she won the event and she also represented her country at the International Show at Nashville's *Fan Fair*. One of the reasons that she comes over so well is that first and foremost she is a country singer. Last year she spent a few months working in Branson, Missouri.

Of course, when Patsy Cline recorded many of her hits she used The Jordanares as backing singers and when Sandy played *Fan Fair* they backed her. In the play they are depicted recording early hits.

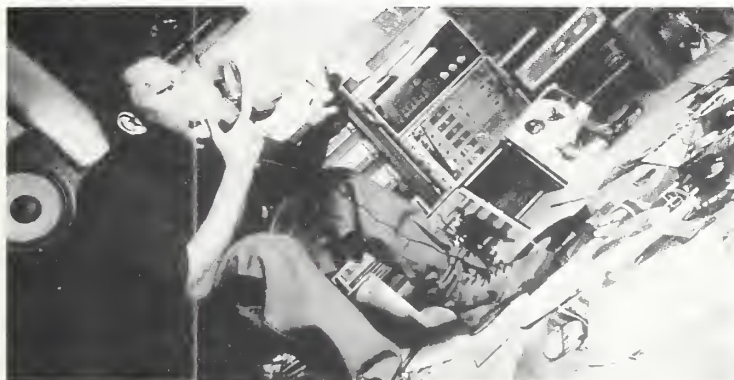
Most of the musicians/actors taking part play more than one but none stranger than George Hamilton IV who not only takes the part of narrator but also plays himself because he was just beginning his career with the song "A Rose And A Baby Ruth" around that time.

A more macabre coincidence is that he worked on shows with Buddy Holly, Jim Reeves, The Big Bopper and Patsy herself and they all died in plane crashes.

Obviously the musical cannot ignore the tragic event that ended Patsy's career but it really is a sock-it-to-them, easy-on-the-ear-and-eye show. At press time, negotiations were going on to take it not only to Australia but also to Washington, New York and Branson. Talk about coals to Newcastle.

COVER STORY

KRS-One: Constant Contrasts



KRS-One

BOOGIE DOWN PRODUCTIONS is KRS-One, who remains an imposing figure in hip-hop despite its varied permutations. That he has had an effect on a myriad of rappers—both Afrocentric and more hardcore rap—since the mid-'80s is of little question. His "Edutainment," has become more than an approach to teaching hip-hop to the masses. It has become a means of insight that transcends the streets, dance clubs and the music industry and has gained KRS-One entry into universities around the country where he has lectured on hip-hop. He speaks from the street with intelligent poetry, but lacking no fury.

"Intelligence and violence are one," KRS-One (aka Kris Parker) told *Cash Box* recently during an interview about his latest Jive Records album, *Return Of The Boom Bap*, released as a KRS-One album. The new release combines Old School lyrical sensibilities with New School grooves and ideas—a mixture evident on the album's first single, "Outta Here" and the track "I Can't Wake Up." During the conversation he discussed the current curve of hip-hop and its rap offspring, his retrenching as the frontman of Boogie Down Productions and, most compelling, the dichotomy of his messages—peace and violence.

"People think that intelligence, peace and love are soft, passive kinds of things," The Bronx-native says. "In actuality, love and *real* peace are violent. If your nation has a problem, it goes to war to solve it and brings peace to the situation. You don't get [peace] by marching, by putting up banners or planting flowers. You basically go buy yourself a gun and go out and revolt." KRS-One then referred to his groundbreaking Boogie Down Productions album *By All Means Necessary*, when he said that you either have peace by peace or peace by war.

"I still represent that," he says. "I think I represent peace, love and intelligence. But when I'm confronted by hate, negativity and ignorance, I'm not gonna back down."

He agrees that his vivid stories—from "You Must Learn" and "My Philosophy" to "Stop The Violence"—are the ultimate, radical violence. "'Stop The Violence' was actually violent. And I see violence as a viable way of change; it's the American way." He points out that early in his career, he had prepared lyrics that reflected his edutainment leanings and his darker, more aggressive preoccupations. "Most of the people who critique my violent versus non-violent side, wouldn't give me a record deal for my non-violent work." He said that if the industry and society at large really wanted a rapper that represented peace, then "Where were you when I had *Edutainment* out; where were you when *Ghetto Music* was out; where were you when *By All Means Necessary* was out, and when me and Public Enemy were the only ones advocating consciousness among Africans here in America?

"Where was everybody else when people were buyin' up *Death Certificate* [Ice Cube] and *Straight Out Of Compton* [N.W.A.], and these records were selling three and four million copies and we were just barely going gold?" KRS-One asks. His albums *Criminal Minded* and *Sex And Violence* were his response to the lure of the hardcore, although

neither album was devoid of the Edutainment cornerstones that reflected his essence.

Return Of The Boom Bap, KRS-One says, represents a reprisal of the visions that he shared with his seminal BDP partner Scott La Rock, who was killed in 1987, and other early members of the BDP crew. It is a distillation of his consciousness and the music styles that have come to characterize his persona. His commitment to teaching was evident during a live performance at Los Angeles' Glam Slam, where he did an a cappella version of the track "Higher Level," from the *...Boom Bap* album. "Take a second... chill out for a second...we're gonna talk about what you believe in...we're gonna talk about how you've been trained...Loosen up your mind and don't get mad at me... Vote for God, not for the devil, let me take you to a Higher Level." Amen.

It's All Greek To L.A.!

'93 Most Successful In 63-Year History



Record-breaker Rod Stewart

THE GREEK THEATRE celebrated the close of the most successful season in its 63-year history October 23 with the sold-out finale to the five-night Rod Stewart concert series. The engagement capped a season which featured more sold-out shows than any other and dramatically higher attendance and box office grosses. The Greek bucked the national trend of flat or declining ticket sales, making the historic theatre, operated by the Nederlander Organization, the most successful concert venue in Southern California.

The 1993 season boasted 42 headlining artists in 70 concerts. Attendance figures increased by nearly 1,000 paid tickets per concert over 1992. 43 shows were total sell-outs (61 percent of the 70 concerts). The average number of SRO shows at the Greek during the four-year period from 1989-92 was 22.8.

Paid 1993 attendance increased by 14 percent over the previous year and an average of 21 percent over the years 1989-92. The total gross ticket sales made 1993 a banner year, with a 34 percent increase over 1992 and a 59 percent increase over the average gross for 1989-92.

The 1993 season finished with ticket sales at 81.7 percent of gross potential, capped by the breaking of two records: The one-night box office record held by opera supertenor Jose Carreras was broken by Rod Stewart October 16. The record for attendance on a five-night engagement was broken twice this season, first by the SRO series of Tina Turner in September and then with the season closing Stewart engagement, which also broke the five-night box office gross sales record. The record for the largest gross for any engagement is still held by Neil Diamond's 14-night series in August 1986.

The Greek Theatre opened in September 1930 and has been successfully operated by the James M. Nederlander Companies since 1975. Located in Griffith Park, the Greek continues to be dedicated to offering a broad base of attractions, from contemporary artists to classical. In 1982, the Nederlanders expanded the capacity of the outdoor facility from 4,880 to 6,197.

TOP
100 POP
SINGLES

NOVEMBER 6, 1993



#1 SINGLE: Meatloaf



TO WATCH: Mr. Big



HIGH DEBUT: R. Kelly

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | |
|-----|--|--------------------------------|-------|----|
| 1 | I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (MCA 54625) | Meatloaf | 2 | 6 |
| 2 | JUST KICKIN' IT (SoSo Def/Columbia 77120) | Xscape | 1 | 5 |
| 3 | DREAMLOVER (Columbia 77080) | Mariah Carey | 3 | 9 |
| 4 | AGAIN (Virgin 38404) | Janet Jackson | 8 | 2 |
| 5 | HEY MR. D.J. (Flavor Unit/Epic 77121) | Zhane | 6 | 7 |
| 6 | ALL THAT SHE WANTS (Arista 12614) | Ace of Base | 4 | 5 |
| 7 | ANNIVERSARY (Wing/Mercury 859566) | Tony! Toni! Tone! | 7 | 5 |
| 8 | THE RIVER OF DREAMS (Columbia 77086) | Billy Joel | 5 | 9 |
| 9 | WHAT IS LOVE (Arista 12575) | Haddaway | 9 | 6 |
| 10 | IF (Virgin 12676) | Janet Jackson | 11 | 11 |
| 11 | SHOOP (Next Plateau/London 857314) | Salt-n-Pepa | 25 | 3 |
| 12 | RIGHT HERE (HUMAN NATURE) (RCA 62614) | SWV | 12 | 11 |
| 13 | TWO STEPS BEHIND (Columbia 77116) | Def Leppard | 10 | 6 |
| 14 | BREATHE AGAIN (LaFace/Arista 24054) | Toni Braxton | 27 | 3 |
| 15 | SOUL TO SQUEEZE ("From Coneheads") (Warner Bros. 18401) | Red Hot Chili Peppers | 15 | 7 |
| 16 | CRYIN' (Geffen 19256) | Aerosmith | 16 | 8 |
| 17 | NO RAIN (Capitol 44939) | Blind Melon | 17 | 7 |
| 18 | ANOTHER SAD LOVE SONG (LaFace/Virgin 2-4047) | Toni Braxton | 13 | 11 |
| 19 | CAN WE TALK (Qwest/Warner Bros. 18346) | Tevin Campbell | 24 | 3 |
| 20 | SWEAT (A LA LA LA LA LONG) (Big Beat/Atlantic 98429) | Inner Circle | 14 | 8 |
| 21 | WHOMP! THERE IT IS (Bellmark 79001) | Tag Team | 19 | 17 |
| 22 | HERO (Columbia 77224) | Mariah Carey | 49 | 2 |
| 23 | I GET AROUND (Interscope 96036) | Two Pac | 20 | 12 |
| 24 | EVERYBODY HURTS (Warner Bros. 40995) | R.E.M. | 26 | 6 |
| 25 | GANGSTA LEAN (Capitol 58048) | DRS | 47 | 2 |
| 26 | REASON TO BELIEVE (Warner Bros. 18427) | Rod Stewart | 21 | 7 |
| 27 | COME INSIDE (Atlantic 87317) | Intro | 32 | 6 |
| 28 | HEY JEALOUSY (A&M 0242) | Gin Blossoms | 23 | 10 |
| 29 | BABY, I'M YOURS (MCA 5457) | Shal | 29 | 16 |
| 30 | COME BABY COME (Tommy Boy 7572) | K-7 | 30 | 6 |
| 31 | LATELY (Uptown/MCA 54652) | Jodeci | 28 | 17 |
| 32 | BETTER THAN YOU (Perspective/A&M 7430) | Lisa Keith | 36 | 6 |
| 33 | LET ME RIDE (Death Row/Interscope 57128) | Dr.Dre | 31 | 5 |
| 34 | BOOM! SHAKE THE ROOM (Jive 42108) | Jazzy Jeff & The Fresh Prince | 33 | 9 |
| 35 | CAN'T HELP FALLING IN LOVE (Virgin 12653) | UB40 | 18 | 15 |
| 36 | WILD WORLD (Atlantic 87308) | Mr.Big | 51 | 3 |
| 37 | PLEASE FORGIVE ME (A&M 0422) | Bryan Adams | 53 | 2 |
| 38 | HOPELESSLY (RCA 62597) | Rick Astley | 22 | 6 |
| 39 | SOMETHING IN YOUR EYES (MCA 54725) | Bell Biv DeVoe | 42 | 6 |
| 40 | HUMAN WHEELS (Mercury 862704) | John Mellencamp | 40 | 3 |
| 41 | WILL YOU BE THERE (FROM "FREE WILLY") (Epic Soundtracx 77060) | Michael Jackson | 34 | 82 |
| 42 | RUNAWAY TRAIN (Columbia 74966) | Soul Asylum | 35 | 15 |
| 43 | NOTHING 'BOUT ME (A&M 0350) | Sting | 43 | 4 |
| 44 | SEND ME A LOVER (Arista 12603) | Taylor Dayne | 44 | 4 |
| 45 | RAIN (Mavrick 40988) | Madonna | 39 | 13 |
| 46 | ONE LAST CRY (Mercury P880) | Brian McKnight | 37 | 14 |
| 47 | PINK CASHMERE (Paisley Park/Warner Bros. 18371) | Prince | 46 | 6 |
| 48 | (I KNOW I GOT) SKILLZ (Jive 42177) | Shaquille O'Neal | 81 | 2 |
| 49 | RUFFNECK (Priority/Atlantic 98401) | MC Lyte | 38 | 9 |
| 50 | INDO SMOKE (FROM POETIC JUSTICE) (Epic Soundtracx/Epic 77256) | Mista Grimm | 67 | 2 |
| 51 | WHEN I FALL IN LOVE (Epic Soundtrack/Epic 77021) | Celine Dion & Clive Griffin | 45 | 9 |
| 52 | SUNDAY MORNING (Reprise 18461) | Earth Wind & Fire | 52 | 6 |
| 53 | BREAK IT DOWN AGAIN (Mercury 314514875) | Tears For Fears | 54 | 12 |
| 54 | SEX ME (Jive 42161) | R.Kelly | DEBUT | |
| 55 | NEVER SHOULD'VE LET YOU GO (Jive 42178) | Hi-Five | 59 | 2 |
| 56 | MEGA MEDLY (Reprise 40982) | Zapp & Roger | 55 | 8 |
| 57 | IF I HAD NO LOOT (Wing/Mercury 859056) | Tony! Toni! Tone! | 56 | 16 |
| 58 | RUNAWAY LOVE (EastWest 98354) | En Vogue | 50 | 3 |
| 59 | DREAMS (GoldDiscs/London/PLG 857 141) | Gabrielle | 64 | 2 |
| 60 | TOO MUCH INFORMATION (Capitol 44955) | Duran Duran | 41 | 6 |
| 61 | JESSIE (SBK/ERG 50429) | Joshua Kadison | 63 | 2 |
| 62 | INSANE IN THE BRAIN (Ruffhouse/Columbia 77019) | Cypress Hill | 57 | 12 |
| 63 | OOH CHILD (EastWest 98398) | Dino | 58 | 12 |
| 64 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross Featuring Supercat | 61 | 9 |
| 65 | AS LONG AS I CAN DREAM (Arista 12600) | Expose | 65 | 3 |
| 66 | I DON'T WANNA FIGHT (Virgin 4KM-12652) | Tina Turner | 62 | 18 |
| 67 | HIGHER GROUND (Virgin 12687) | UB40 | 69 | 2 |
| 68 | FIELDS OF GREY (RCA 62618) | Bruce Hornsby | 75 | 2 |
| 69 | BOTH SIDES OF THE STORY (Atlantic 5310) | Phil Collins | 71 | 2 |
| 70 | FOREPLAY (Rip-it 1001) | Raab | 80 | 2 |
| 71 | CHECK YO SELF (Priority 53830) | Ice Cube Featuring Das Efx | 66 | 8 |
| 72 | PAYING THE PRICE OF LOVE (Polydor/PLG 859 164) | Bee Gees | 72 | 2 |
| 73 | JIMMY OLSEN'S BLUES (Epic 74929) | Spin Doctors | 76 | 2 |
| 74 | LINGER (Island 862 800) | The Cranberries | DEBUT | |
| 75 | WHAT'S IT TO YOU (Giant 18450) | Clay Walker | DEBUT | |
| 76 | HIGHER GROUND (Virgin 12687) | UB40 | DEBUT | |
| 77 | CHATTAAHOOCHEE (Arista 1-2573) | Alan Jackson | 60 | 11 |
| 78 | KEEP YA HEAD UP (Interscope 98345) | 2-Pac | DEBUT | |
| 79 | I'M A PLAYER (Jive 45152) | Too Short | 78 | 2 |
| 80 | I'M IN LUV (Mercury 862462) | Joe | 68 | 6 |
| 81 | SLOW AND EASY (Reprise 18315) | Zapp & Roger | DEBUT | |
| 82 | LOVE FOR LOVE (Big Beat/Atlantic 98382) | Robin S. | 70 | 6 |
| 83 | CHIEF ROCKA (Pendulum 64631) | Lords Of The Underground | 74 | 12 |
| 84 | OH CAROLINA (Virgin 12672) | Shaggy | 82 | 4 |
| 85 | SHIFFTEE (Def Jam/Chaos 77163) | Onyx | 84 | 3 |
| 86 | VERY SPECIAL (Cold Chillin 18437) | Big Daddy Kane | 85 | 11 |
| 87 | I'M GONNA BE (500 MILES) (From Benny & Joon) (Chrysalis 21668) | The Proclaimers | 48 | 17 |
| 88 | CREEP (Capitol 44932) | Radiohead | 86 | 14 |
| 89 | I'M FREE (SBK 50434) | Jon Secada | 87 | 12 |
| 90 | RUN TO YOU (Arista 12581) | Whitney Houston | 89 | 14 |
| 91 | FIELDS OF GOLD (A&M 31458) | Sting | 90 | 17 |
| 92 | METHOD MAN (Loud/RCA 62544) | Wu-Tang Clan | 77 | 2 |
| 93 | NEVER KEEPING SECRETS (Epic 77264) | Babyface | 79 | 2 |
| 94 | DRE DAY (Atlantic 53827) | Dr.Dre | 91 | 16 |
| 95 | WHY MUST WE WAIT UNTIL TONIGHT (Virgin 12683) | Tina Turner | 83 | 2 |
| 96 | GIRL U FOR ME (Elektra 64643) | Silk | 92 | 15 |
| 97 | PUSH THE FEELING ON (Great Jones/Island 530 620) | Nightcrawlers | 73 | 2 |
| 98 | ONE WOMAN (Giant 18606) | Jade | 93 | 15 |
| 99 | SHOW ME LOVE (Big Beat 10118) | Robin S. | 94 | 21 |
| 100 | WRITTEN ON YA KITTEN (Tommy Boy 5831) | Naughty by Nature | 88 | 3 |

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POP SINGLES INDEX

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| I GET AROUND | D.Anderson,R.Troutman,L.Troutman,S.Murdock (GLG TWO/Rubber Band/Troutman/Ghetto Gospel,BMI) | 23 |
| (I KNOW I GOT)SKILLS | J.Forston,S.O'Neal,M.Wells (Word life,Chrysalis,Big Giant,Warner Chappell/ASCAP) | 48 |
| INSANE IN THE BRAIN | L.Freese,S.Reyes,L.Muggedged (Cypress Funky,Soul Assassians/MCA/ASCAP) | 62 |
| IT | J.Jam,T.Lewis,J.Jackson (Black Ice,Flyte Tyne,Jobete/ASCAP/Stone Agate/BMI) | 10 |
| I'VE HAD NO LOOT | R.Wiggins,J.Bautista,W.Harriss (Polygram Int'l/Tony Toni Tone/LA Jay/Big Will/ASCAP) | 57 |
| I'M A PLAYER | T.Shaw,B.Collins,G.Cooper,C.Clinton Jr. (Zomba,Bridgeport,Rubber Band/BMI) | 79 |
| I'M FREE | J.Secada,M.A.Morajon (Estefan,ASCAP) | 89 |
| I'M GONNA BE (500 MILES) | C.Reid,C.Reid (Warner Bros./ASCAP) | 87 |
| I'M IN LUV | J.DIBBS,B.ALLEN,T.DENSLow, (J.Dibbs,Ahunit And Fifth street,Teddy Denslow,Zomba/BMI) | 80 |
| INDO SMOKE | R.Trawick,W.Griffin (Pub.N/A) | 30 |
| JESSIE | J.Kadison (Joshuasongs,Seymour Glass,EMI Blackwood/BMI) | 61 |
| JIMMY OLSEN'S BLUES | Spin Doctors (Sonzosongs,Mow B'low/BMI) | 73 |
| JUST KICKIN' IT | J.Dupri,M.Seals (So So Def/EMI April/ASCAP/Full Keel,Ground Control/BMI) | 2 |
| KEEP YA HEAD UP | T.Shaw,R.D.Anderson,R.Troutman (Ghetto Gospel Interscope Pearl,Warner Tamerlane,Rubber Band/BMI) | 78 |
| LATELY | S.Wonder (Jobette/Blackbull,ASCAP) | 31 |
| LET ME RIDE | Dr.Dre,Snoop(Sonytunes/ASCAP) | 33 |
| LINGER | N.Hogan,D.O'Riordan (Polygram Int'l/ASCAP/Island BMI) | 74 |
| LOVE FOR LOVE | A.George,F.McFarlane (Song-A-Tron,EMI Blackwood/BMI) | 82 |
| MEGA MEDLY | R.Troutman,L.Troutman,N.Whitfield,B.Strong (Troutman,Saja,Rubber Band Stone Agate/BMI) | 56 |
| METHOD MAN | Diggs,Hunter,Hawkins,Smith,Woods,Coles,Jones,Grice (Wu-Tang/BMI) | 92 |
| NEVER SHOULD HAVE LET YOU GO | E.F.White, (Zomba,4MW/ASCAP) | 55 |
| NEVER KEEPING SECRETS | Babyface (Sonzosongs,Ecaf,Epic,Solar/BMI) | 93 |
| NO RAIN | Blind Melon (Honey Melon/ASCAP) | 17 |
| NOTHING BUT ME STRIP | (Blue Turtle/ASCAP) | 43 |
| OH CAROLINA | O.Burrell,W.Riley (Livingston/ASCAP) | 84 |
| ONE LAST CRY | B.McKnight,B.Barnes,M.Barnes (Pr/Let's Have Lunch,ASCAP/Rejoice,BMI) | 46 |
| OOH CHILD | S.Vincent (EMI Unart,Sleeping Sun/BMI) | 63 |
| ONE WOMAN | S.Vincent (EMI Unart,Sleeping Sun/BMI) | 98 |
| PAINT THE WHITE HOUSE BLACK | Bryant,Clinton,Gordy,Strong,Whitfield (Stone Agate,Warner Tamerlane,Exoskeleatel,Aujourd'hui,Yrrek/BMI) | 75 |
| PAYING THE PRICE OF LOVE | B.Gibb,M.Gibb,R.Gibb (Gibb Brothers,Careers BMG/BMI) | 72 |
| PINK CASHMERE | Prince (Conrtoversy,WB/ASCAP) | 47 |
| PLEASE FORGIVE ME | Adams,Lange (Worksongs,Zomba/ASCAP) | 37 |
| PUSH THE FEELING ON | J.Reed,H.Brankin,R.Campbell,G.Wilson (EMI Virgin,Graham Wilson/ASCAP) | 97 |
| RAIN | Madonna,A.Pettibone (WB,Webb Girl,Shepsongs,MCA/ASCAP) | 45 |
| REASON TO BELIEVE | T.Hardin (Alley Trio/BMI) | 26 |
| RIGHT HERE (HUMAN NATURE) | B.A.Morgan,G.Parker (Warner-Tamerlane,John Bettis,WB/ASCAP/Interscope Pearl),Bam Jams,ATV,Playfull,Loves Music,HL/WBM/BMI) | 12 |
| RUFFNECK | M.Riley,A.Davidson,W.Scott (Brooklyn Based,Top Billin',Smokin' Sounds,EMI April/ASCAP/Quick Time/BMD) | 49 |
| RUN TO YOU | N/A (N/A) | 90 |
| RUNAWAY LOVE | T.McElroy,D.Foster (Two Tuff-Enuff/BMD) | 58 |
| RUNAWAY TRAIN | D.Pirmer (WB/LFR,ASCAP) | 35 |
| SEND ME A LOVER | R.Hahn,G.Thatcher (Humazing,Moir) | 44 |
| SEX ME | R.Kelly, (Zomba,R.Kelly/BMI) | 85 |
| SHIFFTEE | F.Struggs,K.Jones,T.Taylor,C.Parker (N/A) | 54 |
| SHOOP Sparks | James,Denton,Roberts,Turner (Unichappell,Placid/BMI) | 11 |
| SHOW ME LOVE | A.George,F.McFarlane (Song-A-Tron/Champion,BMI) | 81 |
| SLOW AND EASY | R.Troutman (Troutman,Saja/BMI) | 99 |
| SOMETHING IN YOUR EYES | K.Edmonds (Sony Songs,Ecaf/BMI) | 39 |
| SOUL TO SQUEEZE | A.Keidis,Flea,J.Frusciante,C.Smith (Ensign,Moebetolam/BMI) | 15 |
| SUNDAY MORNING | White,Keynolds,Willis (Maurice White,Tony Tunes,Warner Tamerlane/ASCAP,Reyshell,Streamline Moderne/BMI) | 52 |
| SWEAT (A LA LA LA LA LONG) | L.Lewis,T.Harvey,R.Lewis (Mad House/BMI) | 20 |
| THE RIVER OF DREAMS | D.Kortchmar,Nicolo (Impulsive,EMI April/ASCAP) | 8 |
| TIME AND CHANCE | M.Jordan,Color Me Badd,M.Denard (Brittlesse,Me Good/ASCAP) | 76 |
| TOO MUCH INFORMATION | Duran Duran (N/A) | 60 |
| TWO STEPS BEHIND | J.Elliott (Bludgeon Riffola,Zomba/ASCAP) | 13 |
| VERY SPECIAL | A.Harvey,W.Jeffery,L.Peters (AZ,Cold Chillin Warner Bros.,At Home/ASCAP,Geff) | 66 |
| WHAT I FALL IN LOVE | D.Foster (Chappell & Co.,Intersong U.S.A./HL/BMI) | 51 |
| WHAT IS LOVE | D.Halligan,Torello (A La Carte,EMI Blackwood/BMD) | 9 |
| WHAT'S IT TO YOU | C.Wright,R.E.Orrall (J.Kids,EMI April/ASCAP) | 75 |
| WHOMP! THERE IT IS | Tag Team (Alver!,BMI) | 21 |
| WHY MUST WE WAIT UNTIL TONIGHT | B.Adams,R.J.Lange (Almo,Badams,Zomba/ASCAP) | 95 |
| WILD WORLD | C.Stevens (Salafa,ASCAP,Sony songs/BMI) | 36 |
| WILL YOU BE THERE | Michael Jackson (Mijac,Warner-Tamerlane/BMI) | 41 |
| WRITTEN ON YA KITTEN | V.Brown,K.Gist,A.Criss,G.Macdermot (T-Boy,Naughty,United Artists/ASCAP) | 100 |

REVIEWS By Troy J. Augusto

ELTON JOHN & KIKI DEE: "True Love" (MCA 2875)

From the "whatever happened to" file comes Kiki Dee, who last had a hit when she sang "Don't Go Breaking My Heart" with Elton back in the '70s. Well, look for this duo to strike pay dirt once again, as their update of this Cole Porter standard, with lots of trademark Elton grandeur, vaults its way up the charts. This first of what will be many hits from John's new *Duets* album, a multi-format winner that's sure to inspire the question: Kiki, what took you so long?



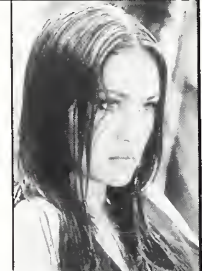
COLOR ME BADD: "Time & Chance" (Giant 18339)



Souful, young, hip-hop outfit returns with this smoldering, sensual number that's sure to light up top 40 request lines. Kudos to track producer D.J. Pooh, whose smart touch gives "Time & Chance," the title cut from the group's soon-to-be-issued new album, a warm, quite accessible vibe. Understated vocal delivery, lilting guitar stings and bluesy atmosphere all point this one towards chart heaven, a place that this group should get used to visiting.

TIA CARRERE: "I Never Even Told You" (Reprise 6510)

Multi-talented Carrere, who first came to the spotlight via her role as Cassandra, the babe-alicious girlfriend in *Wayne's World*, returns with her first album, *Dream*, which is led by this frisky and fun track. She's already a successful model and a promising young actress; now add hit-maker, 'cause if this bright cut is any indication, the girl's looking to make waves in the music world too. The new album and a role reprise in the upcoming *Wayne's World 2* look to position Carrere as a celeb with lotsa potential.



GIN BLOSSOMS: "Found Out About You" (A&M 8055)



Probably the most infectious tune from the Blossoms' excellent *New Miserable Experience* opus is this fine, laid-back rocker. A great follow-up to the resilient "Hey Jealousy" single, which doesn't seem to want to die, the current musical pride of Arizona look to have another winner up their sleeves. Track is an easy addition for alternative and album rockers while spirited top 40 outlets could easily find a place for this catchy pop-rock gem.

PICK OF THE WEEK



MICHAEL BOLTON: "Said I Loved You...But I Lied" (Columbia 5508)

The king of overkill tones it down on this, the first single entry from his imminent *The One Thing* album, sort of following the lead of labelmate Mariah Carey, who also realizes that sometimes less is, in fact, more. Cozy song arrangement, loose and playful instrumentation (love those guitars!) and smart production, courtesy of Robert "Mut" Lange (Def Leppard, Bryan Adams) all nicely complement Bolton's (comparatively) conservative vocal delivery, making for one of his better moments. Hits radio has a guaranteed winner with this one, while adult formats may be looking at one of their biggest hits of the year. Love him or hate him, the man does have a way with a ballad.

TOP 100 POP ALBUMS

NOVEMBER 6, 1993



#1 ALBUM: Pearl Jam

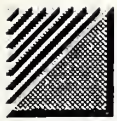


TO WATCH: The Breeders



HIGH DEBUT: Pearl Jam

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ |
|-----|---|---------------|-------------|---------------------------|---------------|-------------|
| 1 | VS (Epic 53136) | | | PEARL JAM | DEBUT | |
| 2 | COUNTERPARTS (Atlantic 82528) | | | RUSH | DEBUT | |
| 3 | BAT OUT OF HELL II(BACK INTO HELL) (MCA 10699) | | | MEATLOAF | 3 | 4 |
| 4 | IN UTERO (DGC 24607) | | | NIRVANA | 2 | 3 |
| 5 | IN PIECES (Liberty 80857) | | | GARTH BROOKS | 1 | 6 |
| 6 | COMMON THREAD:THE SONGS OF THE EAGLES (Giant/WB 24531) | | | VARIOUS ARTISTS | DEBUT | |
| 7 | IT'S ON 187UM KILLA (Ruthless 5503) | | | EAZY E | DEBUT | |
| 8 | MUSIC BOX (Columbia 53205) | | | MARIAH CAREY | 5 | 6 |
| 9 | RIVER OF DREAMS (Columbia 53003) | | | BILLY JOEL | 6 | 9 |
| 10 | janet (Virgin 12650) | | | JANET JACKSON | 7 | 17 |
| 11 | TONI BRAXTON (LaFace/Arista 26007) | | | TONI BRAXTON | 11 | 10 |
| 12 | GREATEST HITS VOL TWO (MCA 10906) | | | REBA MCENTIRE | 13 | 2 |
| 13 | EASY COME, EASY GO (MCA 10907) | | | GEORGE STRAIT | 4 | 2 |
| 14 | BLIND MELON (Capitol 96585) | | | BLIND MELON | 8 | 14 |
| 15 | JUDGEMENT NIGHT (Columbia 57144) | | | SOUNDTRACK | 41 | 3 |
| 16 | RETRO ACTIVE (Mercury 518305) | | | DEF LEPPARD | 10 | 2 |
| 17 | UNPLUGGED... AND SEATED (Warner Bros 45289) | | | ROD STEWART | 17 | 15 |
| 18 | NO PRESSURE (Chaos/Columbia 57460) | | | ERICK SERMON | DEBUT | |
| 19 | CORE (Atlantic 82418) | | | STONE TEMPLE PILOTS | 15 | 35 |
| 20 | BLACK SUNDAY (Ruffhouse/Columbia 53931) | | | CYPRESS HILL | 16 | 9 |
| 21 | SIAMESE DREAM (Virgin 88267) | | | SMASHING PUMPKINS | 20 | 8 |
| 22 | A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE) (Arista/BMG 18711) | | | ALAN JACKSON | 58 | 14 |
| 23 | SLEEPLESS IN SEATTLE (Epic 53764) | | | SOUNDTRACK | 14 | 11 |
| 24 | TEN (Epic 47857)(P4) | | | PEARL JAM | 26 | 91 |
| 25 | GET A GRIP (Geffen 24455) | | | AEROSMITH | 19 | 21 |
| 26 | HUMAN WHEELS (Mercury 518088) | | | JOHN MELLENCAMP | 22 | 5 |
| 27 | HUMMIN' COMMUN' AT 'CHA (So So Def/Columbia 57107) | | | XSCAPE | DEBUT | |
| 28 | THE BODYGUARD (Arista/BMG 18699)(P6) | | | SOUNDTRACK | 18 | 41 |
| 29 | 187 HE WROTE (Jive 41513) | | | SPICE-1 | 12 | 2 |
| 30 | CHAOS A.D. (Roadracer/Epic 57458) | | | SEPULTURA | DEBUT | |
| 31 | YES I AM (848660) | | | MELISA ETHERIDGE | 25 | 3 |
| 32 | IT'S ABOUT TIME (RCA 66074) | | | SWV | 21 | 32 |
| 33 | EVERYBODY ELSE IS DOING IT SO WHY CANT WE (Island/PLG 514156) | | | THE CRANBERRIES | 33 | 7 |
| 34 | BREATHLESS (Arista/BMG 18646)(P2) | | | KENNY G | 29 | 37 |
| 35 | FOR THE COOL IN YOU (Epic 53558) | | | BABYFACE | 35 | 7 |
| 36 | SONS OF SOUL (Wing/Mercury 514933) | | | TONY! TONI! TONE! | 30 | 12 |
| 37 | PROMISES AND LIES (Virgin 88229) | | | UB40 | 23 | 9 |
| 38 | ZOOROPA (Island 314518) | | | U2 | 28 | 10 |
| 39 | I STILL BELIEVE IN YOU (MCA 10630) | | | VINCE GILL | 24 | 61 |
| 40 | GRAVE DANCERS UNION (Columbia 48898) | | | SOUL ASYLUM | 27 | 32 |
| 41 | LA SEXORCISTO (Geffen 24460) | | | WHITE ZOMBIE | 42 | 6 |
| 42 | THE CHRONIC (Death Row/Interscope 57128/Priority) | | | DR. DRE | 36 | 48 |
| 43 | ALAPALOOZA (Scotti Bros 72392) | | | "WEIRD AL" YANKOVIC | DEBUT | |
| 44 | VERY (EM/ERG 89721) | | | PET SHOP BOYS | 9 | 2 |
| 45 | TELL ME WHY (Curb/MCA 10529) | | | WYONNA | 38 | 18 |
| 46 | ALMOST GOODBYE (MCA 10851) | | | MARK CHESTNUT | 44 | 4 |
| 47 | VERY NECESSARY (Next Plateau/PLG 828392) | | | SALT-N-PEPA | DEBUT | |
| 48 | BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112) | | | 4 NON BLONDES | 43 | 20 |
| 49 | BREEDERS LAST SPLASH (4AD/Warner Bros 61508) | | | THE BREEDERS | 79 | 6 |
| 50 | BARNEY'S FAVORITES VOL. 1 (SBK 27115) | | | BARNEY | 49 | 5 |
| 51 | ARE YOU GONNA GO MY WAY (Virgin 86984) | | | LENNY KRAVITZ | 40 | 27 |
| 52 | TEN SUMMONER'S TALES (A&M 31454 0070) | | | STING | 47 | 28 |
| 53 | RUNAWAY LOVE (EastWest 92296) | | | EN VOGUE | 31 | 3 |
| 54 | A TOUCH OF MUSIC IN THE NIGHT (Atlantic/AG 82531) | | | MICHAEL CRAWFORD | 48 | 2 |
| 55 | DA BOMB (Ruffhouse/Columbia 57278) | | | KRIS KROSS | 55 | 8 |
| 56 | CODE RED (Jive 41489) | | | D.J. JAZZY & FRESH PRINCE | DEBUT | |
| 57 | NEW MISERABLE EXPERIENCE (A&M 544039) | | | GIN BLOSSOMS | 39 | 9 |
| 58 | INTRO (Atlantic/AG 82463) | | | INTRO | 67 | 2 |
| 59 | GRAND TOUR (A&M 0086) | | | AARON NEVILLE | 59 | 9 |
| 60 | UNDERTOW (Zoo 11052) | | | TOOL | 68 | 8 |
| 61 | IT WON'T BE THE LAST (Mercury 514758) | | | BILLY RAY CYRUS | 57 | 9 |
| 62 | MEXICAN MOON (IRS/Capitol 81129) | | | CONCRETE BLONDE | DEBUT | |
| 63 | NO TIME TO KILL (RCA 66239) | | | CLINT BLACK | +53 | 8 |
| 64 | COME ON FEEL THE LEMONHEADS (Atlantic 82537) | | | THE LEMONHEADS | DEBUT | |
| 65 | BACK TO BROADWAY (Columbia 44189) | | | BARBARA STREISAND | 65 | 11 |
| 66 | THE WORLD IS YOURS (Rap-A-Lot/Priority 53861) | | | SCARFACE | 46 | 7 |
| 67 | HITS/B-SIDES (Paisley Park/Warner Bros 45440) | | | PRINCE | 50 | 4 |
| 68 | POCKET FULL OF KRYPTONITE (Epic 47309)(P) | | | SPIN DOCTORS | 54 | 55 |
| 69 | CLAY WALKER (Giant/Warner Bros 24511) | | | CLAY WALKER | 97 | 2 |
| 70 | HITS VOL. 1 (Paisley Park/Warner Bros 45431) | | | PRINCE | 61 | 4 |
| 71 | FACE THE HEAT (Mercury/Polygram 518258) | | | SCORPIONS | 37 | 3 |
| 72 | THE TRUTH (MCA 10810) | | | AARON HALL | 45 | 2 |
| 73 | UP ON THE ROOF... (Columbia 57529) | | | NEIL DIAMOND | 32 | 2 |
| 74 | WHOOMPI! (THERE IT IS) (Life/Bellmark 78000) | | | TAG TEAM | 74 | 9 |
| 75 | THIS TIME (Reprise/WB 45241) | | | DWIGHT YOAKAM | RE-ENTER | |
| 76 | ABBA GOLD (Polydor 518047) | | | ABBA | 77 | 3 |
| 77 | STRICTLY 4 MY N.I.G.G.A.Z... (Interscope 92209) | | | 2-PAC | 85 | 11 |
| 78 | RETURN OF THE BOOM RAP (Jive 41517) | | | KRS-One | 34 | 2 |
| 79 | COME ON COME ON (Columbia 48881) | | | MARY CHAPIN CARPENTER | 5+6 | 2 |
| 80 | LIVE (Columbia 47056) | | | JAMES TAYLOR | 51 | 8 |
| 81 | BACDAFUCUP (RAL/Chaos/Columbia 53302) | | | ONYX | 71 | 21 |
| 82 | LIFE'S A DANCE (Atlantic 82420) | | | JOHN MICHAEL MONTGOMERY | 62 | 33 |
| 83 | UNPLUGGED (Reprise 45024)(P3) | | | ERIC CLAPTON | 83 | 53 |
| 84 | LOVE DELUXE (Epic 53178)(P) | | | SADE | 84 | 39 |
| 85 | DEVINE COLLECTION (Atlantic 82497) | | | BETTE MIDLER | 81 | 12 |
| 86 | HITS VOL.2 (Paisley Park/Warner Bros 45435) | | | PRINCE | 64 | 4 |
| 87 | METALLICA (Elektra 61113)(P6) | | | METALLICA | 92 | 105 |
| 88 | MI TIERRA (Epic 53807) | | | GLORIA ESTEFAN | 88 | 12 |
| 89 | AUTOMATIC FOR THE PEOPLE (Warner Bros 45138) | | | R.E.M. | 89 | 5 |
| 90 | BAD BOYS (Big Beat/Atlantic 92261) | | | INNER CIRCLE | 87 | 20 |
| 91 | CONFEDERATE RAILROAD (Atlantic 82335) | | | CONFEDERATE RAILROAD | 91 | 30 |
| 92 | DANGEROUS (Epic 45400)(P4) | | | MICHAEL JACKSON | 90 | 91 |
| 93 | HARD WORKIN' MAN (Arista/BMG 18716) | | | BROOKS & DUNN | 93 | 26 |
| 94 | MILLENNIUM (Warner Bros 45274) | | | EARTH,WIND AND FIRE | 52 | 4 |
| 95 | BACK TO BASICS(Warner Bros 9-45297) | | | MAZE | 69 | 7 |
| 96 | BUHLOONE MINDSTATE (Tommy Boy 1063) | | | DE LA SOUL | 63 | 2 |
| 97 | BIG RED LETTER DAY(Beggars Banquet/EastWest 92292) | | | BUFFALO TOM | 66 | 3 |
| 98 | PERFECTLY GOOD GUITAR (A&M 540135) | | | JOHN HIATT | 72 | 5 |
| 99 | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)(VIRGIN 88189) | | | TINA TURNER | 60 | 13 |
| 100 | MESSAGE IN A BOX: THE COMPLETE RECORDINGS (A&M 0150) | | | THE POLICE | 73 | 2 |



REVIEWS by Troy J. Augusto

PEARL JAM: *Vs.* (Epic 53136)

No surprise that this one is flyin' out the record stores; the only question is, will it have the legs of the first album, which continues to sell in the Top 30? Oh, and will Eddie Vedder survive stardom long enough to actually enjoy it? Hope so, 'cause this album is chock full 'o killer tracks, more than enough to keep the band on the cover of every magazine in the land. "Go," an exceptionally powerful "Blood," the quite melodic "Rearviewmirror" and first commercial single "Daughter" are the best on offer. Tour starts soon.



JAMES: *Laid* (Fontana/Mercury 514 943)

Compelling new record from British cult group looks like the vehicle to finally lift it out of obscurity. Produced quite elegantly by Brian Eno, album is a soulful, atmospheric collection that showcases the band's thoughtful lyrical style and moving, almost tender instrumental ability. Vocalist Tim Booth scores high marks for his emotive singing on "One Of The Three" and "Sometimes" (a future hit single), while lead track "Laid" and "Everybody Knows" are fine alt-radio adds. Imminent tour should start the ball rolling.



JOE SATRIANI: *Time Machine* (Relativity 11177)

New double-CD set gathers material from the entirety of Satch's 10-year career, including unreleased outtakes, songs previously available only as imports, three new tunes and a disc of live material, recorded on the road in 1992 and 1988. Of all the guitar-hero types that cropped up in the '80s, Satriani stands out of the pack because of his naturally fluid style, grandly melodic songwriting and the staggering variety of his material. A perfect gift for the guitar fan in the house, this one is a sure holiday winner.



TAD: *Inhaler* (Giant/Mechanic 24525)

It hasn't been an easy trip for Tad Doyle and band. They've been sued over an album cover, had their hotel bombed by the I.R.A., watched a boulder land on their tour van and, in 1991, come within a few feet of a bolt of lightning while playing a show. And now comes the ultimate test of the band's mettle: releasing a major label album. After sharpening its teeth at Seattle indie Sub Pop, the Northwest's heaviest combo hit hard on its Giant debut, with the ferocious "Luminol" and slammin' "Throat Locust" key cuts of strong album.



POSSUM DIXON: *Possum Dixon* (Interscope 92291)

Self-taught D.I.Y. crew has been kicking around L.A.'s grimmer clubs and coffeehouses for four years now, semi-polishing its own brand of earthy pop-rock. It's not grunge or metal or dance or anything that you can actually apply a tag to. The frisky guitar pop of "She Drives," the boy-loves-girl-hates-boy of "Watch That Girl Destroy Me," '80s-flavored "Elevators" and the Lou Reed-inspired "John Struck Lucy" are unique tunes that earn this quirky band a look from those among us who're sick of the top 40.



MUTHA'S DAY OUT: *My Soul Is Wet* (Chrysalis 27341)

The prospect of a band from a little hamlet in Arkansas whose members' average age is 17 may not sound too appealing, but, damn, if this album doesn't just shut me up. Musically uninformed, these guys found what rock and rap they could in Batesville (pop. 9,000), laying the groundwork for this fusion of both styles. From the psychedelic-Southern metal of "Locked," to the independence-seeking "Get A Clue," to the rebellious hip-hop-rock of "Ugly," these kiddies hit the mark 'most every time. Lots o' potential here.



WARRIOR SOUL: *Chill Pill* (DGC 24608)

Fourth album from politically oriented, N.Y.-based rock band, led by outspoken Kory Clarke, departs ever so slightly from previous work; there's more cynicism and frustration in the songs of *Chill Pill*, because of what Clarke calls the current "lost generation." (The same generation that hasn't been buying his records!) There is much truth in what he sings about, whether it's materialism on "I Want Some," societal blight on "Concrete Frontier" or frustration on "Cargos Of Doom." Heavy stuff from a guy with lots to say.



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| Diamond, Neil / 73 | Pearl Jam / 1,24 | White Zombie / 41 |
| Dr. Dre / 42 | Pet Shop Boys / 44 | Wynonna / 45 |
| Earth, Wind & Fire / 94 | The Police / 100 | X-scape / 27 |
| Eazy-E / 7 | Prince / 67,70,86 | Yankovich, Weird Al / 43 |
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| Estefan, Gloria / 88 | Rush / 2 | |
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| G, Kenny / 34 | Salt-N-Pepa / 47 | |
| Gill, Vince / 39 | Scarface / 66 | |
| Gin Blossoms / 57 | Scorpions / 71 | |

PICK OF THE WEEK



■ **RUSH: *Counterparts*** (Atlantic 82528) Producer: Peter Collins, Rush. Since the release of *Signals* in 1982 this "thinking man's metal band" has seen a gradual erosion in its popularity; the trio's experiments with synthesizers costing it many of its previously ultra-loyal fans. That's all about to change, though, with this, the 15th studio release of Rush's career. The emphasis has returned to the power trio set-up of the band, with Geddy Lee putting the keyboards on ice and producer Peter Collins giving guitarist Alex Lifeson a much bigger part of the album's sound than had been the case with recent efforts. '70s Rush meets '90s Rush on brilliant "Double Agent," #1 radio track "Stick It Out" and chilling "Nobody's Hero." Among band's best.

TOP 100 R&B SINGLES

NOVEMBER 5, 1993



#1 SINGLE: Xscape



TO WATCH: Mariah Carey



HIGH DEBUT: R. Kelly

Total Weeks ▼
Last Week ▼

| | | | | | | | | |
|----|--|--------------------------------|-------|----|-----|--|---------------------------|-------|
| 1 | JUST KICKIN' IT (So So Def/Columbia 77119) | Xscape | 1 | 7 | 52 | KEEP YA HEAD UP (Interscope/Atlantic 98345) | 2-Pac | DEBUT |
| 2 | BREATHE AGAIN (La Face/Arista 24047) | Toni Braxton | 6 | 3 | 53 | BABY I'M YOURS (Gasoline Alley/MCA 54574) | Shai | 43 16 |
| 3 | CAN WE TALK (Qwest/Warner Bros.18346) | Tevin Campbell | 3 | 3 | 54 | WHOOHP (THERE IT IS) (Life 79001) | Tag Team | 44 19 |
| 4 | ANNIVERSARY (Wing/Mercury 859566) | Tony! Toni! Tone! | 2 | 26 | 55 | BREAKADAWN (Tommy Boy 586) | De La Soul | 65 6 |
| 5 | RIGHT HERE (Human Nature)/Downtown (RCA 62614) | SWV | 4 | 11 | 56 | THAT'S THE WAY LOVE GOES (Virgin 125650) | Janet Jackson | 46 19 |
| 6 | GANGSTA LEAN (Capitol 58048) | DRS | 9 | 27 | 57 | COMPUTER LOVE (Kaper/RCA 62675) | NKRU | 58 3 |
| 7 | SHOOP (Next Plateau/London 857314) | Salt-N-Pepa | 10 | 4 | 58 | YOUR LOVE KEEPS WORKING ON ME (MCA 54744) | Jody Watley | 69 2 |
| 8 | COME INSIDE (Atlantic 87317) | Intro | 7 | 6 | 59 | WRITTEN ON YA KITTEN (Tommy Boy 583) | Naughty by Nature | 57 2 |
| 9 | NEVER KEEPING SECRETS (Epic 77217) | Babyface | 12 | 2 | 60 | SHIFFTEE (Chaos/Columbia 77163) | Onyx | 48 4 |
| 10 | DREAMLOVER (Columbia 77060) | Mariah Carey | 8 | 8 | 61 | TIME AND CHANCE (Giant/Reprise 18339) | Color me Badd | DEBUT |
| 11 | SOMETHING IN YOUR EYES (MCA 54725) | Bell Blv Devoe | 5 | 8 | 62 | CALL ME MACK (La Face/Arista 20451) | Usher | 53 3 |
| 12 | I'M IN LUV (Mercury 862 462) | Joe | 11 | 8 | 63 | LIGHT OF LOVE (Capitol 44953) | Angle & Debbie | 50 7 |
| 13 | SEX ME (Jive 42161) | R.Kelly | DEBUT | | 64 | BOOM! SHAKE THE ROOM (Jive 42108) | Jazzy Jeff & Fresh Prince | 54 8 |
| 14 | RUNAWAY LOVE (EastWest 98354) | En Vogue & FMOB | 18 | 3 | 65 | MEGA MEDLEY (Reprise 18420) | Zapp & Roger | 55 8 |
| 15 | HEY MR. D.J. (Flavor/Epic 77121) | Zhane | 13 | 8 | 66 | COME BABY COME (Tommy Boy 7572) | K-7 | 71 2 |
| 16 | NEVER SHOULD HAVE LET YOU GO (Jive 42178) | Hi-Five | 25 | 3 | 67 | STAY REAL (Def Jam/Columbia 77140) | Erick Sermon | 60 3 |
| 17 | ANOTHER SAD LOVE SONG (Laface/Arista 24047) | Toni Braxton | 14 | 13 | 68 | CHECK YO SELF (Priority 53830) | Ice Cube / Das Efx | 63 8 |
| 18 | PINK CASHMERE (Paisley Park/Warner Bros.18371) | Prince | 17 | 5 | 69 | STAND BY YOUR MAN (Def Jam/Columbia 77098) | L.L Cool J | 75 2 |
| 19 | AGAIN (Virgin 38404) | Janet Jackson | 22 | 2 | 70 | TOGETHER FOREVER (Gasoline Alley/MCA 54740) | Shai | 73 2 |
| 20 | I GET AROUND/KEEP YA HEAD UP (Interscope 96036) | 2-Pac | 15 | 12 | 71 | IT'S FOR YOU (FROM "THE METEORMAN") (Motown 2207) | Shanice | 64 8 |
| 21 | VOODOO (Elektra 64608) | Teddy Pendergrass | 21 | 5 | 72 | KEEPIN' MY COMPOSURE (Luke 473) | H-Town | DEBUT |
| 22 | IF (Virgin 12676) | Janet Jackson | 16 | 10 | 73 | WE GETZ BUZY (Rowdy/Arista 35024) | Illegal | 61 6 |
| 23 | RUFFNECK (First Priority/Atlantic 98401) | Mc Lyte | 20 | 10 | 74 | I'M REAL (Ruffhouse/Columbia 77237) | Kris Kross | DEBUT |
| 24 | LAI D BACK GIRL (Warner Bros. 18422) | Maze Featuring Frankie Beverly | 19 | 8 | 75 | TRUST ME (Chrysalis/ERG 24849) | Guru & N'Dea Davenport | 56 15 |
| 25 | FOREPLAY (Rip-It 1001) | Raab | 27 | 3 | 76 | LOVE NO LIMIT (Uptown 54526) | Mary J. Blige | 67 18 |
| 26 | (I KNOW I GOT)SKILLS (Jive 42177) | Shaquille O'Neal | 59 | 2 | 77 | LONG WAY FROM HOME (Motown 2221) | Johnny Gill | DEBUT |
| 27 | ALL THROUGH THE NIGHT (Giant/Reprise 18414) | P.O.V w/Jade | 48 | 2 | 78 | SOMEBODY ELSE WILL (EMI 50462) | O'Jays | 70 9 |
| 28 | COMING HOME TO LOVE (Zoo 14099) | Coming of age | 34 | 5 | 79 | I GOT YOU (Motown 2213) | Johnny Gill | 72 8 |
| 29 | SUNDAY MORNING (Reprise 18461) | Earth Wind & Fire | 23 | 7 | 80 | GUESS I'M IN LOVE (Reprise 18492) | Cheryl "Pepsi" Riley | 84 3 |
| 30 | LOOKING FOR MR.DO RIGHT (Giant/Reprise 18429) | Jade | 36 | 4 | 81 | VERY SPECIAL (Cold Chillin' 18437) | Big Daddy Kane | 74 9 |
| 31 | SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564) | U.N.V. | 24 | 17 | 82 | CHERISH THE DAY (Epic 74980) | Sade | 78 8 |
| 32 | ONE LAST CRY (Mercury 862404) | Brian McKnight | 26 | 11 | 83 | PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros.18382) | George Clinton | 80 5 |
| 33 | HEAVEN KNOWS (Epic 74996) | Luther Vandross | 32 | 7 | 84 | HEARTBREAKER (EMI/ERG 58054) | The O'Jays | DEBUT |
| 34 | STAY IN MY CORNER (Qwest/Warner Bros.18393) | Keith Washington | 42 | 5 | 85 | IF I HAD NO LOOT (Wing/Mercury 859056) | Tony! Toni! Tone! | 79 13 |
| 35 | I'M A PLAYER (Jive 45152) | Too Short | 37 | 3 | 86 | BETWEEN THE SHEETS (Warner Bros.18434) | Fourplay | 68 6 |
| 36 | CRY NO MORE (Gasoline Alley/MCA 54650) | Il D Extreme | 33 | 20 | 87 | ALWAYS (A&M 0342) | Vesta | 81 7 |
| 37 | FOR THE COOL IN YOU (Epic 77109) | Babyface | 35 | 7 | 88 | WHAT'S NEXT? (Elektra 66309) | Leaders of the new school | 82 3 |
| 38 | LOSE CONTROL/GIRL U FOR ME (Keia/Elektra 64643) | Silk | 28 | 13 | 89 | LICK U UP (Luke 163) | H-Town | 83 11 |
| 39 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross | 31 | 9 | 90 | LOVE FOR LOVE (Big beat/Atlantic 98382) | Robin S. | 86 7 |
| 40 | DO THE THANGS (Atlantic 87328) | Levert | 40 | 6 | 91 | THERE'S NO LIVING WITHOUT YOU (Mercury 862 548) | Will Downing | 87 9 |
| 41 | GET A LITTLE FREAKY WITH ME (Silas/MCA 54229) | Aaron Hall | 41 | 4 | 92 | DUMPIN'EM IN DITCHES (Jive 4216) | Spice 1 | 85 4 |
| 42 | HERO (Columbia 77224) | Mariah Carey | 66 | 2 | 93 | LET ME BE THE ONE (Atlantic 87347) | Intro | 88 12 |
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| 45 | LATELY (Uptown/MCA 54652) | Jodeci | 39 | 17 | 96 | ABC-123 (Atlantic 87366) | Levert | 91 18 |
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| 47 | SHU-B (Warner Bros.18397) | Guess | 51 | 5 | 98 | 93'TIL INFINITY (Jive 42157) | Souls of Mischief | 77 2 |
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REVIEWS by M.R. Martinez

■ EAZY-E: *It's On (X) 187um Killa* (Ruthless/RED 88561-5503-2). Producers: Various.

Eazy (aka Eric Wright) has got a lot to prove on this EP, his first since the dis-integration of N.W.A. and the flight of its stalwarts—namely Dr. Dre. This record is about such betrayal in the most rancorous terms you might imagine. On tracks like "Real Muthaphukkin G's," "Any Last Werdz," "It's On," and "Boyz In The Hood (G-Mix)," Eazy's crew of producers kick spy beats, while most of the flow is a flex for respect for the diminutive Compton rapper. He wants to prove that *he*, and not Dr. Dre, is the real gangsta outside the studio.



■ XSCAPE: *Hummin' Comin' At 'Cha* (So So Def/Columbia). Producers: Jermaine Dupri with others.

This act skyrocketed out of the box with the single "Just Kickin' It." The quartet of hip-hop soul sisters is more than a one-trick pony. Producer Jermaine Dupri sees to that with post-New Jack production that takes more than tender loving care of the groove. Aside from the midtempo first single, tracks that will keep this group on the charts include "Pumpin'," "Let Me Know," "Understanding," "Love On My Mind" and the remix of "Just Kickin' It." Youthful harmonies about adult love are not new. These girls aren't reinventing the wheel, just making it a little funkier.



■ SOUNDTRACK: *Cool Ruminings* (Chaos/Columbia). Producers: Various.

The mixture of traditional reggae, blue beat pop and dancehall makes this a hardcore reggae fan's dream. Groups as diverse as the Wailing Souls, Jimmy Cliff, Super Cat, Tiger, Worl-A-Girl, Diana King and Tony Rebel form the core of the music on this 11-track collection. Cliff's cover of the Johnny Nash hit, "I Can See Clearly Now," King's soulful "Stir It Up," "Dolly My Girl" by Super Cat and the funky "Sweet Jamaica" by Tony Rebel all could get some kind of airplay. Two film soundtrack cuts by Hans Zimmer round out the package.



■ ME'SHELL: *Plantation Lullabies* (Maverick/Sire/Reprise 9 45333-2-DJ). Producers: Various.

Jazz-influenced hip-hop with lots of Afrocentric feminist attitude. Me'Shell NdegeOcello's rich husky voice glides atop some solid grooves that form the underpinning to fusionesque textures. Saxist Joshua Redman leads an all-star support cast. Me'Shell contentiously covers a number of topics from gettin' seriously busy ("If That's Your Boyfriend [He Wasn't Last Night]" and "Dred Locs") to heavy politics ("Shoot'n Up And Gettin' High," "Step Into The Projects" and the scathing "Soul On Ice"). Me'Shell's vocal presence on this album is as compelling and intriguing as the music is fresh.



PICK OF THE WEEK



■ ERICK SERMON: *No Pressure* (Def Jam/RAL/Chaos/Columbia OK 57460). Producer: E. Sermon.

The beats slam. The lyrics skip through a litany of hardcore visions. It's Erick of EPMD, comin' "versatile" like on the self-named track "Erick Sermon." "You're quite hostile." "I gotta right to be hostile." Those lyrics are the epitome of the funky mic work on this album. But Sermon preaches on a number of subjects. And like always, he's always lookin' to get paid. "Imma Gitz Mine," "Payback II" and "Hostile" are incendiary. On the track "Safe Sex," Sermon uses Roger Troutmanesque textures and

URBAN

By M.R. Martinez



THE RHYTHM

A house packed with budding fans and celebrities were at New York's Sweetwater's Night Club, where WBLS' *Quiet Storm Live* with Vaughn Harper presented Capitol recording duo Angie & Debbie (Winans). Some of the celebs came backstage to congratulate the Winans' youngest siblings on the show and release of their debut album. Pictured after the show are (l-r): Robyn Crawford, the duo's manager; performer Aaron Hall; Angie; Vaughn Harper; Debbie; and Aaron's brother, performer Damion.

SAMPLES: Earth, Wind & Fire will host a 30-minute special on Black Entertainment Television (BET) Nov. 13 to expose more of their latest Warner Bros. Records album, *Millennium*. Dubbed *Earth, Wind And Fire—A New Millennium*, the special will feature behind-the-scenes peeks at the seminal funky pop band (including studio footage), and also on-the-set looks at the making of videos for their songs "Sunday Morning" and "Spend The Night." There will also be footage of EWP's 1990 Heritage tour and interviews with longtime members Maurice White, Verdine White and Philip Bailey. *The Winans' Real Meaning of Christmas* will be a syndicated TV special airing in December featuring not only the first family of gospel music, but an all-star line-up of performers. The two-hour special also will feature guest spots by Lou Rawls, Manhattan Transfer, Regina Belle, Taylor Dayne, Branford Marsalis and others.

TOP 75 R&B ALBUMS

CASH BOX • NOVEMBER 6, 1993

| | | | | |
|----|---|--------------------------------|-------|----|
| 1 | 187 HE WROTE (Jive 41513) | Spice 1 | 1 | 2 |
| 2 | TONI BRAXTON (LaFace/Arista 6007) | Toni Braxton | 2 | 6 |
| 3 | FOR THE COOL IN YOU (Epic 53558) | Babyface | 4 | 4 |
| 4 | MUSIC BOX (Columbia 53205) | Mariah Carey | 3 | 3 |
| 5 | THE WORLD IS YOURS (Rap-A-Lot/Priority 53861) | Scarface | 7 | 5 |
| 6 | SONS OF SOUL (Wings/Mercury 514933) | Tony!Toni!Tone! | 8 | 9 |
| 7 | janet (Virgin 87825) | Janet Jackson | 9 | 16 |
| 8 | RETURN OF THE BOOM BAP (Jive 41517) | Krs-One | 6 | 2 |
| 9 | A LITTLE MORE MAGIC (Elektra 61497) | Teddy Pendergrass | DEBUT | |
| 10 | THE TRUTH (MCA 10810) | Aaron Hall | 5 | 2 |
| 11 | BACK TO BASICS (Warner Bros 45297) | Maze Featuring Frankie Beverly | 10 | 4 |
| 12 | BLACK SUNDAY (Ruffhouse/Columbia 53931) | Cypress Hill | 11 | 23 |
| 13 | INTRO (Atlantic 82463) | Intro | 12 | 16 |
| 14 | TALKIN' SHIT (Eastwest 92289) | Martin Lawrence | 17 | 2 |
| 15 | 93'TIL INFINITY (Jive 41514) | Souls of mischief | 13 | 2 |
| 16 | RUNAWAY LOVE (Eastwest 92296) | En Vogue | 14 | 2 |
| 17 | THE MAIL MAN (Sic Wid It 340) | E-40 | 21 | 2 |
| 18 | DA BOMB (Ruffhouse/Columbia 57278) | Kris Kross | 16 | 5 |
| 19 | MILLENNIUM (Reprise 45274) | Earth, Wind & Fire | 22 | 2 |
| 20 | THE BODY-HAT SYNDROME (Tommy Boy 1080) | Digital Underground | DEBUT | |
| 21 | STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) | 2PAC | 23 | 25 |
| 22 | EVERYTHING (Mercury 518016) | Joe | 15 | 4 |
| 23 | IT'S ABOUT TIME (RCA 66074) | SWV | 19 | 29 |
| 24 | THE CHRONIC (Priority 57128) | Dr. Dre | 20 | 33 |
| 25 | BUHLOONE MIND STATE (Tommy Boy 1063) | De La Soul | 18 | 2 |
| 26 | YOU MAKE IT EASY (Qwest/Warner Bros.45336) | Keith Washington | 26 | 2 |
| 27 | LOVE DELUXE (Epic 74734) | Sade | 27 | 39 |
| 28 | THE HITS/THE B-SIDES (Paisley Park/Warner Bros.45440) | Prince | 24 | 2 |
| 29 | LIVE! (Elektra 61538) | The Isley Brothers | DEBUT | |
| 30 | NEVER LET ME GO (Epic 53231) | Luther Vandross | 28 | 11 |
| 31 | MENACE II SOCIETY (Jive 41509) | Soundtrack | 29 | 13 |
| 32 | HEARTBREAKER (EMI/ERG 89740) | The O'Jays | 31 | 6 |
| 33 | BETWEEN THE SHEETS (Warner Bros. 45340) | Fourplay | 34 | 3 |
| 34 | THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699) | Soundtrack | 33 | 37 |
| 35 | THE HITS 1 (Paisley Park/Warner Bros.45431) | Prince | 25 | 2 |
| 36 | BREATHLESS (Arista 18646) | Kenny G | 35 | 37 |
| 37 | THE UNTOLD TRUTH (Rowdy/Arista 37002) | Illegal | 36 | 4 |
| 38 | BACDAFUCUP (RAL/Chaos 53302) | Onyx | 42 | 19 |
| 39 | EVOLUTION (Fontana/Mercury 5114965) | Oleta Adams | 49 | 5 |
| 40 | BORN GANGSTAZ (DJ West/Chaos/Columbia 52903) | Boss | 45 | 12 |
| 41 | COMIN' OUT HARD (Suave 0001) | Eightball & MJG | 41 | 3 |
| 42 | WILL BE THE PLACE TO BE (Mercury 518086) | Will Downing | 30 | 5 |
| 43 | BRIAN MCKNIGHT (Mercury 848605) | Brian McKnight | 43 | 12 |
| 44 | CHRISTMAS INTERPRETATIONS (Motown 6365) | Boyz II Men | DEBUT | |
| 45 | TILL DEATH DO US PART (Priority 57183) | Geto Boys | 40 | 26 |
| 46 | FOR REAL THO' (Atlantic 82462) | LeVert | 37 | 21 |
| 47 | FROM THE MINT FACTORY (Perspective/A&M 9005) | Mint Condition | DEBUT | |
| 48 | COMING OF AGE (Zoo 11064) | Coming of age | 51 | 2 |
| 49 | HOOTIE MAC (MCA 10682) | Bell Biv DeVoe | 32 | 7 |
| 50 | PROVACATIVE (Motown 374636355) | Johnny Gill | 38 | 12 |
| 51 | POETIC JUSTICE (Epic 57131) | Soundtrack | 44 | 8 |
| 52 | EAST RIVER DRIVE (Epic 47489) | Stanley Clarke | 52 | 4 |
| 53 | AIN'T NO OTHER (First Priority 92230) | Mc Lyte | 46 | 9 |
| 54 | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) (Virgin 88189) | Tina Turner | 47 | 10 |
| 55 | THE NEW BREED (Wrap/Ichiban 8120) | MC Breed | 53 | 15 |
| 56 | VOICE OFF JAMAICA (Mercury 518013) | Buju Banton | 48 | 5 |
| 57 | 21 & OVER (Loud/RCA 66280) | Tha Alkaholiks | 54 | 4 |
| 58 | LOSE CONTROL (Elektra 61394) | Silk | 39 | 28 |
| 59 | WHEN SUMMER COMES (GPR 9724) | George Howard | 55 | 6 |
| 60 | SWING'N (Skanless/Tommy Boy 3011) | Hi-C | 66 | 2 |
| 61 | HERE COME THE LORDS (Pendulum/Elektra 61415) | Lords Of The Underground | 57 | 16 |
| 62 | JADE TO THE MAX (Giant 510-347) | Jade | 56 | 28 |
| 63 | FEVER FOR DA FLAVOR (Luke 126) | H-Town | 58 | 17 |
| 64 | SOMETHING'S GOIN' ON (Mavrick/Warner Bros. 45287) | U.N.V | 59 | 8 |
| 65 | JAZZMATAZZ VOLUME 1 (Chrysalis 21998) | Guru | 63 | 14 |
| 66 | RUFFTOWN BEHAVIOR (Luke 202) | Poison Clan | 60 | 3 |
| 67 | RIGORMORTIZ (Rap-A-Lot/Priority 53862) | DMG | 62 | 5 |
| 68 | WHOOMP! (THERE IT IS) (Life/Bellmark 78000) | Tag Team | 61 | 6 |
| 69 | BAD BOYS (Big Beat/AG 92261) | Inner Circle | 64 | 18 |
| 70 | THE PREDATOR (Priority 57185) | Ice Cube | 69 | 36 |
| 71 | SHOW ME LOVE (Big Beat/Atlantic 82509) | Robin S. | 50 | 6 |
| 72 | YEARS OF TEARS (Malaco 7469) | Bobby Blue Bland | 65 | 3 |
| 73 | DANGEROUS (Epic 45400) | Michael Jackson | 67 | 89 |
| 74 | ALL OUT (Qwest/Warner Bros.452113) | The Winans | 68 | 4 |
| 75 | JUDGMENT DAY (Righteous/Scarface 3001) | Pooh-Man | 70 | 5 |

Sat n Smoot

Mamma Never Told Me

INS OF THE AGGRAVATED TEMPLE WHERE
 KNOWLEDGE IS STREET, MENTALLY ORGANIZED
 OVER TRACKS TO HIT HARDER THAN A MUTHA!

FLASHPOINT INTERNATIONAL

NEWSTYLE RECORDS

PRIORITY



By M.R. Martinez

THE RHYME



Cypress Hill's second Ruffhouse/Columbia Records album *Black Sunday* was recently certified Platinum. The group was presented the RIAA award by Columbia Records president Don Ienner backstage after their performance on NBC-TV's *Saturday Night Live* of the singles "Insane In The Brain" and "When The S**t Goes Down." Pictured backstage are (l-r): Sen Dog and DJ Muggs of Cypress Hill; Chris Schwartz, CEO and Joe Nicolo, president, Ruffhouse; Ienner; B-Real, Cypress Hill; Happy Walters, personal manager; (kneeling) Mark Ghuneim, director of video promotion, Columbia.

SOUND NIBBLES: The Independent Label Coalition (I.L.C.), recently founded by Jay "Rumours" King, will hold its "First Annual Business Summit" Nov. 20-21 at the Sheraton Universal Hotel in Universal City, CA. The 17-member organization will elect officers on the first morning session, followed by a keynote address delivered by King. The highlight of the two-day confab will be the Sunday workshop that will deal with the topic, "How To Start An Independent Label." For further information, you may call (213) 851-9488... During the recent Independent Music Awards, the National Assn. of Recording Merchandisers (NARM) recently honored Priority Records the "Independent Label of the Year" for the third time in four years. The label also won Best Selling Rap Recording, Best Selling Single of the Year, Best Selling Urban Recording and Best Selling Recording of the Year and the Best Selling World Beat Recording.

RAP SINGLE REVIEWS

By Dr. Bayyan

- **ULTRAMAGNETIC MC'S:** "Raise It Up" (Wild Pitch E2-58056). These brothers exist in a world all their own when it comes to lyrics. They just go buck wild, mainly because of production by Godfather Don, who shows lyrical skills of his own on the remix. The remix is better than the original because of its hardcore tone, metallic head-banger feel and some mad scratching. B/w "Saga of Dandy Day, the Devil and Day," this single demonstrates the MC's dope lyrics and finely crafted rhythms.
- **JAZZY JEFF & FRESH PRINCE:** "I'm Looking For The One (To Be With Me)" (Jive JDJ-42182-2). This is a pretty decent track thanks to the production of Teddy & Markell Riley which gives it a Roger & Zapp twang. This song leans toward radio, but the underground won't turn their nose at it. Like the Fresh Prince says: "A little somethin' for the radio, video, for the jeeps, and for the streets." The duo's fans will not be disappointed.
- **MEL-LOW:** "Blaze It Up" (DJ West/RAL/Chaos/Columbia OSK 77124). Yet another song that pledges allegiance to the mighty chronic leaf. But don't be tricked into thinking that this song is wacked. Mel-Low discusses a range of topics from hitting the blunt to disrespecting females. Redman makes a special appearance which increases the funk. This is not recommended to those who have a beef with weed, sippin' 40 ozs. or calling girls out of name.

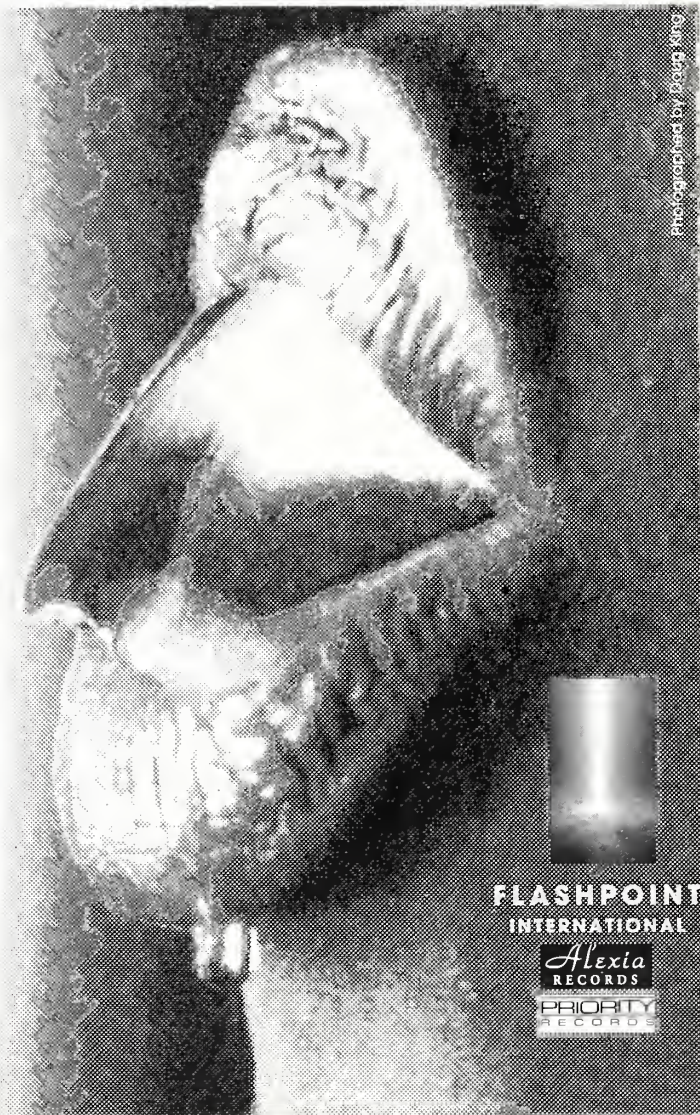
TOP 30 RAP SINGLES

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| | | | | |
|----|--|---------------------------|-------|----|
| 1 | RECIPE (Chaos/Columbia 77081) | Boss | 2 | 3 |
| 2 | FLOW JOE (Violator/Relativity 1185) | Fat Joe | 1 | 3 |
| 3 | VALLEY OF THE SKINZ (Mad Sounds/Motown 2206) | Trends Of Culture | 5 | 2 |
| 4 | WHAT'S NEXT (Elektra 66309) | Leaders Of The New School | 4 | 2 |
| 5 | PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros 18382) | | | |
| | | George Clinton | 15 | 2 |
| 6 | STAY REAL (Def Jam/Chaos/Columbia 77141) | Erick Sermon | 8 | 2 |
| 7 | LET ME RIDE (Death Row/Interscope/Columbia 57128) | Dr. Dre | 9 | 2 |
| 8 | SHIFTEE (JMJ/RAL/Chaos 77163) | Onyx | DEBUT | |
| 9 | OUTTA HERE (Jive 42147) | KRS-One | 12 | 2 |
| 10 | WE GETZ BUZY (Rowdy/Arista 3-5024) | Illegal | 3 | 2 |
| 11 | MAKE ROOM (Loud/RCA 62579) | Tha Alkaholiks | 16 | 2 |
| 12 | SOUL BY THE POUND (Relativity 1183) | Common Snese | 6 | 2 |
| 13 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross | 11 | 4 |
| 14 | BREAKADAWN (Tommy Boy 586) | De La Soul | 14 | 2 |
| 15 | MASH UP THE MIC (Virgin 38400) | Private Investigators | 19 | 2 |
| 16 | DON'T SLEEP ON A HIZZO (Luke 470) | Poison Clan | 21 | 2 |
| 17 | LET ME ROLL (Rap-a-lot/Priority 53831) | Scarface | 10 | 4 |
| 18 | SHOOP (Next Plateau/London/PLG 857 314) | Shoop | DEBUT | |
| 19 | INDO SMOKE (Epic 77026) | Mista Grimm | 17 | 4 |
| 20 | NICKEL BAGS (Pendulum/ERG 5807) | Digable Planets | 23 | 2 |
| 21 | WESTSIDE STORY (EastWest 96009) | Yo-Yo | DEBUT | |
| 22 | 93 'TILL INFINITY (Jive 42157) | Souls Of Mischief | 20 | 1 |
| 23 | FREAK OUT (Flavor Unit/Epic 7704) | Nikki D | DEBUT | |
| 24 | CHEIF ROCKA (Pendulum/Elektra 66302) | Lords Of The Underground | 13 | 8 |
| 25 | SLAM (JMJ/Chaos/Columbia 74882) | Onyx | 7 | 27 |
| 26 | GOT IT LIKE THAT (Skanless/Tommy Boy 7125) | Hi-C | DEBUT | |
| 27 | GRAND GROOVE (Tuffbreak /A&M 0082) | Intelligent Hoodlum | 18 | 4 |
| 28 | GOTTA GET MINE (Wrap/Ichiban 93154) | MC Breed | 22 | 5 |
| 29 | VERY SPECIAL/STOP SHAMMIN (Cold chillin/Reprise 18437) | | | |
| | | Big Daddy Kane | 24 | 3 |
| 30 | CHECK YO SELF (Priority 53830) | Ice Cube | 25 | 4 |

10° BELOW

"I GOT EM OPEN"



FLASHPOINT INTERNATIONAL
 Alexia RECORDS
 PRIORITY RECORDS

Photograph by Doug King

CHRISTIAN COUNTRY

CHRISTIAN COUNTRY ALBUM REVIEWS

By Kathleen A. Ervin

PICK OF THE WEEK



■ SUSIE LUCHSINGER: *Real Love* (Integrity)

Luchsinger has strong, deep roots—so to speak—in country music with the least of them being sister to megastar Reba McEntire. She was *Gospel Voice's* 1992's Country Gospel Artist of the Year. 1993 had her nominated as best Christian Country Female by the Christian Country Music Association. She has had a slew of independent releases—seven in total—and recently has been making the TV rounds to everyone from TNN to TBN. As Integrity Music's first dip into the pool of Christian Country, Luchsinger emerges strong as easily as one of the most anticipated releases to enter the genre this year.

Produced by Grammy/Dove award-winning Paul Overstreet (he also contributes to a few debuts on the project), *Real Love* wastes no time in showing off the collective experience of producer and performer. Luchsinger's signature vocals and Overstreet's arrangements will appeal to a broad scope of listeners both country and contemporary Christian music fans alike. But, this said, make no mistake about the album's intent. This is pure country with songs written by a stable of capable writers including Overstreet, Karen Staley, Lenny LeBlanc and Claire Cloninger.

Ranging from the chirpy, fiddle-riden "Bright Day" to the lovely Overstreet duet, "I Don't Love You Like I Used To," Luchsinger wields the songs like a commentary on life lived or at least the way it could be. "I Saw Him In Your Eyes" is a heart-tugging story that reminds that actions speak louder than words. From the studio musicians to the background singers and everywhere in between, it seems like a lot of fine musicians came out to support this project and it shows. *Real Love* is real life and a welcome addition to the new burgeoning field of Christian Country.



Michael Anderson was invited to WSIX/Nashville to perform two tunes on the popular country station's new show *Positive Country*. Anderson strummed through two songs, "Maybe It Was Memphis," the Grammy-nominated song he penned for Pam Tillis and the title cut from his ForeFront debut, "Saints and Sinners." Pictured (l-r): Michael Wilson, host; and Anderson.

CONTEMPORARY CHRISTIAN

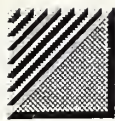
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| | | | | |
|----|--|----------------------------|-------|---|
| 1 | WALK IN THE DARK WITH JESUS (DaySpring) | Wayne Watson | 1 | 7 |
| 2 | GIVING YOU THE REST OF MY LIFE (Sparrow 51370) | Bob Carlisle | 2 | 7 |
| 3 | WE BELIEVE IN GOD (Reunion) | Amy Grant | 5 | 5 |
| 4 | I'LL BE BELIEVING (Word) | Point of Grace | 6 | 5 |
| 5 | STILL CALLED TODAY (Sparrow 79546) | Steven Curtis Chapman | 3 | 8 |
| 6 | THERE IS A LOVE (Warner Alliance) | Michael English | 4 | 6 |
| 7 | THE SEA OF FORGETFULNESS (DaySpring 2537) | Helen Baylor | 7 | 7 |
| 8 | THE RIVER (Benson) | Carman | 12 | 4 |
| 9 | HE'S KNOCKING (Star Song 8286) | Andy Landis | 11 | 7 |
| 10 | ANYTIME (Pakadern) | Scott Springer | 8 | 7 |
| 11 | ONCE AND FOR ALL (Star Song) | Whiteheart | 13 | 3 |
| 12 | HOLD ME, JESUS (Reunion) | Rich Mullins | 15 | 3 |
| 13 | STEP BY STEP (Myrrh 6953386) | Bryan Duncan | 10 | 8 |
| 14 | I'M COMMITTED TO YOU (Warner Alliance 4146) | Steve Camp | 19 | 3 |
| 15 | STRANGE WAY TO SAVE THE WORLD (Benson 29602) | 4 Him | 14 | 3 |
| 16 | KEEP MY MIND (Sparrow 51343) | Margaret Becker | 9 | 9 |
| 17 | KENTUCKY ROSE (Reunion) | Michael W. Smith | 21 | 3 |
| 18 | EVOLUTION...REDEFINED (ForeFront) | Geoff Moore & the Distance | 17 | 4 |
| 19 | JUST REACH OUT (DaySpring) | Petra | 24 | 2 |
| 20 | WALK ON (Word) | Bruce Carroll | 28 | 2 |
| 21 | SECOND STRING (Reunion) | Wes King | 29 | 2 |
| 22 | GOT ME GOING (DaySpring 29874) | Newsong | 16 | 9 |
| 23 | MIDNIGHT OIL (Star Song SGD3044) | Phillips, Craig & Dean | 18 | 8 |
| 24 | ARMS AROUND THE WORLD (Star Song) | Gaither Vocal Band | DEBUT | |
| 25 | YOU ARE ALWAYS THERE (DaySpring) | Rachel Rachel | 26 | 2 |
| 26 | INNOCENT EYES (Sparrow 51327) | Susan Ashton | 22 | 8 |
| 27 | SET YOUR MIND ON THINGS ABOVE (Benson 2867) | Dallas Holm | 20 | 7 |
| 28 | LIVING IN THE LIGHT OF YOUR LOVE (Benson) | Al Denson | DEBUT | |
| 29 | LIGHT OF LOVE (Frontline 16492) | Angie & Debbie | 30 | 6 |
| 30 | STANDING ON THE ROCK (Star Song SGD3044) | Imperials | 25 | 7 |

CHRISTIAN COUNTRY

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| | | | | |
|----|---|---------------------|-------|----|
| 1 | EACH STEP I TAKE (Morning Star) | Fox Brothers | 1 | 14 |
| 2 | CRAZY 'BOUT JESUS (Expression 2004) | Randy Coward | 2 | 12 |
| 3 | THE MIDDLE MAN (Heartwrite) | David Patillo | 10 | 14 |
| 4 | CHILD OF THE LIGHT (Cheyenne) | The Days | 12 | 5 |
| 5 | ALL OF THIS AND HEAVEN TOO (His Productions) | Don Vinson | 8 | 14 |
| 6 | PARDON ME, I'VE BEEN PARDONED (Manuel MFBC4) | Manuel Family Band | 5 | 14 |
| 7 | BURN BRIDGE BURN (Independent) | Cross Country | 3 | 13 |
| 8 | HOME AWAY FROM HOME (Riversong) | Barbara Fairchild | 9 | 6 |
| 9 | NO ONE WORSHIPS THERE ANYMORE (Homeland 5139) | Barbara Fairchild | 4 | 14 |
| 10 | LET'S GET THE DEVIL OUT OF HERE (Kings Day 12692) | Judy Deramus | 6 | 14 |
| 11 | THEY SEE MY DADDY IN ME (Homeland 9073) | Margo Smith & Holly | 11 | 14 |
| 12 | WAY DOWN DEEP (Homeland) | White River | 15 | 10 |
| 13 | DIAMONDS FROM DUST (Dovesong) | Pam Walker | 7 | 9 |
| 14 | FORGOTTEN FRIENDS (Expression 2001) | Ken Holloway | 13 | 14 |
| 15 | HEAVENLY HIGH (Cheyenne) | Bruce Haynes | 25 | 5 |
| 16 | AMERICA IN GOD WE TRUST (Victory) | Billy Holcomb | 20 | 14 |
| 17 | THE MISSING PIECE (Riversong) | Dennis Parker | 22 | 6 |
| 18 | LOVE CAN CARRY (Cheyenne) | Steve Gatlin | DEBUT | |
| 19 | TAKE MINE (Cheyenne) | White River | 27 | 4 |
| 20 | REVIVAL IS COMING (Victory) | Billy Holcomb | 29 | 3 |
| 21 | THANK YOU (Morning Star) | Isaacs | 23 | 5 |
| 22 | PRAY PRAY PRAY (Circuit Rider) | W.C. Taylor | 16 | 14 |
| 23 | GOD'S NEVER TOO LATE (Gospel Choice 1005) | Del Way | 18 | 14 |
| 24 | SPIT AND WHITTLE CLUB (His Productions) | Don Vinson | 17 | 4 |
| 25 | WELL DONE (Damascus) | Terry Lee Goffee | 14 | 14 |
| 26 | MAMA PRAYS (Intersound 7011) | Terry Lynn | 19 | 14 |
| 27 | I HEARD ABOUT A STONE (Some Dawning) | Kevin Spencer | 30 | 14 |
| 28 | ALL I WANT, ALL I NEED (Expression) | Kathy Yoder | 24 | 9 |
| 29 | GLORY BOUND (His Ministries) | Brian Elliot | 21 | 8 |
| 30 | OHI I WANT TO SEE HIM (Psalm Ministries 107) | Susan Luchsinger | 26 | 14 |



CCM NEWS BRIEFS

Sam Chappell Sentenced

NASHVILLE—Sam Chappell, former attorney for Sandi Patti, Carman, Petra and others, was sentenced October 8 in U.S. District Court in Nashville, Tennessee for bank fraud and will serve a 25-month term.

Indicted June 23 on five counts of fraud, Chappell pleaded guilty to two counts including that Chappell forged the signature of Carman Licciardello on a \$100,000 check and established a \$200,000 line of credit in the name of Sandi Patti and withdrew \$100,000 for his own personal use.

Chappell was also ordered to repay monies that the prosecution charged that he diverted from his clients for personal use in excess of \$407,000.

Briefly...

Amy Grant will perform a two-date benefit December 15 & 16 at the Grand Ole Opry House for the ailing Nashville Symphony. *Amy Grant's Tennessee Christmas* will also feature Vince Gill, Michael W. Smith, Gary Chapman, and the Nashville Symphony.

Mark Blankenship, director of Genevox Music Group, music publisher for the Baptist Sunday School Board in Nashville, announced the formation of a new recording label Genesis Records. Artists signed to the new label include Amy Roth and Friends IV...

Randy Stonehill and Holly Benyousky of Street Level Artist Agency next co-venture may be a new record label...

Broken Records artists' Mercy has changed its name to Submission Blue since discovering that a mainstream act has been using the name for over 20 years. Trademarks anyone??...

Word has it that Zomba Records is interested in jumping into the Christian music industry. Will Brentwood Music be its target?...

Benson Music Group began the fall season with its highest sales month in its 91-year history. Sales for September surpassed all previous sales records, according to vp of sales Allan Hardin...



PETRA DAY IN FORT WAYNE—Petra came home to its Ft. Wayne roots to debut new material from its 20th album *Wake-Up Call*. At the concert Petra was honored by the city of Ft. Wayne with a proclamation from Mayor Paul Helmke declaring Friday October 1, 1993 as Petra Day in the city. Pictured (l-r): Ronnie Cates; Bob Hartman; Michael Parker, representing the Mayor's office; John Schlitt; Louie Weaver; and John Lawry.



LUNCH WITH CINDY—Oklahoma City was the stop for the Lunch with Cindy appearance and Mardel's Bookstore was the place for the in-store for Morgan's latest release *A Reason To Live*. Pictured (l-r): Steve Hopkins, Encore Attractions; Mart Green, president, Mardel; Morgan; Rick Carr, Word sales rep; and Ken Farley, PD of KOKF.



JON RIVERS IS IN THE HOUSE—KLTY in Dallas TX was world premiere headquarters as it kicked off DC Talk's new single and concert favorite "Lean On Me." Pictured (l-r): Mark Adkison, ForeFront promotions and media relations; Jon Rivers, KLTY; and DC Talk's Toby McKeehan.



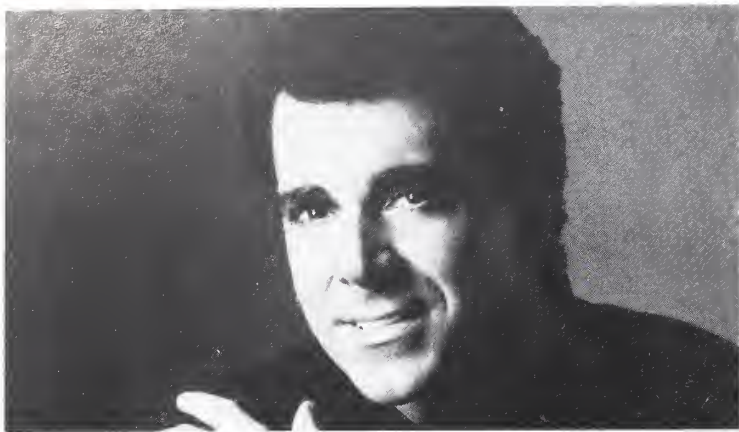
GEOFF MOORE GOES THE DISTANCE—Geoff Moore & The Distance were presented a commemorative plaque backstage during the Chattanooga leg of the *Heat It Up* with DeGarmo and Key celebrating its second ForeFront release—*A Friend Like U*—hitting the 100,000 mark. Pictured (l-r): Jeff Mosley, Star Song senior vice president; Geof Barkley, Greg Herrington; Moore; Gary Mullett; Roscoe Meek; Darlene Brock, Brock & Associates; and Greg Ham, ForeFront vice president of sales and marketing.

CONTEMPORARY CHRISTIAN

Contemporary Christian ALBUM REVIEWS

By Kathleen A. Ervin

PICK OF THE WEEK



■ **CARMAN:** *The Standard* (Sparrow)

Carman has always loved to experiment with various musical forms—rap, rock, pop—everything is full game for the man that views music as a salad bar of sorts. He likes to try a little bit of *everything*. Now R&B has caught his ear with some very surprising results. This is not your typical Carman album. Not that Carman has totally given up his musical wanderlust. He still dabbles in Latin sounds in "Lord I Love You" and the world beat offerings of "Everybody Praise The Lord." The Carmanesque, soul-stirring cheerleading is evident on "America Again" while the standard "Sunday School Rock" will please both old and new fans.

Vocally, Carman is in fine form. Ballads come across gentle and moving while his lively tunes have more fun and less camp of old. Lyrically Carman, has seem to evolved a bit too. While cheerleading is evident, perhaps Carman has taken a cue from his critics and relaxed a bit on the devil-bashing. Most notably though there's a bit of a polish to the sound which is most appealing and one gets the impression that the songs were constructed more for the studio than Carman's ever-popular live performances. With just a bit for everyone, *The Standard* is a satisfying record.

■ **BRUCE CARROLL:** *Walk On* (Word)



Taking a step away from the country label so many people have tried to pin on him, Carroll's latest album, *Walk On*, steps closer to folk and soft pop with some wonderful results. Don't worry, he still has the knack for weaving a story and telling a tale. Take that fact and wrap it around some warm vocals and you have success in the making. While stylistically he's finding his way, lyrically he delves once again into relationships, life and and plain ole' living. Carroll has an eye for the common man and ear for what touches the heart.

■ **VARIOUS:** *Third Wave: The Reality Rock Collection* (ERG)

Featuring Undercover, A Sight Unseen, Uthanda, D.A.S., Raspberry Jam, The Prayer Chain, Killing Tree, Black & White World, Mortal, The Choir, Altar Boys, and the violet burning, the sampler collects recent tracks by these Southern California alternative acts as a means of spotlighting the current scene and as benefit for local music ministry, Reality Rock. The 12 cuts are an interesting mix of unrelaxed tracks, live performances or once-in-a-lifetime cuts or outtakes. Unfortunately, the songs selected are not always reflective of the best these bands can offer making for an uneven listening experience. It is, however, an interesting collection for fans of the alternative music scene.

SINGLE REVIEWS

PICKS OF THE WEEK

■ **SUSAN ASHTON:** "Waiting For Your Love To Come Down" (Sparrow) AC/INSP

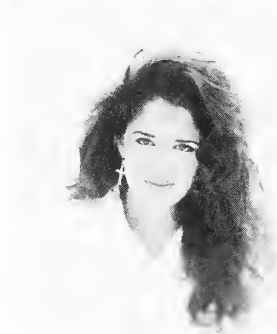


This girl just keeps on getting better and Christian radio will undoubtedly fall in love with this new track off the new album. This lovely, sunny acoustic track is couched in sweet bgv's and Ashton lush vocals. Everyone will be playing this one over and over and over. Expect heavy adds this week on this one.

■ **BRUCE CARROLL:** "Walk On" (Word) AC

From the new album of the same name, Carroll delivers a tune that radio has been waiting three albums for—a great song with Carroll's fluid vocals, warm presentation, and lyrics that mean something. CD single offers two single cuts to choose from, both coming in under four minutes.

■ **CINDY MORGAN:** "Reaching In" & "Storybook" (Word)



For AC radio, Morgan pulls at the heartstrings with the power ballad "Reaching In." As a songwriter and performer Morgan delivers the goods and emotes all over the place in this sure hit. A boring arrangement is amply compensated by strong vocals and poignant lyrics.

Showing versatility for CHR formats Morgan dances through "Storybook." Strong rhythms, keyboards and Morgan elastic vocals slide around this toe-tapping tune.

■ **DAVID MEECE:** "Inside Out" (Star Song) AC, CHR

Lots of piano and a strong arrangement wrap itself around Meece's latest self-help single. Bright, in-your-face background vocals slam you with contagious ooohhhs and ahhhhs.

■ **DCTALK:** "Lean On Me" (Yo! ForeFront) AC/CHR



Okay, we all know that radio has had a hard time finding a way to program these boys into their quiet and sedate formats. Even rock radio doesn't quite know what to do with DCTALK's cuts all the time. Well fear not, with the new "Lean On Me" single you've got 11—yes, I said 11—tracks to choose from. So give the fans a break and find somewhere to play this great song.



COUNTRY NEWS BOX

Gaylord Entertainment To Sell Cable Systems

NASHVILLE—E.W. Wendell, president and chief executive officer of Gaylord Entertainment Co., has announced the company intends to sell its cable systems division, which is comprised of 27 cable franchises in California, North Carolina and South Carolina. Daniels & Associates, headquartered in Denver, Colorado, has been hired as the company's exclusive agent with regard to the sale.

"We made the decision to sell the cable systems division after a comprehensive internal study of the company's strategic direction," said Wendell. "The sale will allow us to redeploy our financial resources to take advantage of a number of exciting opportunities which better complement the company's strong franchise in country music and country lifestyle entertainment. It will also enable us to tighten the company's managerial focus on those assets which differentiate Gaylord Entertainment Company and which will be the primary engines of our future growth."

The cable systems, which are managed for the company by Crown Media, currently serve approximately 169,300 subscribers, including 151,400 subscribers located in Riverside County and the Pasadena area of Los Angeles, California, 14,100 subscribers in Lenoir, N.C., and 3,800 subscribers in Greer, S.C.

Cyrus/Preston/Owen Honored

TEMPE, AZ—The Make-A-Wish Foundation, celebrating its annual convention in Tempe October 20-23, honored Mercury Nashville recording artist Billy Ray Cyrus with the organization's "Recognition Award." More than 400 Make-A-Wish volunteers attended the dinner and viewed an acceptance speech taped by Cyrus at his recent concert in Phoenix at the Veterans Memorial Auditorium. According to Stephen Torkelsen, executive director of the Foundation, Cyrus met with 12 "Wish" children during the past year and plans on meeting three more in December.

NEW YORK CITY—Frances W. Preston, president and CEO of BMI, the performing rights organization, will be the first woman to receive the "Applause Award for Lifetime Achievement" from the Friars Foundation. The award will be presented to Preston at the Foundation's gala dinner and ball, Monday, November 8 at the Plaza Hotel. Preston, called "one of the true powerhouses of the music business" by *Fortune* magazine, was the first professional (non-performer) woman invited to join the Friars Club. She is the first woman honoree in the 11-year history of the award. It will be presented to her by former New York City Mayor Abraham D. Beame. Proceeds from the event will go towards the Foundation's scholarship fund for students of the performing arts, academic performing arts programs and small theatre companies.

MEMPHIS—Country music superstar Randy Owen, of the group Alabama, was recently presented with the "Michael F. Tamer Distinguished Service Award" from St. Jude Children's Research Hospital and its fund-raising organization, the American Lebanese Syrian Associated Charities (ALSAC), for his dedication to supporting St. Jude Hospital over the years. The award was presented on Saturday, October 9, during the 36th National ALSAC/St. Jude Convention in Houston. "For more than 13 years, Randy has offered his time, his talent and his heart to support the hospital and unite the whole country music industry in the fight against childhood cancer," said ALSAC national executive director Richard C. Shadyac. "We're grateful to Randy for his tireless efforts to raise money for the kids of St. Jude."

Limbaugh/Gifford Featured on Christmas Benefit Album

RUSH LIMBAUGH AND KATHIE LEE GIFFORD are among the superstars who have united for the fifth annual *The Stars Come Out For Christmas* album, benefitting children at hospitals within the "Children's Miracle Network." Available throughout the United States, the album includes performances by Clint Black, Doc Severinsen, Christine McVie, Willie Nelson, Michael Johnson, Dolly Parton & Kenny Rogers, Steve Wariner, Ricky Van Shelton, Suzy Bogguss & Michael Martin Murphy, Kenny Rankin, Emmylou Harris, Ray Charles, The Bellamy Brothers and The Oak Ridge Boys. To date, *Stars* has raised millions of dollars for the "Children's Miracle Network" hospitals, the Make-A-Wish Foundation and other charities serving children. Proceeds from sales of the recording go directly to benefit children in the community in which the album was purchased. Album producer/creator Steve Vaus said, "Each year, proceeds from *Stars* help save children's lives. That is all the inspiration any of us need to get in the spirit of Christmas." The album is available at Taco Bell restaurants in the western United States, and in other select retail locations elsewhere in the nation. To determine the retail outlet closest to you call 1-(800) HIT-SONG.

STEPPIN' COUNTRY PHASE II—Sony Music has announced the launch of Phase II of its unique *Steppin' Country* video/CD project with the introduction of *The Official Steppin' Country Handbook*. This will include Sony's all-out marketing plan that includes retail, dance clubs and video programs. The handbook, designed as a creative "how-to" promotion manual containing contest ideas, promotional tools and product give-aways, makes it possible to tie-in local advertisers with the campaign. Local and regional video outlets will utilize the handbook to generate public awareness of *Steppin' Country's* package, while increasing viewership and advertising revenue for the individual video shows.



NASHVILLE NOW host Ralph Emery (left) is flanked by former President George Bush, and former *Nashville Now* producer Bill Turner during the last week of telecasts on the live weeknight talk/entertainment series. *Nashville Now*, The Nashville Network's flagship program, debuted on March 7, 1983, and telecast its final week of programs October 11-15 from the Fiesta Texas theme park in San Antonio. The series has been replaced by *Music City Tonight*, a live weeknight primetime entertainment series, hosted by Lorraine Crook & Charlie Chase.



MUSIC CITY TONIGHT made its debut on Monday, October 18, at 9:00 PM Eastern time. Hosts Lorraine Crook & Charlie Chase welcomed guests Alan Jackson and Pam Tillis, plus surprise guest Vince Gill, and Garth Brooks (live via satellite from Edmonton, Canada). Pictured (l-r) are: Jackson, Crook, Chase, and Tillis.

TOP 100 COUNTRY SINGLES

NOVEMBER 6, 1993



#1 SINGLE: Reba McEntire



TO WATCH: Doug Stone #29



HIGH DEBUT: Travis Tritt #39



#1 INDIE: Sylvia Winters #59

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | | |
|----|---|---------------|-------------|-----|---|---------------|----|----|
| 1 | DOES HE LOVE YOU (MCA 54719) | 2 | 10 | 51 | MASTER OF ILLUSION (Step One 466) | 19 | 8 | |
| 2 | SHE USED TO BE MINE (Arista 2602) | 3 | 9 | 52 | PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071) | 40 | 15 | |
| 3 | ALMOST GOODBYE (MCA 54718) | 6 | 9 | 53 | I'M NOT BUILT THAT WAY (Liberty 79797) | 27 | 11 | |
| 4 | JUST LIKE THE WEATHER (Liberty 79763) | 4 | 14 | 54 | ONE MORE LAST CHANCE (MCA 54715) | 30 | 14 | |
| 5 | RECKLESS (RCA 66296) | 5 | 8 | 55 | A COUPLE OF GOOD YEARS LEFT (Columbia 77130) | 34 | 11 | |
| 6 | THAT WAS A RIVER (Epic 77118) | 9 | 12 | 56 | THE GRAND TOUR (A&M 31454) | 52 | 13 | |
| 7 | HALF ENOUGH (BNA 66047) | 10 | 13 | 57 | AIN'T GOING DOWN (TILL THE SUN COMES UP) (Liberty 79795) | | | |
| 8 | TRASHY WOMEN (Atlantic 82335) | 8 | 13 | | | Garth Brooks | 54 | 13 |
| 9 | MERCURY BLUES (Arista 18711) | 13 | 7 | 58 | IF I DIDN'T LOVE YOU (Arista 2578) | 51 | 19 | |
| 10 | NO TIME TO KILL (RCA 66239) | 1 | 12 | 59 | IF MY EYES COULD TALK (Killer) | 62 | 8 | |
| 11 | I FELL IN THE WATER (BNA 62621) | 15 | 10 | 60 | THIS ROMEO AIN'T GOT JULIE YET (Arista 2580) | 53 | 15 | |
| 12 | ON THE ROAD (Arista 2588) | 16 | 12 | 61 | ONLY LOVE (Curb/MCA 54689) | 55 | 16 | |
| 13 | MY SECOND HOME (Atlantic 82483) | 18 | 8 | 62 | THE BOY FROM TUPELO (Tribute PSI 13596C) | 63 | 7 | |
| 14 | THE BUG (Columbia 77134) | 17 | 11 | 63 | TWO STEPS IN THE RIGHT DIRECTION (Atlantic 5226) | 59 | 8 | |
| 15 | AMERICAN HONKY TONK BAR ASSOCIATION (Liberty 79006) | | | 64 | LET GO (Asylum 64554-2) | 57 | 18 | |
| | | | | 65 | FALLIN' NEVER FELT SO GOOD (Columbia 18465) | 58 | 14 | |
| 16 | DO YOU KNOW WHERE YOUR MAN IS (Arista 2606) | 20 | 10 | 66 | YOU CAN'T TAKE IT WITH YOU (Epitome) | 70 | 3 | |
| 17 | MY BABY LOVES ME (RCA 66299) | 21 | 13 | 67 | WHY'D YOU HAVE TO LOOK SO GOOD (LRK) | 71 | 3 | |
| 18 | SOON (Liberty 79830) | 28 | 4 | 68 | HOLDIN' HEAVEN (MCA 54659) | 65 | 20 | |
| 19 | GOD BLESS TEXAS (Warner Bros. 45276) | 23 | 6 | 69 | LOOKING OUT FOR NUMBER ONE (Warner Bros. 18463) | 66 | 16 | |
| 20 | QUEEN OF MY DOUBLE WIDE TRAILER (Mercury 969) | | | 70 | COWBOY BOOGIE (Warner Bros. 45319) | 64 | 9 | |
| | | | | 71 | BEER AND BONES (Atlantic 82420) | 69 | 18 | |
| 21 | I DON'T CALL HIM DADDY (BNA 62638-2) | 26 | 5 | 72 | A NEW HEART (Hickory) | 76 | 4 | |
| 22 | EASY COME, EASY GO (MCA 54717) | 7 | 11 | 73 | IN THE HEART OF A WOMAN (Mercury 934) | 68 | 18 | |
| 23 | THE SONG REMEMBERS WHEN (MCA 54734) | 29 | 4 | 74 | HELLO EARTH (Platinum Plus AAPL1101) | 56 | 10 | |
| 24 | SOMETHING'S GONNA CHANGE HER MIND (MCA 10658) | 31 | 7 | 75 | A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038) | 73 | 21 | |
| 25 | THE BOYS AND ME (Curb 1062) | 32 | 3 | 76 | OL' RED (Giant 24490) | 74 | 10 | |
| 26 | SOMETHING NEW (Mercury 1008) | 36 | 3 | 77 | WEEKEND SITUATION (Fraternity CP0001) | 60 | 11 | |
| 27 | FAST AS YOU (Reprise/Warner Bros. 45241-2) | 35 | 3 | 78 | EVERYTIME I ROLL THE DICE (Liberty 79002) | 75 | 8 | |
| 28 | Hurry Sundown (MCA 54688) | 14 | 15 | 79 | WHAT MIGHT HAVE BEEN (Warner Bros. 6159) | 78 | 23 | |
| 29 | I NEVER KNEW LOVE (Epic 57271) | 44 | 2 | 80 | WORKING MAN'S Ph.D (RCA 66251) | 77 | 19 | |
| 30 | SMALL PRICE (Epic 77169) | 33 | 6 | 81 | REAL LOVE (Platinum Plus) | 85 | 2 | |
| 31 | HAMMER AND NAILS (Arista 2608) | 38 | 5 | 82 | RHYTHM AND BOOZE (Rockin J TV8-1) | 67 | 12 | |
| 32 | WHAT'S IT TO YOU (Giant 24511) | 11 | 17 | 83 | A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 6057) | | | |
| 33 | KISS ME IN THE CAR (Liberty 79000) | 39 | 6 | | | Dwight Yoakam | 79 | 18 |
| 34 | WILD ONE (Warner Bros. 18411) | 46 | 3 | 84 | RENO (BNA 62537) | 80 | 24 | |
| 35 | I WANT TO BE LOVED LIKE THAT (RCA 78063) | 41 | 4 | 85 | WHY DIDN'T I THINK OF THAT (Epic 77025) | 82 | 20 | |
| 36 | SOMEPLACE FAR AWAY (Curb 1065) | 42 | 4 | 86 | THANK GOD FOR YOU (Curb 77574) | 81 | 18 | |
| 37 | MOONLIGHT DRIVE-IN (BNA 62577) | 37 | 9 | 87 | MY CRAZY MIND (IS DRIVING ME INSANE) (FIA-1002) | DEBUT | | |
| 38 | NOTHIN' BUT THE WHEEL (Epic 77076) | 12 | 17 | 88 | TRUE BELIEVER (Liberty 79668) | 83 | 17 | |
| 39 | WORTH EVERY MILE (Warner Bros. 5048) | DEBUT | | 89 | LAY AROUND AND LOVE ON YOU (RCA 66117) | 86 | 9 | |
| 40 | IS IT OVER YET (MCA5P-54754) | DEBUT | | 90 | I'LL CRY TOMORROW (RCA 66210) | 84 | 18 | |
| 41 | THE CALL OF THE WILD (RCA 66251) | 45 | 3 | 91 | MOMMA'S ROCKING CHAIR (Killer) | 72 | 11 | |
| 42 | JUST ENOUGH ROPE (Columbia 77159) | 43 | 6 | 92 | CAN'T BREAK IT TO MY HEART (Atlantic 82483) | 87 | 22 | |
| 43 | WHY DON'T THAT TELEPHONE RING (MCA 10649) | DEBUT | | 93 | MAMA KNOWS THE HIGHWAY (Curb 1048) | 89 | 20 | |
| 44 | UNBREAKABLE HEART (Giant 18373) | 48 | 4 | 94 | DOWN ON MY KNEES (MCA 54670) | 91 | 21 | |
| 45 | HEAVEN'S JUST A SIN AWAY (MCA 54733) | 47 | 4 | 95 | IT SURE IS MONDAY (MCA 54630) | 90 | 24 | |
| 46 | HIGH POWERED LOVE (Asylum 61541-2) | 61 | 3 | 96 | EVERY LITTLE THING (Giant 42499) | 92 | 23 | |
| 47 | SNAKE IN THE HOUSE (Step One 468) | 49 | 2 | 97 | WE GOT THE LOVE (RCA 66049) | 94 | 24 | |
| 48 | LIVE UNTIL I DIE (PRO-CD-6559) | DEBUT | | 98 | CHATTAHOOCHEE (Arista 2560) | 95 | 23 | |
| 49 | LOST IN THE NEON LIGHTS (Belltune TV8-3) | 50 | 12 | 99 | WE'LL BURN THAT BRIDGE (Arista 2563) | 97 | 24 | |
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REVIEWS by Brad Hogue

■ STEVE WARINER "Drivin' And Cryin' (Arista ASCD-2609)

From his critically acclaimed Arista CD, *Drive*, "Drivin' & Cryin'" once again reveals the softer side of Steve Wariner. Written by Rick Giles & Spike Blake, this mid-tempo ballad is made strong by straightforward lyric appeal and a super-cool fiddle. Take me to Texas and let me revel in sorrow with this one blasting. While it's reminiscent of his other hits, it's no copycat. Scott Hendricks produced the track.



■ TOBY KEITH "A Little Less Talk And A Lot More Action" (Mercury CDP 1000)

Toby Keith has made a strong noise for Mercury Nashville this year. His debut single went #1, and the follow-up also did well, which means radio should be primed for "A Little Less Talk And A Lot More Action." Quite honestly, there are better songs on his Mercury debut than this one. Written by Keith Hinton & Jimmy Alan Stewart, it's a 12-bar-blues-flavored ditty with little to offer besides a continuous repeat of the title. Should have remained an album cut, folks. Nelson Larkin & Harold Shedd produced.



■ RODNEY CROWELL "Even Cowgirls Get The Blues" (Columbia CSK 77240)

From the forthcoming Columbia CD, *Greatest Hits*, "Even Cowgirls Get The Blues" kicks in with a chugging guitar lead and a melodic country hook just right for radio. Written and produced by Crowell, it'll take its place in line with the other mid-tempo tunes which are currently available to radio but should move ahead of the pack a bit. Great hook, great melody, good stuff from Rodney Crowell!



■ BILLY DEAN "We Just Disagree" (Liberty DPRO-79013)

From *Fire In The Dark*, which just went gold, this fine remake of a classic song will certainly do no harm to Billy Dean's future sales figures. Written by Jim Krueger, "We Just Disagree" is just as pleasing as it was way back when. Showcasing Dean's melodic vocal interpretation with some tasty guitar licks and a soothing strum of the acoustic, this one's sure to be a hit with country radio. It's co-produced by Dean & Jimmy Bowen. Good choice, Billy! "There's only you and me and we just disagree..."



PICK OF THE WEEK



■ SUZY BOGGUSS "Hey Cinderella" (Liberty 89261)

Her last album just went gold, so Suzy Bogguss is certainly primed for further success in country music. "Hey Cinderella" is the second single from *Something Up My Sleeve*. It follows the success of "Just Like The Weather," which virtually flew up the radio charts during the previous month. Written by Suzy with Pat Bunch & hubbie Doug Crider, "Hey Cinderella" serves as a middle-aged-crazy tune for the modern woman who asks, "Hey, Cinderella/What's the story all about?/I've got a funny feeling we missed a page or two somehow..." Produced by Bogguss with Liberty prezzie Jimmy Bowen.



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"MY CRAZY MIND"

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ALBUM REVIEWS

PICK OF THE WEEK

ALABAMA Cheap Seats (RCA 66296-4)



The foursome from Fort Payne is back with a strong new effort called *Cheap Seats*. From the opening notes of the aptly titled "Still Goin' Strong," it's clear why the group is still a fan favorite. The tight instrumental punch and vocal precision that have always marked the group's work are ever-present. An overview of all the things Alabama does so well, from the rocking title cut, which celebrates baseball's minor leagues, complete with flat beer and ump-baiting, to the grand-scale balladry of "Angels Among Us," which closes the project, *Cheap Seats* delivers. In between, there are "T.L.C.-A.S.A.P.," the kind of bouncy, working man's anthem that demonstrates the band's grass-roots appeal, the Springsteen-esque lead single, "Reckless," and the tender "On This Side Of The Moon," among others. For all the platinum records and press accolades, Alabama has never lost sight of the bottom line—songs that touch honest emotional chords in people, and music that glitters with energy. "It's still as good as it's ever been," Randy Owen sings in "Still Goin' Strong." There's not a truer statement on the album. *Cheap Seats* was produced by Josh Leo, Larry Michael Lee, & Alabama. Good Stuff!

TOP 75 COUNTRY ALBUMS

CASH BOX • NOVEMBER 6, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Garth Brooks



TO WATCH:
Alan Jackson #2

| | | | | |
|----|---|-------------------------|-------|-----|
| 1 | IN PIECES (Liberty 80857)(G) | Garth Brooks | 1 | 7 |
| 2 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P2) | Alan Jackson | 2 | 51 |
| 3 | EASY COME EASY GO (MCA) | George Strait | 9 | 3 |
| 4 | GREATEST HITS VOL. II (MCA) | Reba McEntire | 8 | 3 |
| 5 | I STILL BELIEVE IN YOU (MCA 10630)(P2) | Vince Gill | 17 | 56 |
| 6 | ALMOST GOODBYE (MCA 10951) | Mark Chesnutt | 6 | 17 |
| 7 | TELL ME WHY (Curb/MCA 10822)(P) | Wynonna | 3 | 22 |
| 8 | NO TIME TO KILL (RCA 66239) | Clint Black | 4 | 13 |
| 9 | CONFEDERATE RAILROAD (Atlantic 82335)(G) | Confederate Railroad | 5 | 36 |
| 10 | THIS TIME (Reprise/Warner Bros. 45241-2)(P) | Dwight Yoakam | 7 | 30 |
| 11 | CLAY WALKER (Giant 24511-2) | Clay Walker | 11 | 8 |
| 12 | COMMON THREAD: SONGS OF THE EAGLES (Giant 24531-2) | Various Artists | DEBUT | |
| 13 | COME ON COME ON (Columbia 48881)(P) | Mary-Chapin Carpenter | 26 | 64 |
| 14 | HARD WORKIN' MAN (Arista 18716)(P) | Brooks & Dunn | 14 | 34 |
| 15 | LIFE'S A DANCE (Atlantic 82420)(P) | John Michael Montgomery | 10 | 35 |
| 16 | BIG TIME (Warner Bros. 45276) | Little Texas | 20 | 21 |
| 17 | IT WON'T BE THE LAST (Mercury 514758)(P) | Billy Ray Cyrus | 13 | 17 |
| 18 | SOMETHING UP MY SLEEVE (Liberty 89261) | Suzy Bogguss | 24 | 3 |
| 19 | HONKY TONK ATTITUDE (Columbia 530021) | Joe Diffie | 30 | 24 |
| 20 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2) | George Strait | 15 | 53 |
| 21 | HAUNTED HEART (Mercury 14332)(G) | Sammy Kershaw | 47 | 31 |
| 22 | NO FENCES (Liberty 93866)(P10) | Garth Brooks | 25 | 159 |
| 23 | TOBY KEITH (Mercury 514421) | Toby Keith | 31 | 24 |
| 24 | COWGIRL'S PRAYER (Asylum 61541-2) | Emmylou Harris | DEBUT | |
| 25 | IN THIS LIFE (Epic 48983)(G) | Collin Raye | 40 | 57 |
| 26 | WATCH ME (BNA 66047)(G) | Lorrie Morgan | 34 | 50 |
| 27 | CHEAP SEATS (RCA 66296-2) | Alabama | DEBUT | |
| 28 | IT'S YOUR CALL (MCA 10673)(P2) | Reba McEntire | 18 | 41 |
| 29 | OUTSKIRTS OF TOWN (Curb 77626) | Sawyer Brown | 16 | 9 |
| 30 | BRAND NEW MAN (Arista 18658)(P3) | Brooks & Dunn | 45 | 109 |
| 31 | ALIBIS (Atlantic 82483)(P) | Tracy Lawrence | 27 | 31 |
| 32 | CALL OF THE WILD (RCA 66251) | Aaron Tippin | 12 | 9 |
| 33 | SOME GAVE ALL (Mercury 510635)(P7) | Billy Ray Cyrus | 33 | 71 |
| 34 | A BRIDGE I DIDN'T BURN (Columbia 48992) | Ricky Van Shelton | 21 | 7 |
| 35 | HEARTS IN ARMOR (MCA 10641)(P) | Trisha Yearwood | 48 | 54 |
| 36 | ONLY WHAT I FEEL (Epic 53226) | Patty Loveless | 46 | 25 |
| 37 | RED & RIO GRANDE (BNA 66133) | Doug Supernaw | 23 | 16 |
| 38 | GARTH BROOKS (Liberty 90897)(P5) | Garth Brooks | 39 | 215 |
| 39 | WIND IN THE WIRE (Warner Bros. 45319) | Randy Travis | 19 | 8 |
| 40 | WYNONNA (Curb/MCA 10529)(P3) | Wynonna | 38 | 79 |
| 41 | SOLID GROUND (BNA 66232) | John Anderson | 32 | 17 |
| 42 | FINAL TOUCHES (MCA 10882) | Conway Twitty | 29 | 6 |
| 43 | ROPIN' THE WIND (Liberty 96330)(P9) | Garth Brooks | 36 | 104 |
| 44 | THE GRAND TOUR (A&M) | Aaron Neville | 44 | 7 |
| 45 | HEROES (Warner Bros. 45257) | Mark O'Connor | 41 | 3 |
| 46 | DON'T ROCK THE JUKEBOX (Arista 8681)(P2) | Alan Jackson | 60 | 123 |
| 47 | SEMINOLE WIND (BNA 61029)(P) | John Anderson | 72 | 87 |
| 48 | t-r-o-u-b-l-e (Warner Bros. 45048)(P) | Travis Tritt | 35 | 59 |
| 49 | SPINNING AROUND THE SUN (Elektra 61502) | Jimmie Dale Gilmore | 43 | 7 |
| 50 | ACROSS THE BORDERLINE (Columbia 52752) | Willie Nelson | 56 | 29 |
| 51 | LET GO (Asylum 61544) | Brother Phelps | 57 | 11 |
| 52 | HOMEWARD LOOKING ANGEL (Arista 18649)(G) | Pam Tillis | 62 | 52 |
| 53 | DRIVE (Arista 18691) | Steve Wariner | 53 | 11 |
| 54 | MARK COLLIE (MCA 10658) | Mark Collie | 54 | 35 |
| 55 | THE CHASE (Liberty 98743)(P5) | Garth Brooks | 22 | 55 |
| 56 | LITTLE LOVE LETTERS (Giant 24499) | Carlene Carter | 37 | 16 |
| 57 | TRACY BYRD (MCA 10649) | Tracy Byrd | 74 | 24 |
| 58 | SONGS FROM AN AGING SEX BOMB (RCA 56227) | K.T. Oslin | 61 | 24 |
| 59 | GREATEST HITS (MCA 10653) | Patty Loveless | 70 | 20 |
| 60 | DEL RIO, TX 1959 (Arista 18713) | Radney Foster | 55 | 74 |
| 61 | JOSHUA JUDGES RUTH (Curb/MCA 10475) | Lyle Lovett | 63 | 14 |
| 62 | BIG IRON HORSES (RCA 66049) | Restless Heart | 73 | 55 |
| 63 | SURE LOVE (Curb 77581) | Hai Ketchum | 69 | 53 |
| 64 | AMERICAN PRIDE (RCA 66044)(P) | Alabama | 59 | 59 |
| 65 | FROM THE HEART (Epic 45303)(G) | Doug Stone | 51 | 59 |
| 66 | WHERE THERE'S SMOKE (Columbia 52980) | Gibson Miller Band | 66 | 34 |
| 67 | THE WAY THAT I AM (RCA 66288-2) | Martina McBride | 28 | 3 |
| 68 | KELLY WILLIS (MCA 10789) | Kelly Willis | 68 | 14 |
| 69 | GREATEST HITS 1990-1992 (Liberty 81367) | Tanya Tucker | 50 | 24 |
| 70 | UNDER THIS OLD HAT (Liberty 80892) | Chris LeDoux | 65 | 45 |
| 71 | OTHER VOICES OTHER ROOMS (Elektra 61464) | Nanci Griffith | 71 | 31 |
| 72 | TEMPTATION (Morgan Creek 20018) | Shelby Lynn | 52 | 13 |
| 73 | UNDER THE KUDZU (RCA 07863) | Shenandoah | 42 | 11 |
| 74 | SLOW DANCING WITH THE MOON (Columbia 53199)(G) | Dolly Parton | 58 | 33 |
| 75 | TRUE BELIEVER (Liberty 80805) | Ronnie Milsap | 64 | 11 |



Cash Box COUNTRY RADIO

By Brad Hogue

HIGH DEBUTS

1. TRAVIS TRITT—"Worth Every Mile"—(Warner Bros.)—#39
2. WYNONNA—"Is It Over Yet"—(MCA)—#34
3. TRACY BYRD—"Why Don't That Telephone Ring"—(MCA)—#43
4. CLAY WALKER—"Live Until I Die"—(Giant)—#48

MOST ACTIVE

1. DOUG STONE—"I Never Knew Love"—(Epic)—#29
2. EMMYLOU HARRIS—"High Powered Love"—(Asylum)—#46
3. FAITH HILL—"Wild One"—(Warner Bros.)—#34
4. TANYA TUCKER—"Soon"—(Liberty)—#18
5. BILLY RAY CYRUS—"Somebody New"—(Mercury)—#26
6. GARTH BROOKS—"American Honky Tonk Bar Association"—(Liberty)—#15
7. DWIGHT YOAKAM—"Fast As You"—(Warner Bros.)—#27

POWERFUL ON THE PLAYLIST—Competition is stiff again this week on the *Cash Box* Top 100 Country Singles chart. Reba McEntire & Linda Davis move into the #1 position with their duet, "Does He Love You." Doug Stone also moves a huge amount of love this week as "I Never Knew Love" climbs 15 spots toward the top to rest at #29. Emmylou Harris' Asylum debut, "High Powered Love" also moves up 15 to #46. Other big movers include Warner's new star from Star, Mississippi, Faith Hill. Hill's debut single, "Wild One" is catching up fast, moving 12 to #34. Tanya Tucker's "Soon" slides up 10 to #18 from last week's #28, while the achy breaky hearthrob, Billy Ray Cyrus finds "Somebody New" escalating 10 to wait at #26. The Brooks Monster's "AHBA" is destined for greatness as it moved nine notches in our charts to #15. Rounding out the big movers is Dwight Yoakam's "Fast As You," which flies up eight to light at #27.

RADIO NEWS—*Live From Nashville*—The sixth edition of the multi-station radio broadcast event, *Live From Nashville* took over the Union Station Hotel during the recent CMA Awards week. It was the biggest and most successful original star-studded remote to date. Produced by Ron Huntsman Entertainment Marketing, LFN is currently available, but broadcast positions are limited. Stations interested in being part of *Live From Nashville* should contact RHEM immediately at (615) 255-1100.



Pictured (l-r) are: Ron Huntsman, president, RHEM; Bill Catino, senior vice president of national promotion, Liberty Records; Suzy Bogguss; John Hart, p.d., WXTU, Philadelphia; Sam Cerami, veepee of national promotion, Liberty Records; Vivian Huntsman, operations manager, RHEM; and Bob Moody, p.d., WPOC, Baltimore.

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. BOY HOWDY—"She'd Give Anything" (Curb)
2. PIRATES OF THE MISSISSIPPI—"Dream You" (Liberty)
3. RESTLESS HEART—"Big Iron Horses" (RCA)
4. TWISTER ALLEY—"Nothing In Common But Love" (Mercury)
5. LARRY STEWART—"We Can Love" (RCA)

CMT Top Ten Video Countdown

- | | |
|-----------------------------------|----------------------------|
| 1. Mark Chesnutt | Almost Goodbye (MCA) |
| 2. Lorrie Morgan | Half Enough (BNA) |
| 3. Alan Jackson | Mercury Blues (Arista) |
| 4. Collin Raye | That Was A River (Epic) |
| 5. Lee Roy Parnell | On The Road (Arista) |
| 6. Martina McBride | My Baby Loves Me (RCA) |
| 7. Reba McEntire with Linda Davis | Does He Love You (MCA) |
| 8. Confederate Railroad | Trashy Women (Atlantic) |
| 9. Vince Gill | One More Last Chance (MCA) |
| 10. John Anderson | I Fell In The Water (BNA) |
- Compliments of CMT video countdown, week ending October 27, 1993.

Cash Box COUNTRY INDIE

INDIE CHART ACTION—Leading the *Cash Box* independents this week is Sylvia Winters on the Killer label. Sylvia's latest single, "If My Eyes Could Talk," takes a three-step climb to rest at #59 for the week. In other indie movers: Jeff Allen's "You Can't Take It With You" moves four spots to #66 for the Epitome label, and LRK's Kevin Charles takes "Why'd You Have To Look So Good" up four to #67. Rounding out the top indies for the week is Ernie Ashworth's "A New Heart," which also moved four to #72 for the week.

INDIE REVIEW

■ PAUL EVANS "Willie's Sung With Everyone (But Me)" (Garden Of Eden CD-2100)



Have time for a little novelty, radio? If so, check this out. "Willie's Sung With Everyone (But Me)" has Evans dreaming about singing with the Red-headed Stranger, as well as naming tons of those with whom Nelson has actually sung with. *Everyone but me*, huh? Interesting stuff—excellent quality. Give it a spin!

INDIE VIDEO REVIEW

■ THE MARSHALL TUCKER BAND *Then & Now* (Cabin Fever Entertainment #CF916)



From one of the true pioneering forces in Southern music, The Marshall Tucker Band's *Then & Now* release shares over 20 years of classic hits and history. Since 1972, MTB, the pride of Spartanburg, South Carolina, has thrilled millions of fans with their distinctly original blend of rockin' roots blues and country music. After more than two decades and 18 albums, the fire still burns as hot as ever. Rare video clips, never-before-seen footage—it's all here—plus their best-loved original classics performed live, help to trace the band's roots from a basement rehearsal space to sold-out arenas nationwide. Share the personal

memories of band members Doug Gray and Jerry Eubanks and catch Toy & Tommy Caldwell in their prime during a vintage live show from 1977. It's an up-close look at one of the true Southern music legends. Includes "Heard It In A Love Song," "Fire On The Mountain," "Can't You See," "Driving You Out Of My Mind" and "Walk Outside The Lines," plus many others. Good stuff!

INDIE NEWS BRIEFS—The National Association of Recording Merchandisers (NARM) recently awarded SOR recording artists, the Geezinslaw Brothers with the Indie Best Seller Award for their SOR release, *Feelin' Good - Gittin' Up - Gittin' Down* at the recent conference held October 16, 1993 in Phoenix, AZ. The Geezinslaws have a new full-length video, *What A Crowd - What A Night*, which features highlights from their appearances on TNN's *Nashville Now* program. The video is available at retail and is also being telemarketed on TNN and on regional cable outlets. Congratulations to the old Geezers!

COIN MACHINE

R.A. Green III Is New AMOA President; Officers, VPs, Directors Named At Expo

CHICAGO—R.A. Green III, president of Rosemary Coin Machines (Myrtle Beach, SC), officially took office as 1993-94 president of AMOA at the association's annual trade convention (10/21-23) in Anaheim, California. He was elected to the office at a winter 1993 meeting of the AMOA board, with his term officially starting October 22. He succeeds Craig Johnson, president of Tataka (Salt Lake City, Utah).

During the past year, Green served as AMOA first vice president as well as chairman of AMOA's Expo planning committee. The Green family has been in the amusement business for over 36 years. Following in the footsteps of his grandfather and father, "R.A." is the first-ever third-generation owner to serve on the AMOA board of directors.

Other members of the 1993-94 slate now taking office include: Tami Norberg-Paulsen (C&N Sales-Mankato, MN), first vice president; Randy Chilton (Chilton Vending-Wichita, KS), treasurer; and Jerry Derrick (Derrick Music-Charleston, W.VA), secretary.

Also taking office were three AMOA vice presidents, each elected for a three-year term. They are: Doug Gapter (Gapter Amusement-Cheyenne, WY); Doug Minter (Tip Top Amusement-Carson City, NV); and Jim Reed (Patton Vending-Modesto, CA).

Ten new directors to the board were elected for three-year terms.

In addition, Don Hesch (A.H. Entertainers-Rolling Meadows, IL) was named to fill an unexpired vice president vacancy through 1994.

New Corporate Name For American Laser Games

CHICAGO—American Laser Games, leading producer of cinema-action video games, has changed its corporate name from ICAT, Inc. to American Laser Games. The company was founded in 1988, originally to produce a video system for firearms training; however, its focus shifted to cinema-action video game production in 1990. American Laser Games has since experienced tremendous growth and a dramatic increase in revenues between 1990 and 1992.

New Appointments

As a result of the company's growth, Michael Hawley has joined the ALG team in the position of controller. He was formerly controller at Lukens Medical Corp. in Rio Rancho and also did financial software consulting and training for Public Service Company of New Mexico.



Margo Prince Guerra

Earlier in his career he was senior auditor for KPMG Peat Marwick.

Margo Prince Guerra has moved into the ALG marketing department as sales administrator, where she will be working with both coin-op and consumer distributors and sales representatives. She will also be involved with market testing of American Laser Games' new arcade games. A newcomer to the industry, Guerra is a former small business owner with a background in advertising and public relations and considerable expertise in marketing and sales.

In addition, Gary Essenpreis has been promoted to production manager. He will be responsible for the manufacture and assembly of ALC's arcade units at the firm's Albuquerque plant.

Clapton & Houston Top AMOA '93 JB Awards; Games Winners Also Announced At Expo Banquet

CHICAGO—Whitney Houston and Eric Clapton were the top winners of the 1992-93 Jukebox Awards, as determined by the members of the Amusement & Music Operators Association, who own/service approximately one-half of the nation's estimated 250,000 CD and 45rpm jukeboxes.

Each received two honors. Houston's "I Will Always Love You" (Arista) won as Jukebox Pop Single of the Year and Jukebox R&B Single of the Year; Clapton's *Unplugged* (Duck/Reprise) took Jukebox Pop CD of the Year award, and Clapton himself was inducted into the Jukebox Legends Hall of Fame, along with the late Nat "King" Cole.

Other Jukebox Award winners were: "Boot Scootin' Boogie" by Brooks & Dunn (Arista) Country Single of the Year; *The Bodyguard* soundtrack (Arista), R&B CD of the Year; along with John Michael Montgomery who took the Jukebox Rising Star award (male), Mary J. Blige, who won this award in the female category and Pearl Jam who won the Rising Star award in the group category.

Recipients of this year's Jukebox Songwriter of the Year awards were Vince Gill (BMI) and Jimmy Jam & Terry Lewis (ASCAP). This has been a rewarding year for Gill, who recently took several top Country Music Association (CMA) awards. Jam & Lewis are the songwriters for, among others, Janet Jackson. Both of these winners were nominated by the performing rights societies and not voted upon by AMOA members.

In addition to the jukebox awards, AMOA annually presents awards, of equal significance, to the games manufacturers. Following are the awards winners in the respective games categories: Midway's *NBA Jam*, Most Played Video Game (Dedicated); Midway/Bally's *The Addams Family*, Most Played Pinball Game; Midway's *Mortal Kombat*, Most Played Conversion Kit; Sega's *Virtua Racing*, Most Innovative New Technology; Arachnid's *Galaxy Darts*, Most Played Dart Game; Valley's *Valley Cougar*, Most Played Pool Table; Rowe's *LaserStar CD 100*, Most Played Jukebox; Grayhound Electronics' *Skill Crane*, Most Played Redemption Game, and Dynamo's *Air Hockey*, Most Popular Other Game.

Winner of the AMOA Cigarette Vending Machine Promotion award was Philip Morris.

The official presentation of all of the awards took place on October 22, in Anaheim, California at the awards banquet, which highlighted this year's AMOA exposition.

Steve Blattspieler Joins Capcom USA

CHICAGO—Coin-op veteran Steve Blattspieler has joined Capcom USA, Inc. in the position of general manager of the coin-operated product division where he will oversee all sales and distribution activities within the division.

Blattspieler, a well-known figure in the industry, brings over 20 years of diversified senior level experience to his new post. His credentials include a tenure as vice president of sales and marketing at Williams Electronic Games, Inc.; prior to which he served, for five years, as vice president of sales and marketing at Bally Midway Manufacturing Company, a firm that was later purchased by Williams. His accomplishments at Bally included the boosting of pinball sales during an extremely negative market period and successful promotional activities for the licensing of the hit video game, *Pac-Man*, which notably generated over \$100 million in royalties.

He also served as vice president of sales and marketing at Cinematronics, a manufacturer of video games, based in El Cajon, California.

"We are extremely excited to have Steve as part of our team," commented Joseph Morici, senior vice president at Capcom. "Steve's vast industry knowledge and expertise will be an invaluable asset to Capcom."

Blattspieler holds a bachelor of arts degree in business administration from the University of Montana (Missoula, Montana).



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COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Tetris 19". CAPCOM: Street Fighter II; Quiz & Dragons 19". DYNAMO: New in-box cocktail cabinets (HS 6)—Call for price. FABTEK: Legionnaire 19". IREM: Atomic Punk. I-VIC: Super Pool III 19". KONAMI: Sunset Riders; Lethal Enforcers. LELAND: X-Men; Strike Force 19". NINTENDO: Super System. SEGA: Clutch Hitter 19"; G.P. Rider R/O; D.D.Crew; Laser Ghost; Time Traveler. SNK: Beast Buster. STRATA: Rim Rockin Basketball 19". SPECIAL NOTE: Brand new two-game SNK Neo-Geo cabinets in the original crates at a bargain price. Only a few available! Call immediately! PINBALLS: BALLY: Black Rose; Creature/Black Lagoon; Dr. Who. DATA EAST: Hook; Star Wars; Lethal Weapon 3; Rocky, Bullwinkle. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Fishtales; The Getaway; White Water. USED KITS: Atomic Punk \$95; B Rap Boys \$195; Clutch Hitter \$695; G.I. Joe \$195; Knights of the Round \$395; Mutant Fighter \$95; Off The Wall \$395; Rampart \$25; Shogun Warriors \$295; Silent Dragon \$195; Spiderman \$195; Super High Impact \$695; Total Carnage \$295; Turtles In Time \$95. Undercover Cop \$195; Vendetta \$295; Wizard Fire \$395; Wrestle Fest \$195. NEO GEO PAKS Slightly used (cartridges): \$25 each: Ninja Combat; Alpha Mission. \$75 each: Art of Fighting; World Heroes. \$225 each: 3 Count Bout; Fatal Fury II. \$300 each: World Heroes II. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

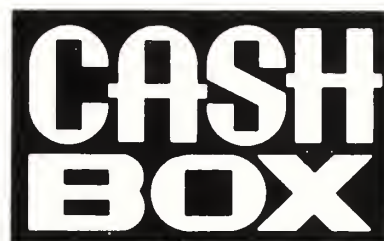
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