

CASH BOX

THE COIN-OP TRADE MAGAZINE

LPT NO. 43

Newspaper \$3.95

TEARS for FEARS: ROLAND ROLLS ALONE

QUINCY—NEW KING OF ALL MEDIA
GROUNDHOG VID SURFACES
SC Gov Vetoes 'SIN TAX'



CASH BOX

THE MUSIC TRADE MAGAZINE

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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas holidays) by Cash Box, 345 W. 58th Street Suite 15W, New York, NY 10019 for \$1.80 first class. Copyright 1993 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 345 W. 58th St. Suite 15W, New York, NY 10019

INSIDE THE BOX



COVER STORY

Tears For Fears: Roland Rolls Alone

Hot band of the '80s, Tears For Fears, which was a duo, is now just Roland Orzabal. The singer/writer discusses his new solo Mercury album, *Elemental*, with *Cash Box's* Sue Gold, explaining the group's breakup and the making of the record.

—see page 11

Quincy—New King Of All Media

Quincy Jones, who has already conquered the music industry, has formed a new company with David Salzman, QDE Entertainment. The enterprise, in a co-venture with Time Warner, will touch on all areas of entertainment including film, TV, magazines and direct response marketing.

—see page 8

Groundhog Vid Surfaces

Bill Murray's latest hit film, *Groundhog Day*, has been released on video by Columbia Tristar. The sometimes witty, sometimes touching flick should be as popular on the small screen as it was in the theaters. Get your Phil!

—see page 9

SC Gov Vetoes 'Sin Tax'

South Carolina governor Carroll Campbell has vetoed the so-called 'Sin Tax,' the controversial bill that would have socked a one-dollar levy on all videos and recording rentals that contain nudity and/or sexual activity.

—see page 20

NUMBER ONES

POP SINGLE

That's The Way Love Goes

Janet Jackson
(VIRGIN)

R&B SINGLES

Knockin' Boots

H-Town
(LUKE)

COUNTRY SINGLE

That Summer
Garth Brooks
(LIBERTY)

RAP SINGLE

Six Feet Deep
Geto Boys
(RAP-A-LOT/PRIORITY)

POP ALBUM

janet.
Janet Jackson
(VIRGIN)

R&B ALBUM

janet.
Janet Jackson
(VIRGIN)

COUNTRY ALBUM

This Time
Dwight Yoakam
(REPRISE/WARNER BROS.)

GOSPEL ALBUM

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

HIP-HOP ALBUMS

The Chronic
Dr. Dre
(DEATH ROW/INTERSCOPE)

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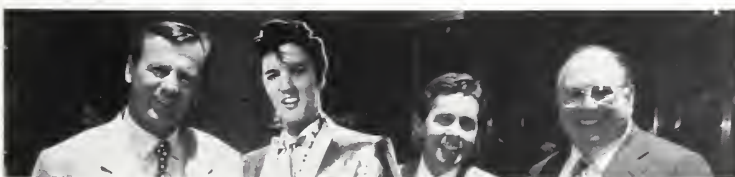


Earth Day International presented their first annual environmental awards recently to honorees who have made outstanding contributions to the preservation of the planet through "actions, leadership and positive example." Winners included Ted Danson, Don Henley and Ted Turner. Pictured (l-r) are: Dr. Gary Herbertson, exec dir. of Earth Day International; Danson; Henley; and Jane Fonda (accepting for husband Turner).

HEARTS FOR HUNGRY, HURTING: Van Halen, who kicked off its *Right Here, Right Now* Tour June 25 in Detroit, MI, has designated the U.S. portion of the route as the National Hunger Relief Tour for USA Harvest and is asking fans in USA Harvest-selected cities to bring canned goods to the concerts. Food will be collected and distributed through USA Harvest to those local missions and shelters... Michael Bolton announced he has established The Michael Bolton Foundation to benefit children and women "at risk" from the lethal effects of poverty, and emotional, physical, and sexual abuse. The Columbia recording artist will debut his Foundation with a Celebrity Tennis Weekend Benefit at the **Burning Tree Country Club** in Greenwich, Connecticut, September 18-19. For further information, contact **Fran DeFeo**, Columbia Records Publicity, New York, (212) 833-5884... MTV and Tommy Boy Music are teamed again for MTV's *Party To Go: Volumes 3 & 4* CD with part of the proceeds from both albums marked for The AMC Cancer Research Center. In making the announcement **Tom Silverman**, Tommy Boy chairman noted, "MTV *Party To Go Volumes 1 & 2* have raised well over a million-and-a-half dollars for the AMC Cancer Research Center." MTV Networks chairman & CEO **Tom Freston** projected, "With the success of *Volumes 1 & 2*, we're sure that with this lineup of artists *Party To Go Volumes 3 & 4* will be even more successful."

KRTH IN INFINITY: Los Angeles radio station KRTH-FM has been sold to New York's **Infinity Broadcasting Corp.** for a record-setting \$110 million cash. Announcement of the plan was made by **Beasley Broadcast Group** chairman **George Beasley**, owner of the station since 1989 when Beasley took the station over from **RKO General**. The sale is the first major transaction in the LA market since the Federal Communications Commission relaxed duopoly ownership rules. Infinity already owns **KROQ-FM** in LA. It is also expected to have a major impact on the future financial prospects of mergers and acquisitions in the broadcasting industry and prompted Beasley to comment, "This transaction shows that the radio industry is vibrant and healthy and has emerged from depths of an industry depression. The Los Angeles market is one of the few places where radio station values can still command a multiple of 10 times cash flow."

MTT BATONS SFS: **Michael Tilson Thomas** has been appointed music director of the **San Francisco Symphony** by the board of governors, announced SFS president **Nancy Bechtle**. Position is effective September 1995 and will entail approximately 17 weeks per year in a contract which extends through the year 2000. Thomas replaces **Herbert Blomstedt** who becomes Music Director Laureate at the close of the 1994-95 season.



Pictured in front of the new worldwide headquarters of Bertelsmann Music Group (BMG) at 1540 Broadway in New York City are (l-r): **Michael Dornemann**, chairman/CEO, BMG; RCA artist **Elvis Presley** (making a rare public appearance); **Joe Galante**, president, RCA Records; and **Stan Lewis**, *Cash Box's* NY marketing maven.

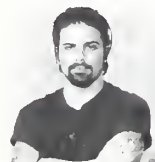
ON THE MOVE



DuBois



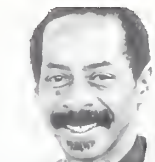
Rosenblatt



Murgatroyd



Gasmer



Thompson



Brown



Albertelli



Kammerer

■ **Tim DuBois** has been promoted to president of **Arista Records/Nashville**. He was previously vice president/general manager. In his new post, he will continue to oversee all areas of Arista/Nashville. In addition, he will establish and develop a new Austin, TX-based label and, separately, a Christian music label. ■ **MCA Records** has appointed **Michael Rosenblatt** to the position of senior vice president, A&R. He was previously head of A&R, WEA/UK. He will be based in New York. ■ **Epic Records** has announced a couple of key staff changes. **Victor Murgatroyd** has been named director, A&R, West Coast. He served as director of A&R for Revolution Records. **Barry Gasmer** becomes manager, international marketing, West Coast. He was media coordinator at Sony Music International. ■ **RCA Records** has announced the restructuring of its Black music promotion department with new position announcements as well as staff relocations. The relocations involve **Tommy Thompson**, who moves to NY from LA, while keeping his title of national field director, Black music promotion; and **Byron Pitts**, formerly East Coast regional manager of the department in NY, who moves to Atlanta and assumes the Southeast regional manager post. Also, **Vic Givens** is named Ohio Valley regional director. In new staff announcements, **Taryn Brown** is named West Coast regional director, Black music promotion; **Monica Johnson**, Mid-Atlantic regional manager; and **Fonda Thomas**, East Coast regional manager. Prior to joining RCA, Brown was Southwest regional promotion manager for A&M Records; Johnson held a sales and marketing position with Xerox; and Thomas was music director at WJLB in Detroit. ■ **Peter Albertelli** has been tapped as manager of national crossover promotion for **East-West Records America**. He had been the national dance promotion manager for Virgin Records. ■ **Atlantic Records** has upped **Marybeth Kammerer** to the position of manager of national music video promotion. Since 1991, she was the coordinator of the department. ■ **Zoo Entertainment** has added **Dennis Caudill** and **Jim Davenport** to its field staff. Caudill enters as the Northwest regional promotion/marketing manager, based in Seattle; and Davenport will hold the same title in the Southeast, based in Atlanta. Caudill was most recently the Northwest regional promotion manager for RCA Records; while Davenport was a local promotion rep for Savage Records. ■ **Reunion Records** has announced two staff changes. **Rob Birkhead**, formerly director of marketing for Myrrh Records and Associated Labels at Word Inc., has joined Reunion as vice president of marketing and artist development. **Melinda Scruggs**, formerly vice president of artist and corporate development, has been promoted to executive vice president of general market development. ■ **Brian Giorgi** has been upped to inventory director at **MCA Records**. He was previously inventory manager. ■ **BMI** has named **Diane Almodovar** director, Latin music. Prior to joining BMI, she was publishing director of Caribbean Wave Music and Crossing Borders Music. ■ **Jim Higgins** has been appointed senior vice president, sales for **Unistar Radio Networks**. He was senior v.p./national sales.



By Aaron Steinberg

Cash Box EAST COAST



Jade: Schmoozin' To The Max

DIANA ROSS HELD A PRESS CONFERENCE at Planet Hollywood celebrating 30 years as a performer and announcing five new ventures: a retrospective CD boxed set (*Forever, Diana on Motown*), a book of memoirs entitled *Secrets Of A Sparrow* ("My book will maybe give you a tiny bit of insight into my heart."), an ABC-TV production deal, a docudrama about her career, and a 1993-94 World Tour. As she left the restaurant, she was mobbed by a large group of excited kids who could feel fame in the air. She accommodated them peacefully by signing a few autographs before being whisked away in a limousine to who-knows-where.

LATER THAT SAME DAY, the Blues Music Festival '93 previewed at the Hard Rock with an all-star blues jam with B.B. King, Buddy Guy, Junior Wells and Lonnie Brooks. The performance was informal, but it's possible that two o'clock isn't the best time to catch these guys—their sounds reflect the grit of lives lived fully, their songs evoke the nighttime (the right time). Starting in August, the Festival will appear in at least 40 cities.

GIANT RECORDS' JADE gave a performance and shmoozefest at a cavernous wing of New York's S.I.R. Studios, doing songs from *To The Max*, notably the hit "Don't Walk Away." Backed by a big funky band, the three women really went to town for the receptive crowd.

I HAD THE PRIVILEGE to chat with George Benson this week about his new *Love Remembers* album (Warner Bros.), which features a bit more singing than usual and, of course, his signature guitar playing. "That's what I do when I get wound up," Benson explained. "I'll usually come out of it with some blaring guitar licks, playing some funky undertones, you know. That always makes me happy."

The album is focused on more of a pop bent—not too surprising from a man who has been very successful navigating the treacherous territory between jazz and pop. "I grew up with a lot of R&B and blues," he continued, "and I just let it hang out, man—I don't stifle myself." The record contains a Jacksons remake, a song he wrote with his son, and the particularly eerie "Calling You." "The background of the song was making a statement," he said, "and I wanted to allow it to breathe and just float across it (as a singer). I wasn't sure it would work, but we've been getting a great response with that track."

The road ahead looks like a breeze for the man who pioneered the much-imitated technique of singing along with guitar soloing: the *Arsenio Hall Show* and then Europe, among other things.

By Troy J. Augusto

Cash Box WEST COAST



Does this guy get around or what? Def American pres. Rick Rubin (with glasses) is producing a collaboration teaming fuzzbuster/rapper Ice T (seen here flashing official Boy Scout salute) and blood-thirsty metal band Slayer (that's singer Tom Araya between T and Rick). The recording is a three-song medley of tunes by punk outfit The Exploited called "L.A. '92 Disorder." Recording will join other similar pairings to comprise the soundtrack for Emilio Estevez' next film *Judgement Night*. Rubin, who recently announced a new business arrangement with Johnny Cash, is said to be closing a deal to produce reptile-superstar Barney's first album. (Just kidding.)

CONGRATS TO LEVINE SCHNEIDER, the L.A.-based P.R. firm, which recently celebrated its 10th year in the publicity game. Clients, employees, press and other industry types gathered at Tommy Tang's restaurant on Melrose to mark the occasion. Appearance of Charlton Heston had everyone talking, but before word could spread around the Thai joint that the Oscar winner was in the house, he fled. Best costume was sported by *Star Trek: The Next Generation* star Michael Dorn, who appeared without his character Worf's make-up on, thus preventing many from recognizing him.

RED HOT CHILI PEPPERS ran an ad in last week's *L.A. Weekly* that put the funk/rock bands' vacant guitar slot into a cattle call of sorts as, according to the group's manager, Lindy Goetz, the half-page ad generated over 3,000 responses. The Chilis, a band that's had as much luck with guitarists as Spinal Tap has had with drummers, is said to be looking for a young, unknown player of brilliant, yet understated abilities. Goetz also reports that some hopefuls showed up to their auditions with meeting the band as their only objective.

DANIEL LANOIS WANTS to be known as more than the brilliant producer that he is (he, of course, has produced some of U2 and Peter Gabriel's best work), so he's embarked on his first full American tour, a jaunt that landed him at the Henry Fonda Theater last week. Hey Dan, don't give up the day job. While his latest album, *For The Beauty Of Wynona*, is a sometimes breathtaking recording, his attempt to translate it into the live setting came up quite short. Lacking much in the way of actual performing vision, Lanois pointed the spotlight at actor Harry Dean Stanton, whose blues harp skills and offbeat vocal style amused the audience but did little to inject any energy or dynamic into the disappointing concert.

TOTO MADE IT'S L.A. stage return last week, turning in a long, often tedious show at the Whisky that did deliver on one pre-show promise: stargazing. While no one was surprised to spot Eddie Van Halen (he's friends with Toto guitarist Steve Lukather) with wife Valerie Bertinelli and son Wolfgang, heads were turning in disbelief when reclusive guitar legend Jeff Beck walked in. Beck, who's in town laying tracks for his next record, was drawn not only by his interest in Lukather but by the debut gig with Toto of his former drummer, Simon Phillips, an amazing timekeeper who was actually the best part of the 140-minute show.



TALENT REVIEW

Kenny G/Peabo Bryson

By Stan Lewis



Kenny G

RADIO CITY MUSIC HALL, NEW YORK CITY, NY—At the recent Radio City concert in which Kenny G headlined, Columbia artist Peabo Bryson opened the show. During a very exciting 45 minutes, Bryson's set included two duets, one being the theme from *Beauty And The Beast* and the other, "I Celebrate My Love," the big hit he had with Roberta Flack. The singer once again dazzled the crowd with his soulful and inspired vocals.

After a 30-minute intermission, Arista saxman Kenny G began to play beautiful music until the sound system failed, at which time he introduced his band.

When the music started again, it occurred to me that the Music Hall was a fairly large room for a six- or seven-piece jazz-fusion/New Age group to be working, but things started to swing pretty good. Later Peabo Bryson came out and joined Mr. G on "By The Time This Night Is Over" and the audience roared.

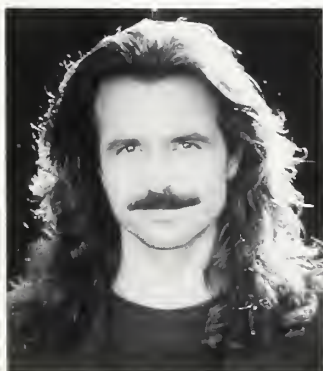
After a few numbers Kenny introduced his boss, Arista president Clive Davis, who stood up and basked in the spotlight for a moment. Kenny then introduced his wife but couldn't find her. So he began to play again. The band was cooking and so was Kenny G, but not on stage. He was playing in the third balcony, then worked his way down through the second balcony, mezzanine and finally marching down the center aisle of the orchestra standing on a chair and playing to a standing ovation of 5,000 happy people.

But that wasn't the end of the show. Kenny came out for an encore and played another one-half to three-quarters of an hour for a total of over two hours. Kenny turned that 5,000-seat arena into a intimate jazz club. He was sensational!

TALENT REVIEW

Yanni

By Hilarie Grey



THE GREEK THEATRE, LOS ANGELES, CA—With the help of a full orchestra, New Age pianist/composer/matinee idol Yanni created some surprising atmospheric magic during his "Symphonic Concert '93." The event, sponsored by Los Angeles radio station KTWV ("The Wave"), also proved magical for AmFar (The American Foundation for AIDS Research), as Yanni presented a check for the proceeds of the station's *Wave Aid* 6 record (on which he participates)

just prior to the start of the concert. Actor Richard Gere was on hand at the star-studded ceremony to accept the check, while AmFar president Dr. Marvin Silverman later addressed the sold-out crowd during a break in the music.

The tree-lined, open-air theatre proved the perfect setting for Yanni's multi-layered, internationally inclusive music, which tends to conjure up visual images of nature even on record. The orchestra, which also incorporated the work of Yanni's regular eight-piece band, added energy and bite to the big, sweeping anthems (which often felt like awe-struck movie flight sequences), and warmth to sentimental ballads like "Until The Last Moment" (from Yanni's latest PrivateMusic release, *In My Time*).

The Greek composer cut a striking figure dressed in a white suit against a stage full of orchestral black (a fact which was enthusiastically noted by squealing members of the audience), but graciously offered the spotlight to excellent soloists throughout the two-hour set. Particularly stunning was the work of violinist Karen Briggs, which ranged from electrifying, wild crescendos on "Within Attraction" to stately elegance on the Greek rhythm-driven "Marching Season," which also featured great work by longtime Yanni drummer Charlie Adams.

The energetic and ultimately inspirational performance was clearly enjoyed by all involved. Yanni would do well to invite the orchestra back again sometime.

TALENT REVIEW

Barry Manilow

By Fred L. Goodman

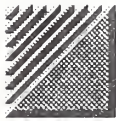


ANAHEIM ARENA, ANAHEIM, CA—It is hard to believe that Barry Manilow has been making hits for nearly 20 years. Way back in 1974, he hit #1 with "Mandy," and now, millions of records later, he's back to shower his fans with smash after smash in his "Greatest Hits" show.

What better act to premiere the spanking new Anaheim Arena, Southern California's latest all-purpose venue for concerts, wrestling and home of the Mighty Ducks hockey team. With a capacity of 19,400, mostly all the seats were taken for this opening event, and Manilow did not disappoint.

The Arista recording artist thrilled the crowd for over two hours with such favorites as "Looks Like We Made It," "Somewhere Down The Road," "Ships," "Weekend In New England," "Tryin' To Get The Feeling Again" and "I Made It Through The Rain," among others. Besides the likeable litany of tunes, Manilow's easygoing and engaging stage manner also comes into play, especially when he does a duet with an audience member on "Can't Smile Without You." The lucky woman also received a videotape of her performance with her idol.

A gospel choir joined Manilow and his band for the "I Write The Songs" encore, with the audience chiming in as well, capping off a satisfying evening of romantic pop at its best.



UK

By Mick Green



U2: Big deal!

THE BIG INDUSTRY STORY this week seems to concern PRS—the Performing Rights Society, British equivalent of ASCAP and BMI. The society invested around \$16 million on a new computer membership and royalties system and an independent report declared that around \$12 million of that figure had been wasted. Ironically the new system was intended to save around \$2 million annually but has now been abandoned and changes throughout the organization have taken place. But this did not stop PRS members calling for an official emergency meeting to debate a motion of *no confidence in the society's general council*.

More than 300 members attended a meeting to discuss the matter and almost 100% supported the call for an EGM on a show of hands and the stormy meeting lasted around five hours. One thing the meeting showed was the depth of the rift between the society's council and its former management...but many present were critical of the council with particular anger over their decision not to publish the independent report in full.

Over the past 15 months the council has changed drastically and the new chief executive of four weeks, **Ted McLean**, declared his desire to overhaul the management side of the society. He also intimated that there could be radical plans involving reducing the management tiers and limiting areas of revenue collection.

U2 LIKE IT ON THE ISLAND: Irish group U2 have renewed their contract with Island/PolyGram in a multi-million pound, six-album worldwide deal and manager **Paul McGuinness** says he cannot see the group ever leaving the label. The first album of the new deal, *Zooropa*, will feature 10 tracks and should be rush-released next month.

PolyGram refuses to comment on what the deal is worth but it is believed to be one of the biggest in music business history. The group have been with Island for 13 years now and have sold more than \$50 million worth of albums worldwide.

INDIES SUFFERING: A new UK study of independent labels painted a bleak picture and indicated that this sector was in "serious financial difficulties." The accountants preparing the report examined more than 50 indies with a total turnover in excess of \$40 million but only 12% saw their pre-tax profits increase between July 1989 and December 1991. The report argues that unless acts are contracted to indies for longer or the majors reward labels for finding bands they poach there is a danger that the sector may collapse.

CHARTS: Last month I reported the influence that TV advertisements have on our chart positions, and this month the emphasis seems to have shifted to the movies with no less than six of the current Top 40 having been featured on the big screen including two from *Indecent Proposal*—**Lisa Stanfield's** "In All The Right Places" and **Sade's** "No Ordinary Love."

The Guns seem to have gone off half-cocked and the Roses are wilting because after a run of six consecutive Top 10 hits *The Civil War* EP by **Guns N' Roses** has dropped to #21 from last week's debut at #11.

Generally the charts are still volatile but at least four of the current Top 75 Singles has gone Gold (400,000) **George Michael & Queen's** "Five Live," **The Bluebell's** "Young At Heart," **Shaggy's** "Oh Carolina" and **Ace Of Base's** "All That She Wants"—but they have been knocked off the top spot by **UB40** and "(I Can't Help) Falling In Love With You." This, of course, was originally a Presley chart success and coincidentally this week's highest new entry, "Can You Forgive Her" is by the **Pet Shop Boys** who also topped our charts when they covered Elvis' "Always On My Mind."

HOLLAND



Abbey Lincoln: Goin' Dutch

NORTH SEA JAZZ FESTIVAL 1993—On July 9, 10, and 11 the **Dutch Congress Center** in The Hague will open its doors again to the 18th edition of the North Sea Jazz Festival. More than 1,000 musicians will perform simultaneously on 13 different stages for eight hours each day. The festival program offers a large variety of styles and special themes. Prominently featured will be a large number of pianists including **Oscar Peterson, Chick Corea** and **Valerie Capers**; saxophonists **Joe Henderson** and **Red Holloway**; and female vocalists, **Linda Hopkins** and **Abbey Lincoln**, among others.

Also on the program will be world-famous big bands, **The Count Basie Orchestra, Lionel Hampton** and musicians from the field of Blues, Soul, Salsa, Brazilian, Afro-Cuban, Fusion and Jazz Rock. Some of the special themes include "Grooves Of The World," "Trumpets For Dizzy," "American Blues And Gospel" and "Heavy Jazz."

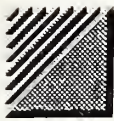
TRIBUTE TO PAUL ACKET—For the very first time **Paul Acket** himself will not be present at the North Sea Jazz Festival. Over a period of 17 years he gave his all to "his" festival making it into the event it is today: the largest indoor jazz festival in the world. In honor of Paul Acket an oak will be planted in the Rooseveltplantsoen near the Congress Center (an initiative of PRO The Hague). The city of The Hague will unveil a sculpture in the Congress Center. From June 18 to July 18 a special Paul Acket exhibition will be on view in the **Haags Gemeentemuseum**, dedicated to his life and career. The exhibition will be curated by students of the **Reinwardt Academy** from Amsterdam.

BIRD AWARD 1993—This year the **BIRD Awards** will be presented for the ninth time at the North Sea Jazz Festival. The nominees for the 1993 BIRD Award are:

International:

- Wynton Marsalis
- Ornette Coleman
- Sonny Rollins
- The Netherlands**
- Hans Dulfer
- Ack van Rooyen
- Cees Slinger

Winner of the BIRD Award Special Appreciation is the aforementioned Paul Acket.



NEWS FROM JAPAN

TOTAL REVENUES OF TOSHIBA-EMI for its 25th fiscal year (April 1, 1992 to March 31, 1993) were \$686 million, 0.4% up over fiscal '91. Shown in detail: CDs were 10.9% over the prior term and 69.4% of the total with \$474 million; video softwares were \$101 million, 14.7% of the total, 31.9% down; music tapes recorded \$33 million, 4.8% of the total, 10.8% down while vinyl records were \$7.8 million, 1.1% of the total and 10.6% up over the prior year. According to the company, the main works contributing to the total revenues were: Albums—*Tears And Reasons*, Yumi Matsutoya; *Memories Of Blue*, Kyosuke Himuro, and *Wands, Wands*; Singles—"Motto Tsuyoku Dakishimetanara," Wands; "Tokino Tobira," Wands; and "Kiss Me," Kyosuke Himuro; Video—*Tsuyoshi Nagabuchi Live 92 Japan in Tokyo Dome*, Tsuyoshi Nagabuchi; *Anytime Woman*, Eikichi Yazawa, and *John Lennon Video Collection*.

SUPER BEST II by Chage and Aska on Pony Canyon has been certified septuple platinum by RIAJ (Record Industries Association of Japan) for May, 1993 and was followed by: Triple Platinum, *Tokino Tobira*, Wands, Toshiba-EMI; Platinum, *Da Da Da*, Maki Daikoku, Toshiba EMI; *Yakusoku No Hi Vol. 1*, Yutaka Ozaki, Sony Records. Gold went to seven works. In singles, "Road," The Koburyu, Meldac, was awarded Quadruple. Following this, Double Platinum went to "Kono-mama Kimidakeo Ubaisaritai," Deen, BGram; "Kimiga Inai, Zard, BGram, and "Yureru Omoi, Zard, BGram. "Shiawaseni Narutameni, Miho Nakayama, King and an additional six works were named Double Platinum.

TOTAL ROYALTIES collected by JASRAC (Japanese Association of Rights of Authors, Composers and Publishers) in fiscal 1992 (April 1992 to March 1993) were \$654 million, 3% up over fiscal '91 with a \$19 million increase representing only a 3% growth rate, the lowest here since 1987. The depression of business in the last fiscal year, the JASRAC report stated, was a main reason for the lower increase in royalty collection. Karaoke recorded the highest increase with 29.1%, representing \$59 million. In mechanical royalties, audio disks recorded \$271 million, 8.5% up over the prior fiscal year. A main reason of the high audio disk royalties were strong CD sales. Audiotapes and videograms did not reach the level of the prior fiscal year. Shown in detail, royalties according to items were: Performance royalties: \$186 million, 10.3% up from the prior fiscal year; Mechanical, \$401 million, 1.7% up; Publishing, \$17 million, 4.9% down; Rental, \$50 million, 7.3% down.

TOP ROYALTY EARNERS in fiscal 1992, according to JASRAC were "Say Yes," Ryo Asuka, composer/author, performed by Chage & Asuka in the domestic section. It was awarded "Gold Prize Of JASRAC '93." The International JASRAC Award '93 went to "When You Wish Upon A Star," Composer and Author, Ned Washington, Leigh Harline.

LOCAL 45s TOP 10

TW LW

- 1 - HADASHI NO MEGAMI (BMG Rooms)...**B'z**
- 2 1 YURERU OMOI (BGRAM)...**ZARD**
- 3 2 NATSUO MACHIKIRE NAKUTE (Sony Records)...**Tube**
- 4 4 WE ARE THE CHAMP (Pony Canyon)...**The Waves**
- 5 5 KIMIGA HOSHIKUTE TAMARANAI (BGRAM)...**ZYYG**
- 6 - MELODY (BMG Victor)...**Masaharu Fukuyama**
- 7 - WATASHIWA KNIFE (Pony Canyon)...**Shizuka Kudo**
- 8 3 WAKAREMASHOU WATASHIKARA KIEMASHOU ANATAKARA (Toshiba EMI)...**Maki Daikoku**
- 9 - HAJIMETE NO NATSU (Victor)...**SMAP**
- 10 8 KONOMAMA KIMIDAKEO UBAISARITAI (BGRAM)...**Deen**

LOCAL CDs TOP 10

- 1 1 HEART OF STONE (Zain)...**T-Bolan**
- 2 2 TECHNODON (Toshiba EMI)...**YMO**
- 3 4 TOKINO TOBIRA (Toshiba EMI)...**WANDS**
- 4 3 SPRING MAN (Sony Records)...**Unicorn**
- 5 6 ZOO FOR SALE (For Life)...**Zoo**
- 6 3 BOSA NOVA (Nippon Columbia)...**Pizzi Cato**
- 7 5 KAMAKIRIAD (Warner Music Japan)...**Donald Feigen**
- 8 7 JANET (Toshiba EMI)...**Janet Jackson**
- 9 9 DIAMOND EXPRESSION (Sony Record)...**Seiko Matsuda**
- 10 8 DA DA DA (Toshiba EMI)...**Maki Daikoku**

FILM REVIEW

Stepping Razor—Red X

By John Goff

SANDWICHED IN AMONGST THE MONSTERS in an art house somewhere out there is *Stepping Razor—Red X*, a Northern Arts Entertainment Release.



Peter Tosh

Outside the reggae music aficionado world it's not likely to capture a great deal of notice. The film's subject, Peter Tosh, while a superstar in music's reggae world and an outspoken opponent of apartheid, was not someone who would be considered a household word in worlds other than his native Jamaica and

pockets elsewhere, but he definitely makes an interesting documentary subject.

Tosh was killed in 1987 by intruders in his home on the island of Jamaica. Officially it has been ruled murder in a robbery attempt and one of the killers—still proclaiming innocence—awaits the gallows in Kingston while two others remain at large. But in other quarters there have been rumblings and mutterings of governmental foul play. This can be said of almost any celebrity who has died under similar circumstances down through the years. *Stepping Razor—Red X* listens to them all but draws no conclusions, wisely leaves that up to its audience.

Writer/director Nicholas Campbell shows the poverty-ridden beginnings of Tosh, his rise in the music world with reggae group The Wailers, which also featured the beginning of friend and fellow musician, also deceased, Bob Marley, and his prominence as a single. Visuals contain stills, a few reconstructions and footage of concerts and interviews. All is loosely tied together and given an eerie quality by a tape-recorded narrative by Tosh culled from audios he had begun as a beginning of an autobiography sometime prior to his death.

The narrative, heavily accented and difficult to understand because of the tape-recorded sound, is sometimes fascinating and revealing and sometimes so esoteric as to make one wonder whether he had overindulged in the ganja he was so fond of when he recorded some of the tracks.

That Tosh had a rugged beginning and rough-house life is obvious. By his own words he felt attacked by evil spiritual forces from his youngest years. So much so that, "It caused me to make...inner communications." He went inside himself and made a world of safety there and became, according to almost everyone who knew him, an extremely spiritual being. The spiritual is something a lot of emphasis is placed on here, and in the society in which he grew up.

Lot of food for thought, interesting footage. Piece was presented by David Mazor, John Lawrence Ré and Samuel MacLeod, executive produced by Syd Cappe and Nicolas Stiliadis and co-exec produced by Wayne Jobsen, edited by Trevor Ambrose.

Jones, Salzman Form QDE For Time-Warner Multi-Media Co-Venture

QDE, QUINCY JONES+DAVID SALZMAN ENTERTAINMENT, has been formed by Jones and Salzman for a seven-year

co-venture with Time Warner Entertainment which will see action in all media areas which will range from theatrical motion pictures and network, cable and syndie TV to magazine publishing, live entertainment, direct response marketing and cross-media projects for home entertainment and educational applications. Jones and Salzman will serve as co-CEOs of the new company.

The impressive line-up of projects announced by QDE has a feature film slate, for which Warner Bros. Pictures has a "first look" agreement, which includes *Don Quixote*, a Waldo Salt screenplay to be co-produced with Steven Haft; *The Pulse*, from comic book artist/writer Todd McFarlane; *Hoover*, a co-production bio with Francis Ford Coppola on J. Edgar Hoover; two *Mad Magazine* projects, *Alfred E. Newman*, again with Haft, and *Spy Vs. Spy* with Steve Tisch; urban re-do with Silver Pictures of *A Star Is Born*; and *Their Eyes Were Watching God* with Oprah Winfrey's Harpo Productions.

In the TV arena QDE will continue the hit NBC series *Fresh Prince Of Bel-Air*; CBS' *Dark Justice* (a Magnum production in association with Lorimar Television); and the syndicated *Jenny Jones*. Salzman and Jones will also be exec producers along with creator Brandon Tartikoff on *Big Time TV*, educational comedy-music children's series. QDE also has pilot, series and specials commitments with NBC and CBS as well as projects in development involving network, first-run syndication, pay and basic cable. A 10-hour series, *Time Life Presents The History Of Rock N Roll* is planned by Time Life Television in association with Telepictures Productions and QDE, to be distributed by Warner Bros. Domestic Television Distribution for the Prime Time Entertainment Network.

Vibe is QDE's jump into magazine publishing. It will chronicle urban life and is founded by Jones and published as a co-venture with Time Inc. Ventures. *Vibe* is scheduled to begin publication in September of this year. In addition to the mag Jones and Salzman have planned *African Americans: Voices Of Triumph*, a three-volume set and a TV series as a co-venture with Time Life Inc.'s Custom Publishing Division. It is being designed as an annual network event.

In a joint announcement Salzman and Jones declared, "With this new venture, we are singularly positioned to do everything and anything in the entertainment and communications universe. Our alliance with Time Warner and our ability to work independently truly gives us the best of both worlds."

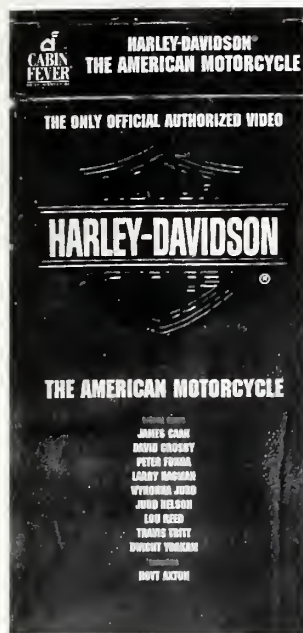
Film Clips

By John Goff

SLEEPLESS BENEFITS MPTFF: Edie (Mrs. Lew) Wasserman was honored for her years of dedicated service to the Motion Picture and Television Fund at a gala *Sleepless In Seattle* premiere screening June 23. The gala event, held under the auspices of the **Motion Picture and Television Fund Foundation**, was held at the Cineplex Odeon Century Plaza Cinemas and was followed by a supper party in Century City. The preem of the **TriStar** film was the first event of the MPTF Foundation which is the fund's newly formed fund-raising arm. Co-chairs of the evening were **Lynda and Peter Guber**, **Sony Pictures Entertainment** chairman and CEO, and **Patricia and Mike Medavoy**, **Walt Disney Studios** and MPTF Foundation chairman... Related: *Sleepless In Seattle* also debuts the new TriStar Pictures logo, created to celebrate the company's 10th anniversary, which retains winged horse Pegasus, this time flying out of a new dawn. Anthony Goldschmidt, whose **Intralink Film Graphic Design** was responsible for executing the logo stated on behalf of TriStar, "Each picture is a new day, a new dawn and a new opportunity to create a wonderful new entertainment." He called the imagery of dawn and Pegasus "a perfect symbol for the roster of exciting films we can expect from TriStar."

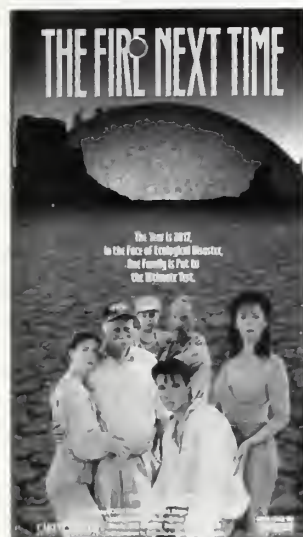
VIDEO REVIEWS

By John Goff & Michael Martinez



Harley-Davidson: The American Motorcycle

HISTORY OF THE HARLEY is traced in this entertaining doc executive produced by Oliver Shokouh & Joel T. Smith with Smith writing and directing. Hoyt Axton serves as narrator along with other celebrities garnered for name value. The history is more interesting than the celebrities. Early stills from the 1800s and the evolution of the bike from its beginnings as low-cost workhorse to supplement the auto to its present day place as rebel status symbol. Cabin Fever releases.



The Fire Next Time

FUTURISTIC TV MOVIE is in bad need of editing for the home vid market. Three hours of tape, pockmarked like bad acne scars from slotted moments for commercials, shows the padding a piece of work goes through for presentation on commercial TV and, in the HV venue, suffers for it. Undoubtedly this global warming warning played better with commercials, because it was structured for that. Editing could bring this down to a tight two hours and probably heighten the message it brought. Good photography. Cabin Fever release.



Groundhog Day

DEJA VU, OVER and over and over, etc. Fun premise, and the supercilious, super-ego persona Bill Murray has made a career out of fits perfectly with the theme of do-it-til-you-get-it-right. Harold Ramis, co-producer with Trevor Albert/co-writer with Danny Rubin/director, deserves the credit for executing a smooth product which translates to HV venue nicely. Couple good chuckles and the delicious Andie McDowell released by Columbia TriStar Home Video.

TOP 30 VIDEO RENTALS

CASH BOX • JULY 3, 1993

1	THE DISTINGUISHED GENTLEMAN (Hollywood Home Video 1716)	2	2
2	HOFFA (Fox Video 1991)		DEBUT
3	PASSENGER 57 (Warner Home Video 12569)	1	2
4	A RIVER RUNS THROUGH IT (Columbia TriStar Home Video 51573)	11	2
5	UNDER SIEGE (Warner Home Video 12420)	3	2
6	CONSENTING ADULTS (Hollywood Home Video 1523)	4	2
7	THE MIGHTY DUCKS (Walt Disney Home Video 15585)	6	2
8	TRESPASS (MCA/Universal Home Video 81218)	5	2
9	HERO (Columbia TriStar Home Video 51563)	7	2
10	GLENGARRY GLEN ROSS (Live Home Video 69921)		10
11	TOYS (Fox Video 1992)		DEBUT
12	THE PLAYER (Columbia TriStar Home Video 75833)	8	2
13	SCHOOL TIES (Paramount Home Video 32290)	9	2
14	HOWARDS END (Columbia/Tristar 26773)		DEBUT
15	RESERVOIR DOGS (Live Home Video 68993)	12	2
16	SNEAKERS (MCA/Universal Home Video 81276)	13	2
17	THE LAST OF THE MOHICANS (Fox Video 1986)	14	2
18	BOB ROBERTS (Live Home Video 69898)	15	2
19	DR. GIGGLES (MCA/Universal Home Video 811422)	17	2
20	A LEAGUE OF THEIR OWN (Columbia TriStar Home Video 51223)	18	2
21	HELLRAISER III: HELL ON EARTH (Paramount Home Video 15162)	20	2
22	CAPTAIN RON (Touchstone Home Video 1586)	16	2
23	THE GUN IN BETTY LOU'S HANDBAG (Touchstone Home Video 1463)	19	2
24	LEPRECHAUN (Vidmark Entertainment VM5503)	23	2
25	SINGLES (Warner Home Video 12410)	21	2
26	ENCHANTED APRIL (Paramount Home Video 15114)	22	2
27	CANDYMAN (Columbia TriStar Home Video 9463-5)	24	2
28	HONEYMOON IN VEGAS (Columbia TriStar Home Video #)	27	2
29	NIGHT AND THE CITY (Fox Video 1987)	28	2
30	PET SEMATARY TWO (Paramount Home Video 32747)	26	2

Russell Simmons' Def Comedy Jam



WE'RE TALKIN' RIBALD comedy here. Nine comics who get paid to play with the universe of African-American psyche. They all represent a slice of life and great characterizations. Culled from the HBO series *Def Jam Comedy* and hosted by rising star Martin Lawrence, this "best of" package is highlighted by the routine by that "phuckin' lady" Adele Givens, who comments that her lips are the source of lust for many men. But she won't give it up for undersized prey. "That would be like putting a tic-tac in a whale's mouth." Other searing characters and insights are offered by Bill Bellamy and Ted Carpenter. This is the blues of comedy. Released by Pacific Arts.

TV Talk
By John Goff


Cast of Aussie *Paradise Beach* teen soaper.

DOWN UNDER SURFACED with *Paradise Beach*, new teen-aimed soap which hit the syndie airwaves June 14. First week introed the beautiful, sun-washed, surf-riding characters and put into motion the story lines centering around the (formulaic for all soaps) rich and powerful Barsby family consisting of Robert Coleby, Kimberley Joseph, Andrew McKaige and Jon Bennett. Pop (Coleby) has a sweetie, Tiffany Lamb, who's got a sweetie, Matt Lattanzi and Barsby stud-son Bennett wants it broken up. Other pair-ups include Bennett and Megan Connolly, wandering surfer Ingo Rademacher and Ms. Joseph. There's a less rich family, the Ritchies, with physically abused mom Deborah Coulls, abusive (physically and substance of some sort it appears) dad Eric Oldfield and sharp-eyed youngster Tony



Hayes. John Holding's a surfer buddy waiting for a wave with his hot storyline to come in as is Raelee Hill.

The Australian exterior is beautiful but, boy, that makes it painful to go inside for some outlandish sets. Nick McMahon, Greg Coote, Graham Burke and Brian Frons exec produce for New World Television

ONCE UPON A NEVERLAND: At presstime the countdown was on to the countdown of the 10 video finalists in MTV's "My Weekend At Michael's Neverland Valley" contest. Prize for the top three finalists was a guest weekend at Michael Jackson's fantasy ranch, with MTV camera crew covering the fulfillment, and the Grand Prize winner announcement. Entrants made videos of "Who Is It?" from Jackson's *Dangerous* album and Jackson selected the winners. Grand prize winner is scheduled to receive a \$10,000 "director's fee" and will direct a video for Epic Records.

CABLE DEBUTS & RE-DOS: July sees HBO debut an exclusive miniseries, *Laurel Avenue*. Billed as an "Adult Drama," it looks at a contemporary working-class Black family presented in two 90-minute segments. Directed by Carl Franklin and exec produced by Paul Aaron and Charles S. Dutton, *Laurel Avenue* stars Mary Alice, Juanita Jennings, Vonte Sweet and Mel Winkler... Feature flicks set for airing in July also, HBO Pictures' own *Blue Ice* starring Michael Caine and Sean Young; Eddie Murphy in *Boomerang* and *Unlawful Entry* thriller with Kurt Russell and Ray Liotta.

TEARS FOR FEARS: Roland Rolls Alone

By Sue Gold

ONE OF THE HOTTEST BANDS OF THE '80S is now aiming to take over the '90S—sort of. With one-half of the duo missing from Tears For Fears, it might seem strange for a solo artist to keep his band's name rather than use his own, but Roland Orzabal, who is now the lone Tears For Fears, says there is a good reason for doing just that: "You can't pronounce my own."

Well, a name isn't everything and Orzabal has been the driving force behind the band's success from the beginning, so it's only logical that he build on it with *Elemental* (Mercury). "I waited until the end of this record to see how it turned out," Orzabal explains, "and realized that I had to either pick Tears For Fears or a new band name. It wasn't different enough to warrant a new name. This record sounds like a Tears For Fears record."

Relying on the sound and name of Tears For Fears might not be such a bad idea. After selling 15 million albums and becoming one of the hottest groups (with Curt Smith) of the '80s, Tears For Fears became known worldwide. In 1991, however, Smith and Orzabal went their separate ways. The move sparked rumors about the end of the band and fights between the duo, but Orzabal says there just wasn't enough for Smith to do in the group. "I've always been the songwriter for the band," Orzabal says. "In the early days I could write some songs for him, but as my writing developed, my need for ambition altered and my involvement with the records increased, so the whole thing was changing. He ended up singing one song the last time and played bass. He just wasn't that involved."

With Smith gone, Orzabal has taken full control over the Tears For Fears name and image. He admits he likes the idea of being able to take full credit for the work he puts into the albums, something he says, he couldn't do before. "The people who made the Tears For Fears records in the past did not always appear on the cover," he claims. "Quite often there were a lot of unsung heroes that were involved in making the records. There were so many musicians involved behind the scenes."

Perhaps that's one of the reasons Orzabal was able to get this album out within a year, compared to the four years it took to record the follow-up to their megahit, *Songs From The Big Chair*. The band took a lot of heat from critics and their record label for taking four years to make *The Seeds Of Love*, which was rumored to cost \$1 million. "It was a weird situation," Orzabal states, "because in the end, I was the only person who could deliver the baby. There was just a lot of fuss made over that album because it was a follow-up to a multi-million seller. But it had to be that way. I was cooking against the success of *Big Chair* in a big way and that style of music that we touched upon."

While *The Seeds Of Love* was a commercial success, the album did take a toll on Orzabal. "I kind of lost faith in country music," he says, "and started listening to all kinds of music, from all eras and mixed it all up. Once I had done that, I kind of found out a lot of things about myself, about the way I worked and other things, and I didn't need to do it again. So the question was to take stock about everything I learned in the past decade and, without too much thought, I was able to put it into one piece of work, which is *Elemental*. I actually finished this album early, but the record label just said, 'What's going on?' If you're late or early, it's never enough for them."

Now that the album is done, Orzabal says he isn't worried about the pressure that is on him as a solo artist. "I feel pressure, but what do you do, back down or fight it? I think you get to a point where pressure is very important, but I've done it before. The pressure was always on me, it was just not my name. In the past, I couldn't take credit, and I only took the blame. Now I can take both for the songs."

While Orzabal did most of the songwriting, he did call on Alan Griffiths, who toured with the band in 1985, to help co-write the tunes and Tim Palmer (Pearl Jam, Tin Machine) to co-produce. The three of them ended up recording most of the album. "It was a great team," Orzabal boasts. "We did all of the work except for some friends of mine singing background vocals and a session bass player who came in for 12 bars. There was sometimes competition as to who was going to play guitar on various tracks. But it's a very broad album. It has a pop/rock hook with diversions and segues to other types of music."

"We had most of the tracks pretty much finished by the time Tim came on board, but we needed someone to get it onto tape and sample it," he continues. "But this album is the most consistent by far. I'm very pleased with it."

Orzabal's signature lyrics which helped make Tears For Fears famous are also evident on *Elemental*. "It's not really me telling anybody anything. I mean, they're all about me telling me what to do. My songs have always mirrored what's in my life, the places I go to philosophically, based on what I've been through with various ideas and where they got me."

Orzabal's lyrics range from the birth of his son to aging. "The first lyric I wrote for the song 'Power' was inspired when I saw my baby boy being born," he says. "Just watching a woman in labor with the doctor and a baby being born, it's like, the power of the instincts and how they control us."

"Break It Down Again" is about the built-in timing mechanism of aging that we're trapped in. At some point, you've got to let it go and give into the fact that you are transforming. We are meant to walk those lines."

Another song, "Brian Wilson Said," pays homage to the Beach Boys' early days. "I was aware of Brian's sound and felt it was very contemporary. I believe what I do is pop music and so, therefore, my heroes are great pop groups and pop writers. To some degree I'm a fan of his, although nowadays the guys I thought were great when I was 19 are in their 40's, and not doing what I consider great music. I've really gotten to a point where I feel there aren't too many others making the kind of music I'm making."

He adds, "I always try to integrate what's going on at the moment, with a more historical perspective. I'm consumed by people who manage to get to a certain artistic place and you look back in amazement and wonder, 'How the hell did they get there?'"

While Tears For Fears has already 'been there' and has carved a niche in history, only time will tell if Orzabal can repeat that success alone.



CASH BOX CHARTS

TOP 100 POP SINGLES

JULY 3, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Jordy



HIGH DEBUT: Clint & Wynonna

		Total Weeks Last Week		Total Weeks Last Week			
1	THAT'S THE WAY LOVE GOES (Virgin 4KM12650)	1	13	52	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	42	7
2	HAVE I TOLD YOU LATELY (Warner Bros. 18511)	2	8	53	THE FLOOR (Motown 2202)	53	5
3	WEAK (RCA 62521)	3	8	54	A BAD GOODBYE (RCA 62503)	DEBUT	
4	COME UNDONE (Capitol 44918)	5	9	55	WHO IS IT (Epic/ESK 74406)	49	11
5	KNOCKIN' DA BOOTS (Luke 461)	4	9	56	ONE WOMAN (Giant 18606)	58	3
6	SHOW ME LOVE (Big Beat 10118)	7	8	57	NOTHIN' MY LOVE CAN'T FIX (Impact/MCA 54562)	47	14
7	FREAK ME (Keia 64654/Elektra)	6	14	58	COMFORTER (Gasoline Alley 54596/MCA)	52	19
8	DRE DAY (Atlantic 53827)	9	4	59	PASSIN' ME BY (Atlantic 98434)	54	6
9	I'LL NEVER GET OVER YOU (Arista 12518)	10	12	60	IF I COULD (Columbia 74864)	57	9
10	WHOMPI! THERE IT IS (Bellmark 79001)	11	4	61	ANGEL (SBK 504406/ERG)	61	18
11	CAN'T HELP FALLING IN LOVE (Virgin 12653)	13	6	62	ABC-123 (Atlantic 87366)	60	4
12	BAD BOYS (Big Beat/Atlantic 98426)	8	8	63	GIRL U FOR ME (Elektra 64643)	77	2
13	I'M SO INTO YOU (RCA 62451)	12	17	64	SOMEBODY TO LOVE (Hollywood 64647)	56	6
14	MORE AND MORE (Imago 25029)	16	7	65	HIP HOP HORRAY (Tommy Boy 554)	63	18
15	LATELY (Uptown/MCA 54652)	17	4	66	DON'T TAKE AWAY MY HEAVEN (A&M 0240)	70	4
16	LOOKING THROUGH PATIENT EYES (Gee Street/Island 862 024)	15	12	67	BACKSEAT OF MY JEEP/PINK COOKIES IN A PLASTIC BAG (DEF JAM/COLUMBIA 74984)	DEBUT	
17	GIRL, I'VE BEEN HURT (Eastwest 98438)	19	6	68	LOVE DON'T LOVE YOU (Eastwest 98432)	65	11
18	WHAT'S UP (Interscope 98430)	22	9	69	CRY NO MORE (MCA 54650)	66	4
19	DON'T WALK AWAY (Giant 186)	18	24	70	DOWN WITH THE KING (Profile 5391)	64	13
20	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	37	3	71	DAZZY DUKS (TMR 3089/Bellmark)	71	21
21	LOVE IS (FROM "90210") (Giant 18630)	14	27	72	DEDICATED (Jive 42115)	67	13
22	THREE LITTLE PIGS (Zoo 14088)	16	10	73	DEEPER (D.J.West 74737)	68	6
23	CAN'T GET ENOUGH OF YOUR LOVE (Arista 1-2582)	23	4	74	WALKING IN MY SHOES (Reprise 40852)	74	4
24	REGRET (Warner Bros. 18586)	28	7	75	CAT'S IN THE CRADLE (Stardog 864888/Mercury)	69	16
25	IN THESE ARMS (Jambco/Mercury 8620884)	26	9	76	THE CRYING GAME (FROM THE CRYING GAME) (SBK/ERG 50437)	74	12
26	LIVIN' ON THE EDGE (Geffen PRO-4498)	24	10	77	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)	75	5
27	I DON'T WANNA FIGHT (Virgin 4KM-12652)	41	5	78	DUR DUR D'ETRE BEBE (Columbia 74987)	92	2
28	WANNAGIRL (Giant 18548)	25	6	79	IT'S ON (TOMMY BOY 569)	DEBUT	
29	BY THE TIME THIS NIGHT IS OVER (Arista 07822)	33	6	80	TAP THE BOTTLE (Soul/MCA 54535)	79	8
30	CONNECTED (Gee Street/Island 864744)	29	11	81	PLUSH (Atlantic 65477)	81	2
31	I'M GONNA BE (500 MILES)(From Benny & Joon) (Chrysalis 21668)	51	4	82	IF I EVER LOSE MY FAITH IN YOU(A&M 0111)	82	13
32	FIELDS OF GOLD (A&M 31458)	38	5	83	I'M FREE (SBK 50434)	DEBUT	
33	LITTLE MIRACLES (HAPPEN EVERY DAY) (Epic 74945)	35	5	84	I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519)	84	21
34	SLAM (Chaos 74882)	36	4	85	VOICE OF FREEDOM (Columbia 77061)	72	4
35	HERO (Atlantic 87360)	39	9	86	SIMPLE LIFE (MCA 54581)	85	12
36	IF I HAD NO LOOT (Wing/Mercury 859056)	34	3	87	DITTY (Next Plateau 3500)	89	23
37	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	30	19	88	ALMOST UNREAL (Capitol 44942)	88	2
38	BABY, I'M YOURS (MCA 5457)	43	4	89	TYPICAL REASONS (SWING MY WAY) (Soul Convention/Columbia 74866)	76	22
39	SLEEPING SATELLITE (SBK/ERG 78013-42)	27	11	90	SWEET THING (Uptown 54586/MCA)	90	15
40	RUN TO YOU (Arista 12581)	44	2	91	SISTER OF PAIN (Warner Bros. 45260)	83	4
41	ONE LAST CRY (Mercury P880)	46	2	92	THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG)	73	22
42	TWO PRINCES (Epic Associated 74804/Epic)	20	18	93	EVEN A FOOL CAN SEE (Warner Bros. Album Cut)	91	4
43	LOVE NO LIMIT (Uptown/MCA 54639)	48	5	94	THE MORNING PAPERS (Paisley Park/WB 5985)	87	12
44	IT WAS A GOOD DAY (Priority 53817)	31	14	95	TELL ME WHAT YOU DREAM (RCA 62468)	80	11
45	I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1-2527)	32	17	96	BED OF ROSES (Jambco 864 852/Mercury)	86	19
46	INFORMER (Atco/East 96112)	34	22	97	SILENCE IS BROKEN (Warner Bros. PRO CD 5962)	93	9
47	SOMETHING'S GOIN' ON (Maverick/Sire/WB 18564)	59	4	98	ORDINARY WORLD (Capitol 44908)	94	21
48	TOUCH MY LIGHT (Quality 19120)	45	8	99	BUDDY X (Virgin 12766)	95	13
49	I'M GONNA GET YOU (Columbia 74814)	50	18	100	I SEE YOUR SMILE (Epic 74847)	96	16
50	RUNAWAY TRAIN (Columbia 74966)	62	3				
51	GOOD TIMES WITH BAD BOYS (New Plateau/London 857024)	55	4				

POP SINGLES

POP SINGLES INDEX

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ONE WOMAN V.Benford,R.Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI)	56
ORDINARY WORLD Duran Duran (N/A)	98
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REGRET Gilbert, Hook, Morris, Sumner, Hague (Vitalturn/WB,ASCAP)	24
RUN TO YOU N/A (N/A)	40
RUNAWAY TRAIN D.Pimer (WB/LFR,ASCAP)	50
SHOW ME LOVE A.George,F.McFarlane (Song-A-Tron/Champion,BMI)	6
SILENCE IS BROKEN Tommy,Jack,Ted (Ranch Rock/Tranquility Base,ASCAP Warner-Tamerlane/Broadhead BMI)	97
SIMPLE LIFE E.John, B.Taupin (Big Pig/Intersong U.S.A.,ASCAP)	86
SISTER OF PAIN (N/A)	91
SIX FEET DEEP B.Jordan, M.Burnette, L.Richie, M.Gaye (N-The Water/Jobette,ASCAP)	52
SLAM E.Scraggs,T.Flor,C.Parker,Chryskillz (MJ/Chryskillz Muzik/Harriss Onyx,ASCAP)	34
SLEEPING SATELLITE T.Archer,J.Beck,J.Flughes (EMI Virgin,ASCAP)	39
SOMEBODY LOVE ME M.W.Smith,W.Kirkpatrick (O'Ryan/Reunion,ASCAP Emily Boothe/Magic Beans, BMI)	35
SOMBODY TO LOVE E.Mercury (Queen,Beachwood,BMI)	64
SOMETHING'S GOIN' ON J.Powe,D.Pete,J.Clay (Undercurrent/Maverick/Nomad,ASCAP)	47
SWEET THING C.Khan, T.Maiden (MCA,ASCAP)	90
TAP THE BOTTLE K.Ron,Firstborn,Flex,Shorthy, Terminator X (Shocklee,BMI)	80
TELL ME WHAT YOU DREAM J.Leo, V.Melamed, T.B.Schmidt (Jeddrah,ASCAP Careers-BMG/Mopage/Jaspereters/August Wind/Longitude, BMI)	95
TOUCH MY LIGHT Quino,G.T.Blakney,J.Cruz,M.Reinke (Euro Thec/RMI,BMI)	48
THAT'S THE WAY LOVE GOES J.Jackson, J.Harris III, T.Lewis (Flyte Tyme Tunes,ASCAP/Black Ice,BMI)	1
THAT'S WHAT LOVE CAN DO Stock, Aitken, Waterman (All Boys USA,BMI)	92
THE CRYING GAME C.Stephens (Southern,ASCAP)	76
THE FLOOR R.MILLER,T.LEWIS (Flyte ASCAP/WBM)	53
THE MORNING PAPERS Prince (Contravesty/WB,ASCAP)	94
THREE LITTLE PIGS Green Jelly, M.Leventhal (Jello R Us/Schmemetone/Chrysalis,ASCAP)	22
TYPICAL REASONS Johnson, Morales, Rooney, Calhoun (Flow Tech,Music Corp Of America, Second Generations Rooney Tunes, Taking Care Of Business,Blackwood/BMI/EMI)	89
TWO PRINCES Spin Doctors (Sony Songs/Mow B'low,BMI)	42
WALKING IN MY SHOES M.L.Gore (EMI/EMI Blackwood,BMI)	74
WANNAGIRL K.Thomas, T.Haynes (Yellow Elephant/Large Giant/Proshytunes,Sony Tunes,ASCAP)	28
WEAK B.A.Morgan (Bam Jams,BMI)	3
WHAT'S UP L.Perry (Stuck in the throat/ASCAP)	13
WHO IS IT M.JACKSON, B.BOTRELL (WB/Mijac, Warner-Tamerlane, BMI)	55
WHOM YOU WERE MEANT TO BE GOWAN, N.Orange (Jamie/Koke Moke & Noke/BMI)	10
WHOOT, THERE IT IS	20
VOICE OF FREEDOM N/A	85

REVIEWS By Troy J. Augusto

■ BRUCE HORNSBY: "Talk Of The Town" (RCA 62580)

Jazzy tune from Hornsby's fine *Harbor Lights* album is a narrative look at interracial romance and the inevitable prejudices that such relationships always reveal. Sounding a bit like Steve Miller, Hornsby is loose and smooth as alto sax, stride-blues piano, finger snaps and shuffle beats play on around him. Multi-format crossover potential is high here, particularly the Jeff Lorber remixes that flash just a bit more on the jazz tip.



■ 311: "Do You Right" (Capricorn 5975)

Who ever heard of cutting-edge music coming from Omaha? 311 throw funk, metal, jazz, hip-hop, blues and whatever else they can think of into the fray with powerful results. This cut sports a catchy chorus, a thick, bass-heavy groove and a trendier-than-thou hip-hop vibe that should play well in the big city but that may go over the heads of those folk in the band's hometown. Clincher for this quintet is their solid live show. Everything's in place; we'll see if they can do us right.



■ COVERDALE-PAGE: "Take Me For A Little While" (Geffen 4510)

Given the current trend in popular culture to embrace everything dinosaur, this duo should be the biggest thing since Barney. Coverdale, the former Whitesnake vocalist, singing over the shimmering work of ex-Led Zep guitarist Page, does take some getting used to, particularly for fans of the latter. Song is a mid-tempo ballad that'll go over big in middle America, though extended commercial success for this dino-act is doubtful. Album rockers risk little with this one.



■ DREAM THEATER: "Another Day" (Atco 5090)

Band that some say combines the best of Rush and Metallica releases the fourth single from its *Images And Words* set, a song that's worlds away from those two groups but that's a strong cut nonetheless. Soaring melody, sharp arrangement and pop-aware delivery actually put this ballad in the Journey/Kansas file; not exactly the sound of the day.



PICK OF THE WEEK



■ MICHAEL JACKSON: "Will You Be There" (Epic 77060)

Song was included on Jackson's *Dangerous* album and is the first single from the soundtrack to Warner Bros. film *Free Willy*, a sweet movie about a boy and a killer whale. (Actually, that sounds right up M.J.'s alley.) Not as immediate as much of Michael's material, but dreamy enough to connect with his audience. Dealing with human potential and limitations, song is heavier, thematically, than most of his recent output, but in the context of the movie, will play just fine, especially if film is a hit. Big vocal chorus and string arrangement add to song's appeal. Jackson produces cut which is first release from his new Epic-tied MJJ label.

CASH BOX CHARTS

TOP 100 POP ALBUMS

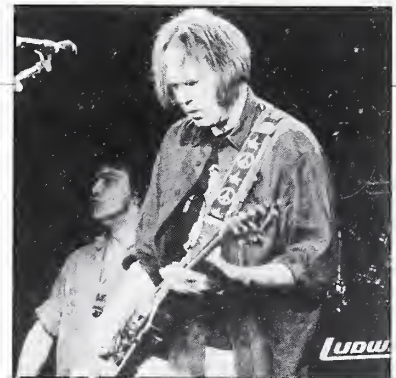
JULY 3, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Radiohead



HIGH DEBUT: Neil Young

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	janet (Virgin 12650)	JANET JACKSON	1	6	53	SAN FRANCISCO DAYS (Reprise/Warner Bros 45116-2) CHRIS ISAAK 40 10
2	UNPLUGGED... AND SEATED (Warner Bros 45289)	ROD STEWART	2	4	54	THE PREDATOR (Priority 57185) ICE CUBE 53 29
3	KAMAKIRIAD (Reprise 45230)	DONALD FAGEN	3	4	55	LIFE'S A DANCE (Atlantic 82420) JOHN MICHAEL MONTGOMERY 55 22
4	TEN SUMMONER'S TALES (A&M 31454 0070)	STING	4	16	56	SONGS OF FAITH AND DEVOTION (Sire/Reprise 9 45243-2)
5	THE CHRONIC (Death Row/Interscope 57128/Priority)	DR. DRE	5	37		DEPECHE MODE 30 14
6	BREATHLESS (Arista 18646)(P2)	KENNY G	7	28	57	DIRT (Columbia 52475)(P) ALICE IN CHAINS 45 34
7	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	SPIN DOCTORS	8	44	58	A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE)
8	THE BODYGUARD (Arista 18699)(P6)	SOUNDTRACK	9	30		(Arista 18711) ALAN JACKSON 57 3
9	UNPLUGGED (Reprise/Warner Bros 45310)	NEIL YOUNG	DEBUT		59	ALIBIS (Atlantic 82483/AG) TRACY LAWRENCE 59 13
10	CORE (Atlantic 82418)	STONE TEMPLE PILOTS	12	24	60	METALLICA (Elektra 61113)(P6) METALLICA 64 94
11	GET A GRIP (Geffen GEFD 24455)	AEROSMITH	10	10	61	DOWN WITH THE KING (Profile PCD 1440) RUN D.M.C. 46 8
12	NEVER LET ME GO (Epic 53231)	LUTHER VANDROSS	6	3	62	COME ON COME ON (Columbia 48881)(G) MARY-CHAPIN CARPENTER 49 48
13	TOO LONG IN EXILE (Mercury 3145192)	VAN MORRISON	23	2	63	ALADDIN (Walt Disney 60846) SOUNDTRACK 65 29
14	IT'S ABOUT TIME (RCA 66074)	SWV	11	22	64	IF I EVER FALL IN LOVE (Gasoline Alley 10762/MCA) SHAI 61 23
15	DURAN DURAN (Capitol CD 798876-2)	DURAN DURAN	21	18	65	FOR REAL THO' (Atlantic/AG 82462) LEVERT 52 13
16	LAST ACTION HERO (Columbia 57127)	SOUNDTRACK	31	2	66	THE CHASE (Liberty 98743)(P5) GARTH BROOKS 66 37
17	ARE YOU GONNA GO MY WAY (Virgin 86984)	LENNY KRAVITZ	19	16	67	TILL DEATH DO US PART (Rap-A-Lot 53818) GETO BOYS 54 16
18	MENACE II SOCIETY (Jive/MCA 41509)	SOUNDTRACK	14	3	68	14 SHOTS TO THE DOME (Def Jam/Columbia 53323) L.L. COOL J 62 13
19	PROVOCATIVE (Motown 636355)	JOHNNY GILL	24	2	69	IN MY TIME (Private Music 82106) YANNI 69 11
20	UNPLUGGED (Reprise 45024)(P3)	ERIC CLAPTON	13	42	70	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE...
21	FEVER FOR DA FLAVOR (Luke 126)	H-TOWN	16	10		(Chrysalis 21929)(P) ARRESTED DEVELOPMENT 48 20
22	SLIVER (Virgin 88064)	SOUNDTRACK	17	3	71	PABLO HONEY (Capitol 81409) RADIOHEAD 48 2
23	SOUND OF WHITE NOISE (Elektra 61430)	ANTHRAX	15	4	72	PORK SODA (Interscope 92257) PRIMUS 57 11
24	BACDAFUCUP (RAL/Chaos/Columbia 53302)	ONYX	22	11	73	AMERICAS LEAST WANTED (Stardog 512571/Polygram)(G) UGLY KID JOE 73 39
25	12 INCHES OF SNOW (Eastwest 92207)	SNOW	25	20	74	EXPOSED (Warner Bros 945260) VINCE NEIL 59 8
26	WYNONNA (Curb/MCA 10529)	WYNONNA	18	7	75	I STILL BELIEVE IN YOU (MCA 10630)(P) VINCE GILL 83 40
27	TEN (Epic 47857)(P4)	PEARL JAM	27	79	76	COVERDALE/PAGE (Geffen gefd-2448) COVERDALE/PAGE 70 14
28	LOSE CONTROL (Keia/Elektra 611394)	SILK	28	22	77	HARBOR LIGHTS (RCA 66114) BRUCE HORNSBY 71 12
29	BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112)	4 NON BLONDES	29	9	78	DREAM HARDER (Geffen 24476) THE WATERBOYS 78 2
30	FATE OF NATIONS (Esperanza/Atlantic 92264)	ROBERT PLANT	30	4	79	KEEP THE FAITH (Mercury 514045) BON JOVI 79 32
31	LOVE DELUXE (Epic 53178)(P)	SADE	20	29	80	THE ULTIMATE EXPERIENCE (MCA 10829) JIMI HENDRIX 81 8
32	14 SONGS (Sire/Warner Bros 45255)	PAUL WESTERBERG	DEBUT		81	UPTOWN MTV UNPLUGGED (MCA 10858) VARIOUS ARTISTS 84 2
33	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	TINA TURNER	DEBUT		82	NINE YARDS (Next Plateau/FFRR 1012) PAPERBOY 82 18
	(VIRGIN 88189)				83	GREATEST HITS (Hollywood 61265)(G) QUEEN 74 36
34	PORNO FOR PYROS (Reprise/Warner 45228)	PORNO FOR PYROS	34	9	84	BIZARRE RIDE II THE PHARCYDE (Delicious Vinyl 92222)
35	TAKE A LOOK (ELEKTRA 61496)	NATALIE COLE	DEBUT			THE PHARCYDE 80 4
36	BENNY & JOON (Milan/RCA 35644)	SOUNDTRACK	36	6	85	NO FENCES (Liberty 93866)(P9) GARTH BROOKS 85 146
37	SOME GAVE ALL (Mercury 510635)(P5)	BILLY RAY CYRUS	38	56	86	JURASSIC PARK (MCA 10859) SOUNDTRACK DEBUT
38	THIS TIME (Reprise 4/2 45241)	DWIGHT YOAKAM	35	14	87	FUNKY DIVAS (Atco East/West 7 92121-2)(P2) EN VOGUE 87 63
39	CEREAL KILLER SOUNDTRACK (Zoo/11038)	GREEN JELLY	33	13	88	ANAM (Atlantic/AG 82409) CLANNAD 86 13
40	HARD WORKIN' MAN (Arista 18716)	BROOKS & DUNN	30	17	89	BAD BOYS (Big Beat/AG 92261) INNER CIRCLE 92 2
41	JON SECADA (SBK 98845)(P)	JON SECADA	37	45	90	PASSION (Columbia 48826)(G) REGINA BELLE 89 18
42	LIVE & LOUD (EPIC 48973)	OZZY OSBORNE	DEBUT		91	SUNSHINE ON LEITH (CHRYSLIS 21668) THE PROCLAIMERS DEBUT
43	19 NAUGHTY III (Tommy Boy 1069)	NAUGHTY BY NATURE	39	19	92	SHEPHERD MOONS (Reprise 26774)(P) ENYA 88 82
44	KISS ALIVE III (Mercury 514-777)	KISS	26	6	93	REACHIN' (A NEW REPUTATION OF TIME AND SPACE)
45	REPUBLIC (Qwest/WB 45250)	NEW ORDER	32	7		(Pendulum 61414) DIGABLE PLANETS 81 18
46	DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	44	80	94	WHAT'S THE 411? (Uptown 10681/MCA)(P) MARY J. BLIGE 91 42
47	THE BLISS ALBUM...? (Gee Street/Island/PLG 47865)	P.M. DAWN	42	13	95	GRAND TOUR (A&M 0086) AARON NEVILLE 76 9
48	IT'S YOUR CALL (MCA 10673)	REBA McENTIRE	48	23	96	EARTH & SUN & MOON (Columbia 53793) MIDNIGHT OIL 67 9
49	GRAVE DANCERS UNION (Columbia 48898)	SOUL ASYLUM	50	22	97	SLOW DANCING WITH THE MOON (Columbia 53199) DOLLY PARTON 99 16
50	THE RAINY SEASON (Atlantic 82491)	MARC COHN	43	4	98	FIVE LIVE (Hollywood/Elektra 611479) GEORGE MICHAEL & QUEEN 72 9
51	OUR TIME IN EDEN (Elektra 61385)	10,000 MANIACS	63	36	99	THRALL-DEMONSWEATLIVE (Def American/WB 45286) DANZIG 75 3
52	PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P)	GEORGE STRAIT	51	39	100	LOOKS LIKE A JOB FOR... (Cold Chillin'/WB 45128) BIG DADDY KANE 61

REVIEWS by Troy J. Augusto

TINA TURNER: *What's Love Got To Do With It* (Virgin 88189)

The 53-year old appears ready for another step up in popularity, if that's possible anymore, as 1993 is shaping up to be a huge year for Turner. This album serves as the soundtrack for the just-released bio film of the same name, comprised mostly of newly recorded versions of many of Turner's older hits. Too-slick "Why Must We Wait Until Tonight?" and light read of B.B. King's "Rock Me Baby" are only weak points on collection highlighted by "Nutbush City Limits" and gospel-juiced take on CCR's "Proud Mary." Producers vary.



KIX: *Live* (Atlantic 82499)

The sticker on the C.D. says that Kix is "America's Favorite live band". That statement certainly pushes the appeal of these Baltimore-based hard rockers, but there's no doubting that after 13 years on the road Kix is more than capable of playing a decent show. Actually, with song titles like "Sex," "Rock & Roll Overdose" and "The Itch" they'd better put on a damn good show. Like a host of others, Kix treads on AC/DC territory; not, after all, a bad place to be. Produced by bassist Donnie Purnell.



CLANNAD: *Banda* (Atlantic 82503)

This album marks the 20th anniversary of the Irish group, a feat all the more amazing because the band's music, a unique, new age-like mix of traditional Gaelic celebratory stories and soaring, windswept instrumentation, is so far from the mainstream that to expect worldwide success would sound like a ridiculous idea. But appeal they do, so much that when the band's music shows up in American car commercials, people run out to buy the song in droves. *Banda* is a lush, romantic record that only adds to band's rich legacy.



THE HOOTERS: *Out Of Body* (MCA 10753)

After a big splash in the mid '80s with their Columbia debut, The Hooters saw their subsequent two albums for the label bite the proverbial dust. Now, after a five-year hiatus, the band sounds pleasantly fresh and dynamic, surprising, maybe, because few held out hope that this group actually had much to say. Charming cameos from pal Cyndi Lauper, lots of interesting instrumentation (they actually play a hooter) and a sound and delivery tailor-made for album-rock radio could combine to give this Philly lot one more day in the sun.



MICHAEL DAMIAN: *Reach Out To Me* (Scotti Bros. 75422)

Soap star/rock star-wannabe Michael Damian checks back into the record game with his third album on his third U.S. label. Teen dream hopes to parlay his recent stage success (*Joseph And The Amazing Technicolor Dreamcoat*) and his continuing popularity on *The Young And The Restless* into a legitimate music career. Yeah right, and the Colorado Rockies are going to the World Series this year. Damian's George Michael-come-lately style will make some friends but many more enemies. Pro'd by M.D. and Tom & Larry Weir.



MARIA MCKEE: *You Gotta Sin To Get Saved* (Geffen 24508)

The former leader of Lone Justice, a band that collapsed under the weight of its own unrealized potential, issues her second solo set, the most accomplished album of her still young career. With her soul stripped bare, McKee belts out songs of hope and despair, regret and promise, sort of like Patsy Cline if she had ever dated Kurt Cobain. Backing band on record is three former members of Lone Justice and two from the Jayhawks. Rich, homey production from George Drakoulias (Black Crowes) only adds to package, a sin-drenched winner.



X: *hey Zeus!* (Big Life/Mercury 519-261)

One of L.A.'s original punk groundbreakers, X stepped back long enough to let destiny catch up with them, the results now more than worth the wait. Exene, John, D.J. and newest member Tony Gilkyson pull the reins on the sonic sound of the past, a more mature, almost thoughtful purpose evident here. Racism ("Country At War"), hard times ("Clean Like Tomorrow") and wild L.A. ego ("Into The Light") are some of the heavy themes delivered with just the right amount of 'tude and muscle. Produced by Tony Berg.



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PICK OF THE WEEK



PAUL WESTERBERG: *14 Songs* (Sire 45255) Producers: Matt Wallace and Paul Westerberg

Paul Westerberg spent more years than he probably cares to remember fronting what will go down as one of the great American rock bands, the Replacements. But as important as the band was, it was also terribly underappreciated, a fact not lost, surely, on Westerberg. Thankfully, his solo debut appears destined for the wide acclaim many have felt was long due the band. The plaintive "Dice Behind Your Shades," punk-y closer "Down Love," the beautiful, Neil Young-like "Runaway Wind," and "Things," where the storyteller sings about emotions he can't convey directly to people, are musical slices of Westerberg's life that everyone can relate to. A future classic.

CASH BOX CHARTS

TOP 100 R&B SINGLES

JULY 3, 1993



#1 SINGLE: H-Town



TO WATCH: Portrait



HIGH DEBUT: Whitney Houston

			Total Weeks ▼	Last Week ▼		
1	KNOCKIN' BOOTS (Luke 161)	H-Town	1	9	51	SAY IT ISN'T OVER (RCA 62540) Five XI 57 2
2	WHOOPI!(THERE IT IS) (Life 79001)	Tag Team	2	4	52	WAITING IN VAIN (GRP 3045) Lee Ritenour/Maxi Priest 54 2
3	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	3	8	53	RUN TO YOU (Arista 1-2570) Whitney Houston DEBUT
4	LATELY (Uptown/MCA 54652)	Jodeci	5	3	54	GIMME (Reprise 18488) Cheryl" Pepsii" Riley 62 2
5	WEAK (RCA 62521)	SWV	4	8	55	KISS OF LIFE (Epic 74848) Sade 44 16
6	ABC-123 (Atlantic 87366)	Levert	6	7	56	IT'S ON (Tommy Boy 569) Naughty By Nature DEBUT
7	EVERY LITTLE THING (Uptown/MCA 54603)	Christopher Williams	8	8	57	ANOTHER SAD SONG (Laface/Arista 24047) Toni Braxton 59 2
8	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	10	7	58	DO DA WHAT (EastWest 98419) 1 Of The Girls 64 1
9	SHOW ME LOVE (Big Beat/Atlantic 10118)	Robin S.	11	10	59	DEDICATED (Jive 42115) R. Kelly and Public Announcement 45 20
10	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	13	11	60	DITTY (Next Plateau 350012) Paperboy 46 18
11	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	9	7	61	I WANA HOLD ON TO YOU (Island 862212) Mica Paris 66 2
12	DRE DAY (Death Row/Interscope/Atlantic 53827)	Dr. Dre	7	7	62	FEEL NO PAIN (Epic 744903) Sade 68 2
13	ONE WOMAN (Giant 18687)	Jade	24	8	63	LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602) Jodeci 50 7
14	CRY NO MORE (Gasoline Alley/MCA 54650)	II D Extreme	15	9	64	COME OVER' BABY (Motown 2204) Colin England 85 2
15	THE FLOOR (Motown 2202)	Johnny Gill	12	7	65	I GET AROUND/KEEP YA HEAD UP (Interscope 96036) 2-Pac DEBUT
16	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	25	2	66	DAYDREAMING (Columbia 74891) Penny Ford 53 7
17	I'M SO INTO U' (RCA 62451)	SWV	14	14	67	BAD BOYS (THEME FROM "COPS") (Big Beat/Atlantic 98426) Inner Circle 55 6
18	SEEMS YOU'RE MUCH TOO BUSY (A&M 0140)	Vertical Hold	18	5	68	DOWN WITH THE KING (Profile 5391) Run DMC 58 10
19	SLAM (JMJ/Chaos/Columbia 74882)	Onyx	30	2	69	FALLIN DOWN (Polydor 867326) Nu Colours 73 2
20	LITTLE MIRACLES (Epic 3474226)	Luther Vandross	16	7	70	NUTHIN BUT A "G" THANG (Solar/Epic 53816) Dr. Dre 60 20
21	DON'T WALK AWAY (Giant 18687)	Jade	19	26	71	TYPICAL REASONS (Columbia 74866) Prince Markie Dee 63 12
22	GIRL U FOR ME (Keia/Elektra 64643)	Silk	41	2	72	WORK IT OUT (Luke rec. 162) Luke DEBUT
23	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	20	7	73	GOOD OL' DAYS (Atlantic 87379) LeVert 67 15
24	DAZZEY DUKS (TMR 71000)	Duice	17	14	74	ABOVE THE RIM (MCA 54620) Bel Biv DeVoe 77 2
25	LET ME BE THE ONE (Atlantic 87347)	Intro	37	2	75	GIRL I'VE BEEN HURT (East West 98438) Snow 75 2
26	PASSIN' ME BY (Deleicious Vinyl/Atlantic 98434)	The Pharcyde	29	10	76	SWEET THING (Uptown/MC 54526) Mary J. Blige 70 12
27	FREAK ME (Elektra 64654)	Silk	21	15	77	CHEIF ROCKA (Pendulum 64631) Lords Of The Undergrounds DEBUT
28	IF I COULD (Columbia 74864)	Regina Belle	23	14	78	ALL I EVER ASK (EMI 50441) Najee 80 2
29	IN THE MIDDLE (Tabu/A&M 7710)	Alexander O'Neal	31	7	79	I CAN'T STAND THE PAIN (Alpha/Intl. 787001) Lorenzo 69 13
30	UM UM GOOD (Eastwest 98435)	Men At Large	40	5	80	CAN HE LOVE YOU LIKE THIS (Virgin 12643) After 7 71 16
31	I AIN'T THE ONE (Cold Chillin'/WB 18595)	T.C.F. Crew	33	5	81	LOVE IS A LOSING GAME (Columbia 74956) Kirk Whalum 72 7
32	I WANT TO KNOW YOUR NAME (Capitol 44930)	Walter & Scotty	22	7	82	CREWZ POP (Eastwest 96068) Da Youngsta's 79 63
33	BY THE TIME THIS NIGHT IS OVER (Arista 2565)	Kenny G with Peabo Bryson	38	5	83	WHERE I'M FROM (Pendulum/Elektra 64648) Digable Planets 78 12
34	BABY BE MINE (MCA 54561)	Blackstreet	28	8	84	TRUTHFUL (Uptown/MCA 54593) Heavy D. & The Boyz 82 9
35	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	32	9	85	WHO'S THE MAN? (Tommy Boy 556) House Of Pain 81 5
36	ONE LAST CRY (Mercury 862404)	Brian McKnight	56	2	86	SWEET ON YOU (Perspective 7418) LO-Key 74 16
37	SO ALONE (Atco/EastWest 98459)	Men At Large	34	26	87	HONEY DIP (Capitol 44870) Portrait 76 17
38	GIVE HIM A LOVE HE CAN FEEL (Pendulum/Elektra 64655)	Tene Williams	27	4	88	LOVE DON'T LOVE YOU (EastWest 498585) En Vogue 84 8
39	PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam/Columbia 74984)	L.L. Cool J.	65	2	89	HIP HOP HOORAY (Tommy Boy 554) Naughty By Nature 86 20
40	DAY BY DAY (Capitol 44934)	Portrait	81	2	90	WRECKX SHOP (MCA 54388) Wreckx-N-Effect 87 9
41	WHO IS IT (Epic 74333)	Michael Jackson	35	10	91	SWEET AS IT COMES (Motown 92198) Nikita 88 8
42	UNCONDITIONAL LOVE (Jive/MCA 42144)	Hi-Five	51	2	92	JUST TO BE CLOSE TO YOU (Epic 74934) Trey Lorenze 89 8
43	I HAVE NOTHING (Arista 12490)	Whitney Houston	26	14	93	FUNKY CHILD (Elektra 61672) Lords Of The Underground 90 12
44	COMFORTER (Gasoline 54596)	Shai	36	19	94	I'M EVERY WOMAN (Arista 12519) Whitney Houston 91 22
45	I DON'T WANNA FIGHT (Virgin 12652)	Tina Turner	49	5	95	ROLL WIT THA FLAVA (Flavor Unit/Epic 74897) Flavor Unit Mc's 92 9
46	DEEPER (D.J.West/Chaos/Columbia 74853)	Boss	39	7	96	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (EastWest 960544) Yo-Yo 93 3
47	IT'S ALRIGHT (Silas 54321)	Chante' Moore	42	12	97	GET AWAY (MCA 54511) Bobby Brown 94 23
48	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	43	13	98	WHAT 'CHA GONNA' DO (Epic 74938) Shabba Ranks/Queen Latifah 95 8
49	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	52	5	99	LOVE THANG (Atlantic 85802) Intro 96 18
50	SO GOOD (Reprise 18573)	Michael Cooper	47	7	100	TELLIN' ME STORIES (East West 98451) Big Bub 61 15

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BY THE TIME THIS NIGHT IS OVER M. Bolton, D. Warner, A. Goldmark (Real-songs, ASCAP/Warner Tamerlane/New Non Pareil, BMI)	38
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COME OVER BABY R. Pennon, C. England, G. Cox, H. Abdulsamad (T-Paras, EMI/Virgin/ASCAP, Buff Man, Czinn, Fat Hat/BMI)	85
COMFORTER C. Martin, M. Gay, D. Van Renssaler (Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	36
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THE FLOOR J. Jam, T. Lewis (Flyte Tyme/ASCAP)	12
FREAK ME K. Sweat, R. Murray (Saints Alive-BMI)	21
FUNKY CHILD T. Wardrick, D. Kelly, M. Williams (Marley Marl/EMI April, ASCAP)	90
GET AWAY T. Riley, B. Belle, T. Haynes, B. Brown, L. Silas, Jr. (Zomba/Donril/WB/B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown-ASCAP)	94
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GIVE HIM A LOVE HE CAN FEEL Churley McAllister, D. Rush (Last sound/Third Coast, ASCAP/Four Feathers, BMI)	27
GOOD OL' DAYS G. Vert, M. Gordon (Tricrep/Willesden, BMI)	67
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HIP HOP HOORAY Naughty By Nature (T-Boy, ASCAP/Naughty, ASCAP)	86
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JUST TO BE CLOSE TO YOU L. Ritchie (Jobette, Libren, ASCAP)	89
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ONE WOMAN V. Benford, R. Spearman (Ronnie Onyx, BMI/MCA/Gradington, ASCAP)	24
PASSIN' ME BY E. Wilcox, R. Robertson, D. Stewart, T. Hartson, J. Martinez (Beet Junkye/EMI Blackwood/Crack Addict, BMI)	29
ROLL WIT TA FLAVA C. Roachford, F. Owens, Heavy D., Jones, McDuff, Titus (Naughty/Freddie Foxxx/Queen Latifa/E-Z Duz-it/40th Street/Peep Bo/Fu Schnick/EMI April, ASCAP)	92
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SEEMS YOU'RE MUCH TO BUSY K. Khaleel, A. Stone (Baby Diamond/Colgems-EMI/Mantronik Int'l, ASCAP/Musicorp of Amer.)	18
SHOW ME LOVE A. George, F. McFarland (Song-A-Tron/Champion)	11
SIX FEET DEEP B. Jordan, M. Burnett, L. Richie, M. Gaye, J. Johnson (N-The Water, Jobette, Straight Cash, ASCAP/EMI Blackwood/BMI)	32
SLAM Scruggs, Chyskillz, Taylor, Parker (T&M, Chyskillz Muzik/Harris Onyx, ASCAP)	30
SO ALONE G. LeVert, E. Nicholas, J. Little, E. Banks (Tricrep/Ramal/Willesden, BMI)	34
SO GOOD M. Cooper, T. Shockney (Norcal Atlanta, BMI)	47
SOMETHING'S GOIN' ON J. Powell, D. Peets, J. Clay (Under Current/Maverick, ASCAP/Nomad-Noman/Warner Tamerlane/Audible Arts, BMI)	10
SWEET AS IT COMES S. Birman, M. Bernstein (Smooove Island, BMI)	88
SWEET ON YOU L. Alexander, T. Tolbert (New Perspective, ASCAP)	74
SWEET THING T. Maiden, C. Kahn (MCA, ASCAP)	70
TELLING ME STORIES H. Middleton, L. Drakeford (Bug Herb's/Down Low/Davone Ravone, BMI)	1
THAT'S THE WAY LOVE GOES J. Jackson, J. Jam, T. Lewis (Flyte Tyme, ASCAP/Black Ice, BMI)	3
THAT'S THE WAY LOVE IS T. Riley, D. Shippa, A. Davidson, B. Brown (Zomba/Dorril/Ramah/Bobby Brown)	20
TRUTHFUL T. Dofat, Heavy D., T. Robinson (EMI-April/Across 110th Street/E-Z-Duz-It, ASCAP/Tony Dofat, BMI)	82
TYPICAL REASONS D. Johnson, M. Morales, M. Rooney (EMI Blackwood/Flow Tech/Music Corp. Of America/Second Generation Rooney Tunes, BMI)	63
WAKING UP WAINB. Marley, Polygram Int'l/ASCAP	54
WEAK B.A. Morgan (Barn Jams/Interscope-Pearl/Warner-Tamerlane, BMI)	4

REVIEWS by M.R. Martinez

■ **GEORGE BENSON:** Love Remembers (Warner Bros. 9 26685-2). Producers: Bob James, G. Benson & others.

Clean, pristine pop production, a New Jack swing feel at the appropriate times, and then that trademark sparkling bell-like tone on the guitar, and you've a partial picture of Benson's return. Despite the contemporary youthful opening track, "I'll Be Good To You," Benson segues easily into the adult contemporary territory through which he traveled to move him from a great, largely ignored jazz player to a stellar pop artist who is still respected by jazzists. Tracks of note include "My Heart Is Dancing," the title track, and the lights-down-low charm of "Love Of My Life."



■ **BRENDA RUSSELL:** Soul Talkin' (EMI 07777-97953-2). Producer: B. Russell.

It all starts with a song with Brenda Russell, who uses each composition in this 10-song package as a window for her soul talk. Production of her own work is easygoing, doesn't assume too much, except that this adult contemporary material is for you. Although some of the best material on this album is penned by this respected tunesmith (including "Matters Of The Heart" [with Larry Williams], "Soul Talkin'" and "No Time For Time"), collaborations by Ivan Linn, Denise Rich, Mary Unobsky, Joe Turano and Bill Cantos also define their craftsmanship on this record.



■ **LIFERS GROUP:** Living Proof (Hollywood BASIC HB-61374-2). Producers: Organized Konfusion, Doctor Jam, Madness 4 Real & Phase 5.

Charles Manson once said that the truth about America was being housed in its prisons. Following such insight from the criminally insane, let's consider East Jersey State Prison's (Rahway) Lifers Group, a set of life and long-term inmates who know the real deal about being gangstas. Yeah. They do a rap record version of *Scared Straight*. But who can argue with their perspective? This second album is more musically accomplished than the EP released two years ago, and tracks like "One Life To Live," "Cuff 'Em Up" and "Short Life Of A Gangsta" have a life of their own.



■ **AFTERSHOCK:** Slave To The Vibe (Virgin 0777-7-86690-2-9). Producers: F. Rivera, Peter Lord & Jeff Smith.

On this their sophomore album, Guy Route and Frost Rivera have refined their fused concoction of hip-hop, house, rap and dance pop. More often than not they find the right formula that will groove you up if not funk you down. The best mix on this 11-song collection might turn out to be "Shy Shy," which is propelled by the simple vocal hook and a rollicking rhythm. But the title track, which is the first single from this collection, does offer plenty of vibe, especially from the duo's Frost Rivera, whose vocals work easily with the production of Peter Lord and Jeff Smith.

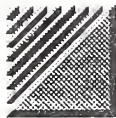


PICK OF THE WEEK



■ **M.C. LYTE:** Ain't No Other (First Priority/ Atlantic 7 92230-2). Producers: Various.

No more soft, soothing sounds from this Brooklynite. Yeah, she's "Ruffneck," straight outta "Brooklyn," complete with phat beats, "Hard Copy" lyric lines, buttin' about with a cast of characters and taken just a few names. From the opening intro where fellow Brooklynite KRS-One puts everyone on notice, throughout the 17-track litany concrete stories, you know that Lyte has come back with heavy mic work. And if you ain't down wit' it: Phuck You! Other tracks that are as funky as they are compelling include "Lil Paul," "F-k That M—F-king Bulls—" (featuring Big V) and "Never Heard Nothing Like This."



By M.R. Martinez

THE RHYTHM



A.J. Croce

COMING OF AGE: By the time he was 12-years-old, A.J. Croce had "listened to a lot of music" in the R&B/folk/roots music vein. And he was ready to start doing professional gigs. "I think my first professional job was a Bar Mitzvah," he recalled recently during a sitdown with Cash Box. "It was in San Diego (where he now resides), and they paid for me to play." Well, Croce, son of the late Jim Croce, has been getting paid for a variety of gigs since then, ranging from barroom blues joints to small concert halls. And he has honed his craft enough to be signed to Private Music Records, which released his self-titled debut under the production guidance of O.G.'s T-Bone Burnett and John Simon.

Cash Box pop reviewer Troy Augusto called the debut "a collection of modern jazz gems and romping standards." But Croce says, unlike other famous progeny who follow parents into this industry, he is not trying to re-invent parental sonic identity. "I really have no clear preference in music, just for good songs," Croce says. "If it feels good, then I like to play it. At 12 and 13 I was playing tunes by Fats Waller and Ray Charles; I love a lot of '60s soul, but I'm not into nostalgia. I just like that music."

While his father was known as a funky folk artist with a lot of unfulfilled songwriting potential (he died in a 1973 plane crash), Croce says that he is not overly concerned with comparisons. "There are pluses and minuses, and I know some people will pick up this album out of curiosity. [My heritage] will get some exposure, but I'm being myself. So I'll really know if they like my music after the second album is released."

NIBBLES: Stanley Crouch, whose jazz reviews have graced the pages of The New Republic and The Village Voice, has received \$290,000 over five years from the MacArthur Fellowship. Joining him is gospel artist Marion Williams, who received \$374,000. Under the fellowship, both will receive full health insurance, with "no strings attached," according to the Foundation. Individuals cannot apply to MacArthur Fellowships, instead names are submitted by a group of 100 designated nominators in a variety of professions nationwide. A 12-member selection committee chooses the recipients.



RCA recording artist Martha Wash (l), who is currently on radio with the single "Now That You're Gone," chatted with Hollywood glamor legend Raquel Welch during a Restyle L.A. benefit in Los Angeles after her featured performance during the event. The benefit was held to provide scholarships for inner-city youths who have shown promise for fashion design.

TOP 75 R&B ALBUMS

CASH BOX • JULY 3, 1993

Table with 3 columns: Rank, Album Title (Artist), and Chart Position. Includes entries like Janet Jackson's 'janet', Soundtrack's 'MENACE II SOCIETY', Luther Vandross's 'NEVER LET ME GO', and George Duke's 'SNAP SHOT'.



By M.R. Martinez

THE RHYME



RCA and Loud executives got caught in the stairwell with Loud/RCA rap artists Wu-Tang Clan, who forged a deal under duress. Pictured in the front are (l-r): Prince Rakim of the group; Joe Galante, president of RCA Records; Richard Isaacson of Loud Records; and Steve Rifkind of Loud Records. Pictured in the back are (l-r): Method Man, U-God, Inspector Deck and Ghost Face of the group; and Skip Miller, senior vp of black music, RCA.

WHO'S WILDIN' NOW?: Houston Police sergeant G.S. Eakins, upset that his police K-9, Dominic, appears in the Geto Boys video to the single "Crooked Officer," has threatened the Houston-based rap group and their label Rap-A-Lot Records with legal action if the clip is not pulled from the marketplace. Eakins, who was reportedly compensated for the use of his dog in the incendiary music video, claims he was unaware of the video's "anti-law enforcement message." Rap-A-Lot president James Smith, who has had his share of trouble with the Houston police department (he's been arrested four times, but never convicted), says, "This is just another case of attempted censorship because we continue to expose the system," and that there are no plans to bow to Eakins' demands.

Originally named "Mr. Officer," "Crooked Officer," the song and the clip, points to the "few bad apples" syndrome that plagues police departments nationwide. It attempts to delineate the good guys from the bad guys. Cinema verité-style original footage and actual news footage depicting police brutality are fused in the video by director P.S. O'Neill, who says the clip was meant to "open dialogue between the American people and the figures of authority by documenting actual events. We maintain our stance that this video is not damning to the entire police force, but to those members who abuse their power."

DR. BAYAN'S CORNER: More singles reviews from a teen perspective. **Naughty By Nature:** "It's On" - Tommy Boy TBCD 569. This is a quality song, featuring that devastating flow from Treach, who is one of the best rap lyricists out there. This is extremely raw, and the brothers display their skills with no apologies, dissing other rappers such as Sir Mix-A-Lot and others in general. The record also includes a Pete Rock remix of "Hip-Hop Hooray"... **KAM:** "Still Got Love 4' Um" - Street Knowledge/EastWest PRCD 5080-2. This is a slow song, but it doesn't have the perverted, air-headed messages more regularly heard. The brother actual is expressing his love for his homies, no matter how much dirt they've done. That's rare among young black men... **Urban Speech:** "Let Me Go" - Reprise PRO CD-6115. Nice, quick rhythmic beats best characterize this song, which makes you wanna get up and dance. That's it. The variety of beats makes this track worth listening to.

TOP 30 HIP-HOP ALBUMS

CASH BOX • JULY 3, 1993

1	THE CHRONIC (Death Row/Interscope 57128/Priority)	Dr. Dre	1	34
2	12 INCHES OF SNOW (Atco East/West 92207/AG)	Snow	2	18
3	BACDAFUCUP (RAU/Chaos 53302)	Onyx	5	8
4	BORN GANGSTAZ (DJ West/Chaos/Columbia 52903)	Boss	DEBUT	
5	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	4	17
6	THE BLISS ALBUM (Gee Street 514517)	P.M. Dawn	6	10
7	THE PREDATOR (Priority 57185)	Ice Cube	7	26
8	DOWN WITH THE KING (Profile 1440)	Run-D.M.C.	3	6
9	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	10	18
10	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. Cool J	11	10
11	TILL DEATH DO US PART (Rap-A-Lot 53818)	Geto Boys	8	14
12	NINE YARDS (Next Plateau/FRRR 1012)	Paperboy	13	16
13	LOOKS LIKE A JOB FOR... (Cold Chillin'/WB 45128)	Big Daddy Kane	22	3
14	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2Pac	25	17
15	BIZARRE RIDE II (Delectious Vinyl 92222)	The Pharcyde	12	3
16	QUAD CITY KNOCK (Wrap/Ichiban 8117)	95-South	16	4
17	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum/Elektra 61414)	Digable Planets	DEBUT	
18	JAZZMATAZZ VOLUME 1 (Chrysalis/ERG 21998)	Guru	DEBUT	
19	CONNECTED (Gee Street/Island/PG 14061)	Stereo Mc's	15	6
20	WHICH DUBIE U B (Immortal/Epic 53212)	FunkDoobiest	14	5
21	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	28	29
22	BANGIN' ON WAX (Dangerous/Pump/Quality 19138)	Bloods & Crips	19	14
23	BASS: THE FINAL FRONTIER (Magic/CDG 9413)	D.J. Magic Mike	DEBUT	
24	WHO'S THE MAN (Uptown/MCA 10794)	Soundtrack	9	7
25	OOOOOOHHH...ON THE TLC TIP (Laface/Arista 26003)	TLC	DEBUT	
26	UNPLUGGED (Chrysalis/ERG 21994)	Arrested Development	20	12
27	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of The Underground	DEBUT	
28	TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710)	Kris Kross	30	63
29	HOME INVASION (Rhyme Syndicate/Priority 53858)	Ice-T	17	12
30	CB4 (MCA 10758)	Soundtrack	18	5

TOP 30 RAP SINGLES

CASH BOX • JULY 3, 1993

1	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	2	7
2	HEAD OR GUT (Rowdy/Arista 5010)	Illegal	1	6
3	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	6	4
4	LOTS OF LOVIN (Elektra 64662)	Pete Rock & C.L. Smooth	3	10
5	HOW U GET A RECORD DEAL (Cold Chillin'/Reprise 40830)	Big Daddy Kane	4	6
6	SLAM (J.M.J./Chaos/Columbia 74882)	Onyx	7	4
7	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	9	8
8	TRIGGA GOTS NO HEART (Jive 42136)	Spice 1	10	4
9	CREWZ POP (Eastwest 96068)	Da Youngsta'a	5	8
10	PASSIN' ME BY (Delicious Vinyl/Atlantic 98434)	Pharcyde	8	9
11	DRE DAY (Death Row/Interscope 53827)	Dr. Dre	11	3
12	DEEPER (Def Jam/Columbia 74737)	Boss	12	9
13	IBWIN' WIT MY CREW/BONNIE & CLYDE (EastWest 96054)	Yo Yo	20	2
14	REIGN OF THE TEC (Relativity 1194)	The Beatnuts	18	3
15	WHAT'CH GONNA DO? (Epic 74938)	Shabba Ranks/Queen Latifa	13	7
16	WHOOMP! (THERE IT IS) (Life/Bellmark 7900)	Tag Team	DEBUT	
17	AIN'T NO CRIME (Island/PLG 864 924)	Positive K	19	3
18	HITTIN' SWITCHES (Uptown/MCA 54644)	Erick Sermon	28	2
19	40 BELOW TROOPER/ALL I THINK... (Warner Bros 40764)	Jungle Brothers	23	2
20	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boys	14	9
21	ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897)	Flavor Unit MC's	15	11
22	THE POSSE (SHOOT 'EM UP) (A&M 0236)	Intelligent Hoodlum	16	6
23	TONIGHTS THE NIGHT (Def Jam/Chaos/Columbia 74958)	Redman	DEBUT	
24	PEACE TREATY (Eastwest 96098)	Kam	17	22
25	HOW I'M COMIN' (Def Jam/Columbia 74811)	L.L. Cool J	22	12
26	BOUNCE TA' THIS (Payday/London/PLG 857 086)	Showbiz & A.G.	1	5
27	OFF & ON (Mad Sounds/Motown 2199)	Trends Of Culture	25	10
28	HIT IT FROM THE BACK (4th & B'Way/Island 440567)	Mobb Deep	24	5
29	I GET WRECKED (Ruffhouse/Columbia 74857)	Tim Dog	26	12
30	TYPICAL REASONS (Columbia 74865)	Prince Markie Dee	27	13

ARTIST SPOTLIGHT

Funkdoobiest

By Pascale Lanfranchi



Band members (l-r) Tomahawk Funk, DJ Ralph M and Sondoobie

JOINING THE BLUNTBEAT HEMP culture movement that spawned House of Pain's fine malted lyrics and Cypress Hill's almighty blunted rhymes comes a fresh new crew known as Funkdoobiest. The latest members of the Soul Assassins' family, DJ Ralph M, the tribal funkster, Tomahawk Funk, the high plane drifter, and Sondoobie, the porno king, describe their music as strictly underground with good drum beats, fat horns and guitar licks. Says Sondoobie, "We're all about that four-letter word—funk. We are like the '90s version of the P-Funk all stars. Our sound is strictly old school. We call it the Pow Wow funk." Tomahawk Funk, a Manderson Reservation native is quick to add, "The Pow Wow Funk is that raw edge sound, you know, tribal funk on the cutting edge."

DJ Ralph M, who swings the tracks offering his "erotic tribal flavor," insists that, besides keeping the funk alive, the essence of the group resides in their refusal to compromise their music so they can "dispense the undecided funk" to the public.

Influenced by Funk Master George Clinton, this multi-cultural group shows serious concerns about the importance of remaining underground. "Being an underground act, we're totally dedicated to hip-hop. We are not even thinking now or in the future to experiment with other forms of music. We focus on the old-school flavor, that nostalgic hip-hop era," asserts the tribal funkster.

Funkdoobiest members theorize that rap music, over the past decade, has suffered a trauma. Sondoobie explains, "We want to restore hip-hop. Believe me, it has been raped and battered, and we are taking it to the rehab. We want it back now."

Another of the group's pet peeves is the fact that the contributions of Latinos to the hip-hop culture has largely been underrated. For DJ Ralph and Sondoobie, both of Hispanic descent, the time has come to claim what should have been acknowledged since the dawn of rap music. Apparently concerned with this issue Sondoobie declares, "It wasn't until recently that *The Source* [magazine] had Cypress Hill on their cover. The other [rap] rags don't really have, how should I say, non-white rappers on their cover. It's all about marketing, catering to the hip-hop nation and trying to get everybody thinking that rap is just a Black thing. Not to take anything from anybody, but over the years when everybody blew up, they never acknowledge the contributions the Latinos have made to hip-hop. We were there from jump street. We help perfect every aspect of hip-hop from the graffiti to the apparel, the lingo, the music and dancing. Now finally in 1993, the Latino rappers are starting to get their props. It's real sad it took that long. Funkdoobiest is here to squash all that."

Funkdoobiest's debut album, cleverly entitled *Which Doobie U B?* (Immortal/Epic), depicts the group's way of asking, "What type of individual are you?" Summing up the album's vibe, Sondoobie explains, "We are a multi-cultural group. We ask everybody just to be themselves. In our album we ain't talking about shooting or raping anybody, we don't try to do tricks with our tongue so that people don't understand it. We want to bring rap back to its original form. We're just like shepherds, we are on a mission to put rap back on the right path. We are all about live, raw talent, live and direct."

SC Gov Vetoes 'Sin Tax'

By M.R. Martinez

A PROPOSED ONE DOLLAR TAX on videos and recording rentals that contain depictions of nudity and/or sexual activity currently being considered by the South Carolina legislature was successfully attacked by the Recording Industry Assn. of America (RIAA). South Carolina Governor Carroll Campbell vetoed the line item in House Bill 3610 that dealt with the so-called "sin tax." The RIAA had put in overtime to defeat, which the Washington D.C.-based group contended runs counter to court precedence that holds that states cannot tax to curb freedom of speech.

"By vetoing this measure, Governor Campbell took a courageous stand in support of freedom of expression in his state," RIAA president Jay Berman commented. "Recorded music, like motion pictures, is a form of free expression protected by the First Amendment under the U.S. Constitution." Berman warned that while the measure simply appeared to be a revenue-raising levy, that it simultaneously would have punished producers of "offensive" visual and audio product and is too broad and unconstitutional. It would have burdened small business owners and created enormous enforcement problems," Berman says, and could have ended up costing the state more money than it raised as its constitutionality was challenged.

The amendment, which easily passed the House, would have required creation of a "hit list" of film, video and recording titles that would have been subject to the levy. The RIAA contends that such a list would have led to self-imposed censorship by distributors and retailers who seek to avoid the levy and also the spectre of being considered purveyors of "adult" material. RIAA general counsel, David Leibowitz, said that historically, similar efforts to implement such taxes have failed and that no tax has been levied based on the content of films, videos or sound recordings.

BOOK REVIEW

Rhythm and the Blues: A Life in American Music by Jerry Wexler and David Ritz

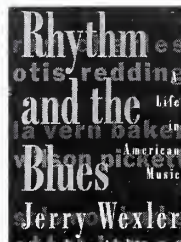
JERRY WEXLER ISN'T A HOUSEHOLD NAME, but it's doubtful there's a household his work hasn't been in at one time or another, unless perhaps that household has been without radio, record player, tape deck, CD or TV for the last 50 years.

Wexler, partnered with Ahmet Ertegun in Atlantic Records' heyday, is the record producer of record for such legends as Ray Charles, Aretha Franklin, Willie Nelson, Roberta Flack, Otis Redding, Wilson Pickett, and on and on. The list is almost endless, but they're all named and accompanied with fascinating stories of the discoveries, the pursuits, the signings, the moments of exhilaration/frustration and the recording sessions that produced some of the greatest sounds of all time in this 316-page book out of Alfred A. Knopf (\$25).

Written with David Ritz, Wexler has set down his memories which serve as both an autobiography and a history of Atlantic Records and the genre or music the world has come to know as R&B, Rhythm & Blues, moniker which Wexler takes credit for coining. Told in first person, Wexler and Rice allow others such as former wives, family members and friends, musicians, business partners, to step in occasionally and give their version of what went down, which makes for a good balance to the project. Wexler, by his own admission, can be very abrasive and that sometimes comes across. But those who know him recognize the trait as impatience in the search for the best. There's a lot of ego there also, however, by his own admission and that too comes across.

The triumphs are told of with obvious pride, but he hasn't forgotten to look at the warts either. Those may not shout off the pages like the good times and the high points, but Wexler hasn't whitewashed himself either. Sometimes the reader has the feeling the author doesn't really want to deal with these things but, admirably he does so, and in so doing, the book and the man become real and believable, not one of those ho-hum, next-I-did-this tomes many showbiz memoirs often tend to drift into.

The enthusiasm Wexler has always had for his work comes off the pages with a happy and joyous force. And if he drops into the jargon of the recording studio while speaking of "grooves" and "hooks" and "licks" and other musical terms the general populace might not be able to understand (and which is never given in layman's terms) it is still a delight to read and to be taken back to different and warmly remembered earlier decades by that which always has the power to take *anyone* back—Music.





COUNTRY NEWS BOX

Emery Signs New TNN Contract

RALPH EMERY, host of TNN's *Nashville Now*, has been called "The Dick Clark of Country Music," and "The Johnny Carson of Cable Television." Watched by over 15 million cable television households each month, Emery has signed a new contract to develop and produce specials and series for TNN through his own production company, **Ralph Emery Television Productions**, it was announced June 16 by **David Hall**, vice president and general manager of TNN. "Through Ralph Emery Television Productions I'll be developing concert specials and series exclusively for TNN, something I've wanted to do for some time," says Emery. "I plan to do more in-depth interviews with artists along the lines of the *Ralph Emery: On The Record* specials I've done for TNN in the past. Also, my second book, *More Memories*, will be published in September, and I will be appearing nationally to promote it."

After 10 years of hosting more than 2,200 live *Nashville Now* telecasts, Emery says he's enjoyed the fans, the stars, and the people he's worked with everyday, but is ready to expand his relationship with TNN. As of October 15, 1993, Emery will no longer host *Nashville Now*. In his final week Monday, October 11 through Friday, October 15, Emery will host *Nashville Now* from Fiesta Texas, a country music theme park in San Antonio. TNN has begun conducting a search for a new host for *Nashville Now* and will announce its plans shortly. As for Emery's new projects, Ralph Emery Television Productions has already completed production of its first concert special featuring **Lari White** and **Shenandoah**. The pilot was taped recently at the Chevrolet/GEO Celebrity Theater in Opryland USA and will premiere on TNN this fall.

ABOUT THE FAIR—The Tennessee State Fairgrounds teemed with action during Fan Fair '93, held June 7-13. Over 24,000 country music fans enjoyed the sights and sounds of the 22nd annual event, chatting with their favorite entertainers as well as catching them live on stage. In addition to the fans, the Fair was attended by over 450 journalists, including representatives from VH-1, *Entertainment Tonight*, The Family Channel, CNN's *Showbiz Today*, and *Good Morning America*. Also in attendance were over 130 international media representatives. Fan Fair, sponsored by the Country Music Association and the Grand Ole Opry, once again had a major economic impact on Nashville, estimated at \$8.442 million by the Nashville Convention & Visitors Bureau.



PICKIN' N' GRINNIN': Collin Raye and Mark Collie have a laugh onstage at the Bluebird Cafe during Collin's "thank you" to the songwriters of Nashville the week of Fan Fair. Mark co-wrote "Sadly Ever After" on Collin's debut.



MCA & MICKEY: MCA/Nashville entertained over 50 executives from their Uni Distribution sales force, featuring over three days of meetings, concerts and one-on-one visits with the label's artists. One highlight was the arrival of baseball legend Mickey Mantle, for a full day's visit with the group. Pictured (l-r) at a reception prior to MCA's Fan Fair show are: **Walt Wilson**, senior vice president of marketing, MCA/Nashville; **Marty Stuart**; **Mark Collie**; **Mantle**; **Bill Monroe**; **Mark Chesnutt**; and **Tony Brown**, president, MCA/Nashville.



SUCH 'A' BRIGHT FUTURE: Arista labelmates celebrate Fan Fair at a post-show party at Rainbow Key. Pictured (l-r) are: **Kix Brooks**, **Ronnie Dunn**, **Gene Johnson**, **Michelle Wright**, **Dude Mowrey**, **Lee Roy Parnell**, **Brian Prout** and **Pam Tillis**.



AT THE FAIR: Expression says it all as **Patty Loveless** is presented with a Tiffany's heart necklace by Sony Music president **Roy Wunsch** during Sony Unplugged, a Fan Fair-week guitar pull/cookout. The gift commemorates her #1 cross-the-board smash, "Blame It On Your Heart."



PARTY PAD: Mercury/Nashville hosted a post-Fan Fair party for artists and staff at the home of label head **Luke Lewis**. Pictured (l-r) are: (Standing) **PolyGram NY's Michael Kushner**, **Jeff Knight**, **PolyGram NY's Rand Hoffman** and **Tom Cyrana**. (Sitting) **Lewis**, Mercury/Nashville's **Harold Shedd**, **Toby Keith**, **PolyGram NY's Tom Bennett**, **John Brannen**.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

JULY 3, 1993



#1 SINGLE: Garth Brooks



TO WATCH: Doug Stone #28



HIGH DEBUT: Aaron Tippin #37



#1 INDIE: Judie Bell #61

			Total Weeks ▼		Total Weeks ▼
			Last Week ▼		Last Week ▼
1	THAT SUMMMER (Liberty 79736)(CD)	Garth Brooks	2	8	
2	NO FUTURE IN THE PAST (MCA 54540)(CD)	Vince Gill	3	12	
3	LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD)	McBride & the Ride	5	14	
4	OH ME, OH MY, SWEET BABY (Arista 2464)(CD)	Diamond Rio	4	13	
5	MONEY IN THE BANK (BNA 62507)(CD)	John Anderson	6	9	
6	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	Collin Raye	7	12	
7	TELL ME ABOUT IT (Liberty 56985)(CD)	Tanya Tucker with Delbert McClinton	8	11	
8	A BAD GOODBYE (RCA 62503)(CD)	Clint Black with Wynonna	9	7	
9	THE HARD WAY (Columbia 74930)(CD)	Mary-Chapin Carpenter	13	11	
10	AN OLD PAIR OF SHOES (Warner Brothers 18616)(CD)	Randy Travis	10	12	
11	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	Lorrie Morgan	11	12	
12	WHEN DID YOU STOP LOVING ME (MCA 54642)(CD)	George Strait	14	9	
13	CHATTAHOOCHEE (Arista 2560)(CD)	Alan Jackson	19	5	
14	IT'S YOUR CALL (MCA 54496)(CD)	Reba McEntire	16	7	
15	I WANNA TAKE CARE OF YOU (Liberty 54984)(CD)	Billy Dean	15	12	
16	WE'LL BURN THAT BRIDGE (Arista 2563)(CD)	Brooks & Dunn	17	6	
17	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic 82422)(CD)	Confederate Railroad	18	12	
18	BLAME IT ON YOUR HEART (Epic 74906)(CD)	Patty Loveless	1	14	
19	CLEOPATRA, QUEEN OF DENIAL (Arista 2552)(CD)	Pam Tillis	20	8	
20	IT SURE IS MONDAY (MCA 54630)(CD)	Mark Chesnutt	21	6	
21	HAUNTED HEART (Mercury 873)(CD)	Sammy Kershaw	22	8	
22	CAN'T BREAK IT TO MY HEART (Atlantic 82483)(CD)	Tracy Lawrence	24	4	
23	EVERY LITTLE THING (Giant 424499)(CD)	Carlene Carter	26	5	
24	WE GOT THE LOVE (RCA 66049)(CD)	Restless Heart	25	6	
25	WHAT MIGHT HAVE BEEN (Warner Brothers 6159)(CD)	Little Texas	29	5	
26	RENO (BNA 62537)(CD)	Doug Supernaw	28	6	
27	JANIE BAKER (RCA 66267)(CD)	Shenandoah	30	4	
28	WHY DIDN'T I THINK OF THAT (Epic 77025)(CD)	Doug Stone	36	2	
29	DOWN ON MY KNEES (MCA 54670)(CD)	Trisha Yearwood	33	3	
30	TEXAS TATTOO (Epic 74991)(CD)	Gibson Miller Band	32	4	
31	HOMETOWN HONEYMOON (RCA 62495)(CD)	Alabama	12	12	
32	MAMA KNOWS THE HIGHWAY (Curb 1048)(CD)	Hal Ketchum	35	2	
33	TROUBLE ON THE LINE (Curb 1043)(CD)	Sawyer Brown	23	14	
34	SHAME SHAME SHAME SHAME (MCA 54668)(CD)	Mark Collie	37	4	
35	EASIER SAID THAN DONE (Arista 2564)(CD)	Radney Foster	38	3	
36	HONKY TONK ATTITUDE (Epic 74911)(CD)	Joe Diffie	27	14	
37	WORKING MAN'S Ph.D (RCA 66251)(CD)	Aaron Tippin	DEBUT		
38	HOLDIN' HEAVEN (MCA 54659)(CD)	Tracy Byrd	61	2	
39	A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038)(CD)	Boy Howdy	40	3	
40	ALRIGHT ALREADY (RCA 62474)(CD)	Larry Stewart	34	17	
41	STANDING ON THE EDGE (Step One 461)(CD)	Clinton Gregory	45	5	
42	SHOULD'VE BEEN A COWBOY (Mercury 864342)(CD)	Toby Keith	31	18	
43	IF YOU'RE NOT GONNA LOVE ME (Giant Cat.# N.A.)(CD)	Deborah Allen	39	10	
44	A MIND OF HE OWN (Liberty 79654)(CD)	John Berry	46	4	
45	I GOT A LOVE (Columbia 53198)(CD)	Matthews Wright & King	49	2	
46	UNDER THIS OLD HAT (Liberty 79761)(CD)	Chris LeDoux	DEBUT		
47	TELL ME WHY (MCA 54606)(CD)	Wynonna	42	12	
48	HEY BABY (MCA 54607)(CD)	Marty Stuart	41	11	
49	HEARTACHE (Liberty 56972)(CD)	Suzy Bogguss	44	14	
50	LEAD ME NOT (RCA 66117)(CD)	Lari White	48	7	
51	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Curb 1045)(CD)	Rick Vincent	47	6	
52	T.R.O.U.B.L.E. (Warner Brothers 18588)(CD)	Travis Tritt	43	14	
53	HOT, COUNTRY AND SINGLE (Atlantic 82438)(CD)	Dean Dillon	51	5	
54	DANCE WITH THE ONE THAT BROUGHT YOU (Mercury 923)(CD)	Shania Twain	DEBUT		
55	IF I DIDN'T LOVE YOU (Arista 2578)(CD)	Steve Wariner	DEBUT		
56	SEEDS (Mercury 876)(CD)	Kathy Mattea	53	6	
57	IT MUST BE THE RAIN (MCA 54612)(CD)	Marty Brown	54	5	
58	DADDY LAID THE BLUES ON ME (Epic 77044)(CD)	Bobby Cryner	DEBUT		
59	WHATEVER WAY THE WIND BLOWS (MCA 54678)(CD)	Kelly Willis	DEBUT		
60	LET ME BE GOOD TO YOU (Killer KCD104)(CD)	Scott Pennell	60	9	
61	I CLOSE MY EYES (Kottage 0099)(CD)	Judie Bell	64	6	
62	WALKIN' (Liberty 80033)(CD)	Cleve Francis	55	5	
63	I CAN WRAP MY ARMS AROUND THE WORLD (CRC International Cat.# N.A.)(CD)	Narvel Felts	52	9	
64	LIFETIME LOVE AFFAIR (Song-1 TCD0107)(CD)	Staci Johnson	70	4	
65	HERE GOES NOTHING (BFE Cat.# N.A.)(CD)	Patty Miner	DEBUT		
66	IT'S ALWAYS SOMETHING (Winchap Cat.# N.A.)(CD)	Sylvia Winters	56	9	
67	TENDER MOMENT (Arista 2523)(CD)	Lee Roy Parnell	62	17	
68	MORE WHERE THAT CAME FROM (Columbia 74954)(CD)	Dolly Parton	65	8	
69	WHAT A WOMAN'S EYES SEE (Round Robin Cat.# N.A.)(CD)	Harlan Craig	73	4	
70	AIN'T THAT LONELY YET (Reprise/Warner Bro. 18590)(CD)	Dwight Yoakam	50	16	
71	FEEL RIGHT (Stargem SGEJ-002)(CD)	Ellis James	77	2	
72	CINDERELLA GIRL (Treasure TR0100)(CD)	Monte Lee	76	4	
73	SWEET LORI (Killer KCD6)(CD)	Johnny Eagle	75	4	
74	I'M NOT OVER YOU (Belltune BT101)(CD)	Bobby Hood	78	4	
75	RED WINE (WTM Cat.# N.A.)(CD)	Josiah	82	2	
76	COME ON MR. LONELY (Stop Hunger MD101)(CD)	Michelle Danielle	80	3	
77	I SAW ELVIS (Fraternity CDBC0001)(CD)	Billy Crain	81	3	
78	SOMEDAY SOON (Seaside SCD93015)(CD)	Theron Sandy	63	8	
79	PAPER OR PLASTIC (Alliance AR021)(CD)	Tom Cunningham	58	9	
80	JUDY BELLE (Stargem Cat.# N.A.)(CD)	Doc Randolph	84	2	
81	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD)	John Michael Montgomery	66	15	
82	DIFFERENT DRUM (Starout Cat.# N.A.)(CD)	Jamie Harper	86	2	
83	FOOL TO FALL (Liberty 79635)(CD)	Pearl River	69	8	
84	MADE FOR LOVIN' YOU (Epic 74885)(CD)	Doug Stone	71	18	
85	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	Hal Ketchum	67	19	
86	SIX PACK AWAY (Playback 4510)(CD)	George Allison	68	10	
87	SONS OF THE 60'S (ADC Cat.# N.A.)(CD)	James Younger	DEBUT		
88	A MARRIED WOMAN'S EYES (Killer Cat.# N.A.)(CD)	Largent Brothers	DEBUT		
89	IF YOU WANT A GOOD WOMAN (Interstate 40 Cat.# N.A.)(CD)	Ted's Boys	57	10	
90	SHE (Alliance AR022)(CD)	L.D. Whitt	59	9	
91	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	Dude Mowrey	83	11	
92	NEW WAY HOME (RCA 62499)(CD)	K.T. Oslin	89	8	
93	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	Robert Ellis Orrall	90	14	
94	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	Ricky Lynn Gregg	92	17	
95	GET IN LINE (Columbia 74913)(CD)	Larry Boone	94	8	
96	HIGH ROLLIN' (Epic 74856)(CD)	Gibson Miller Band	91	19	
97	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	Alan Jackson	96	19	
98	MY BLUE ANGEL (RCA 62430)(CD)	Aaron Tippin	97	21	
99	DIXIEFRIED (Mercury 828)(CD)	Kentucky Headhunters	72	6	
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WHAT MADE YOU SAY THAT T. Hasselden, S. Munsey, Jr. (Millhouse, Polygram, BMI)	95
WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP)	29
WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BMI)	12
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REVIEWS by Brad Hogue

■ BILLY RAY CYRUS: "In The Heart Of A Woman" (Mercury CDP 934)

Well, it's been over a year since "Achy Breaky Heart" put Flatwoods, KY on the map, and considering his fan base, Billy Ray Cyrus should be right at home "In The Heart Of A Woman." It's the first single from his eagerly awaited sophomore album, *It Won't Be The Last*. An upbeat hook and the Cyrus name should make it a big hit for the fortunate writers Keith Hinton and Brett Cartwright. Joe Scaife and Jim Cotton produced the track.



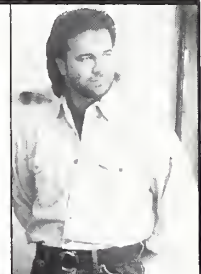
■ RICKY LYNN GREGG: "Can You Feel It" (Liberty C2-80135)

The second single from his self-titled Liberty debut, "Can You Feel It" is another lively, danceable swinger from Longview, Texas' diamond-in-the-rough, Ricky Lynn Gregg. Complete with just-right production from Chuck Howard, the country rocker blends bluegrass-quality harmonies with engaging fiddle strokes that should indeed be welcomed by the country's radio. Gregg co-wrote the tune with Don Sampson.



■ LARRY STEWART: "I'll Cry Tomorrow" (RCA 07863-66210-2/4)

Even as a solo artist, Larry Stewart's heart is still restless, as evidenced by his latest single, "I'll Cry Tomorrow," which peers into the procrastination of denying heartbreak. Written by Steve Bogard and Rick Giles with Scott Hendricks and Stewart co-producing, the song is a quality mix of steel tradition and '70s pop just right for radio. It's the second single from his RCA solo debut, *Down The Road*.



■ TOBY KEITH: "He Ain't Worth Missing" (Mercury CDP 918)

With an across-the-board #1 smash under his belt, this Mercury newcomer's tenure as a new face is limited. The second single, "He Ain't Worth Missing," offers further evidence Toby Keith is here to stay both as a writer and performer. Another "somebody-done-me-wrong, I-need-a-shoulder-to-cry-on" song that's been primed for power by the Triple Play promotion, it might not hit #1, but it's certainly a top contender. Nelson Larkin and Harold Shedd twisted knobs on this one.



PICK OF THE WEEK



■ DWIGHT YOAKAM: "A Thousand Miles From Nowhere" (Reprise/Warner Bros. 6057)

Already cutting solid inroads in the adult alternative market, "A Thousand Miles From Nowhere" serves as an epic tip-of-the-hat to Yoakam's folk-rock influences. With whining mourns and precision minor chords, the tune is a solid link to the past masters of loneliness. Jimmie Rodgers and Hank Williams would have been proud of such an enviable display of sorrow. From the smash album, *This Time*, Pete Anderson produces.

TOP 75 COUNTRY ALBUMS

CASH BOX • JULY 3, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Dwight Yoakam



TO WATCH:
Wynonna

1	THIS TIME (Reprise/Warner Bros. 45241-2)(G)	Dwight Yoakam	1	13
2	TELL ME WHY (Curb/MCA 10822)	Wynonna Judd	2	5
3	LIFE'S A DANCE (Atlantic 82420)(G)	John Michael Montgomery	3	18
4	HARD WORKIN' MAN (Arista 18716)(P)	Brooks & Dunn	4	17
5	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	5	36
6	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	6	47
7	IT'S YOUR CALL (MCA 10673)(P)	Reba McEntire	7	24
8	ALIBIS (Atlantic 82483)(G)	Tracy Lawrence	8	14
9	ONLY WHAT I FEEL (Epic 53236)	Patty Loveless	9	8
10	SLOW DANCIN' WITH THE MOON (Columbia 53199)(G)	Dolly Parton	10	16
11	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	11	42
12	READ BETWEEN THE LINES (RCA 61129)(G)	Aaron Tippin	12	67
13	SOME GAVE ALL (Mercury 3145)(P7)	Billy Ray Cyrus	13	54
14	THE CHASE (Liberty 98743)(P5)	Garth Brooks	14	38
15	TOBY KEITH (Polygram 514421)	Toby Keith	15	7
16	GREATEST HITS 1990-1992 (Liberty 81367)	Tanya Tucker	16	7
17	ACROSS THE BORDERLINE (Columbia 52752)	Willie Nelson	17	12
18	HONKY TONK ATTITUDE (Columbia 530021)	Joe Diffie	18	7
19	SONGS FROM AN AGING SEX BOMB (RCA 56227)	K.T. Oslin	19	7
20	A LOT ABOUT LIVIN' AND A LITTLE 'BOUT LOVE (Arista 18711)(P)	Alan Jackson	20	34
21	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	21	39
22	WATCH ME (BNA 66047)(G)	Lorrie Morgan	22	33
23	WYONNA (Curb/MCA 10529)(P2)	Wynonna Judd	23	62
24	TRACY BYRD (MCA-MCAD 10649)	Tracy Byrd	24	7
25	BIG TIME (Warner Bros. 45276)	Little Texas	25	4
26	AMERICAN PRIDE (RCA 66044)(G)	Alabama	26	42
27	HAUNTED HEART (Mercury 14332)	Sammy Kershaw	27	14
28	OTHER VOICES, OTHER ROOMS (Elektra 61464)	Nanci Griffith	28	14
29	BRAND NEW MAN (Arista 18658)(P2)	Brooks & Dunn	29	92
30	FROM THE HEART (Epic 45303)	Doug Stone	30	42
31	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	31	34
32	HOMEWARD LOOKING ANGEL (Arista 18649)(G)	Pam Tillis	32	35
33	RICKY LYNN GREGG (Liberty 30135)	Ricky Lynn Gregg	33	7
34	SEMINOLE WIND (BNA 61029)(P)	John Anderson	34	70
35	CONFEDERATE RAILROAD (Atlantic 82335)(G)	Confederate Railroad	35	19
36	NO FENCES (Liberty 93866)(P10)	Garth Brooks	36	142
37	GREATEST HITS (MCA 10653)	Patty Loveless	37	3
38	BIG IRON HORSES (RCA 66049)	Restless Heart	38	26
39	THE HARD WAY (RCA 66003)(P)	Clint Black	39	46
40	THE WHEEL (Columbia 52729)	Rosanne Cash	40	14
41	LEAD ME NOT (RCA 66117)	Lari White	41	6
42	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	42	37
43	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	43	87
44	CAFE ON THE CORNER (Curb/Capitol 77574)	Sawyer Brown	44	40
45	LONESOME STANDARD TIME (Mercury 512567)	Kathy Mattea	45	10
46	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	46	198
47	VOICES IN THE WIND (Liberty 98585)	Suzy Bogguss	47	30
48	FIRE IN THE DARK (SBK/Liberty 98947)	Billy Dean	48	20
49	LONGNECKS AND SHORT STORIES (MCA 10530)(G)	Mark Chesnutt	49	58
50	DOWN THE ROAD (RCA 66210)	Larry Stewart	50	6
51	GREATEST HITS II (Warner Bros. 45045)(G)	Randy Travis	51	35
52	HURRY SUNDOWN (MCA 10787)	McBride & The Ride	52	6
53	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G)	Chris LeDoux	53	44
54	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P)	Travis Tritt	54	2
55	INGENUA (Sire/Warner Bros. 26840)	k.d. lang	55	16
56	IN THIS LIFE (Epic 48983)(G)	Collin Raye	56	40
57	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	57	106
58	DEL RIO, TEXAS 1959 (Arista 18713)	Radney Foster	58	36
59	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	59	47
60	RAVE ON (Mercury 512568)	Kentucky Headhunters	60	15
61	ALL I CAN BE (Epic 47468)(G)	Collin Raye	61	4
62	OUT OF LEFT FIELD (Curb/Capricorn 45225)	Hank Williams, Jr.	62	13
63	DIAMOND RIO (Arista 8673)(P)	Diamond Rio	63	104
64	GREATEST HITS PLUS (Columbia 52753)(G)	Ricky Van Shelton	64	41
65	AMERICA, I BELIEVE IN YOU (Liberty 80477)	Charlie Daniels Band	65	7
66	WHERE THERE'S SMOKE (Columbia 52980)	Gibson/Miller Band	66	17
67	GREATEST HITS VOLUME I (Warner Bros. 45044)(G)	Randy Travis	67	37
68	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)(G)	Various Artists	68	38
69	DELTA DREAMLAND (Giant/Warner Bros. 24485)	Deborah Allen	69	10
70	FOR MY BROKEN HEART (MCA 10400)(P2)	Reba McEntire	70	84
71	SURE LOVE (Curb 77581)	Hal Ketchum	71	36
72	MARK COLLIE (MCA 10658)	Mark Collie	72	18
73	POCKET FULL OF GOLD (MCA 10140)	Vince Gill	73	114
74	FLYING COLORS (RCA 66090)	Robert Ellis Orrall	74	14
75	INTO THE TWANGY FIRST CENTURY (MCA 10727)	Run C&W	DEBUT	

REVIEWS by Brad Hogue

■ CLINTON GREGORY: *Master Of Illusion* (Step One SOR-0075)

The fiddlin' butterfly has emerged! Step One Records has developed Clinton Gregory for quite some time now, and *Master Of Illusion* should put any remaining doubts to rest. Gregory is here to stay! A more diverse album than last year's *Freeborn Man*, *Master Of Illusion* reveals a thoughtful artist with highly authentic interpretations at work. Select cuts include the lead single, "Standing On The Edge Of Love," the abstract sadness of "If I Were A Painting," the rollicking Nashville anthem "Rocking The Country," and the reggae-tinged soul-searching of "Somewhere Beyond Nowhere." Producer Ray Pennington handled the board duties brilliantly. Good stuff!



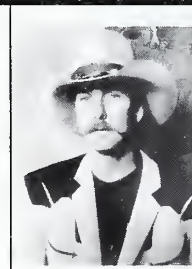
■ SHENANDOAH: *Under The Kudzu* (RCA RADV-66267-2)



Anticipation for the release of this album is well-deserved. *Under The Kudzu* does the trick for the guys with excellent production from Brooks & Dunn producer Don Cook. It marks their return to a rawer, grittier sound, reminiscent of the award-winning B&D *Brand New Man* album. Select cuts include the first hit single, "Janie Baker's Love Slave," the trite "If Bubba Can Dance," the title cut, and the heartfelt "I'll Go Down Loving You." Excellent harmony work and superior playing ties the album up tightly.

■ DEAN DILLON: *Hot, Country, and Single* (Atlantic 82438-2)

Some say this is the guy that made George Strait a star. A hit songwriter for years, this time it's Dean Dillon's turn to try his luck at recording. Produced by Garth Fundis, the 10-cut collection of Dillon originals leans toward tradition to prove its points well, and employs some of the hottest players in town. The lead single and title cut is currently seeing some airplay, with lots left for future release. Standout cuts include the title cut, "Old News," "Holed Up In Some Honky Tonk," and "Some Days It Takes All Night."



■ BILLY RAY CYRUS: *It Won't Be The Last* (Mercury 314-514 758-2)



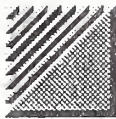
Big product! With a 90-minute, nationwide CD radio special serving as the launch pad for Billy Ray Cyrus' new album, *It Won't Be The Last*, this one is sure to move some units. A much better musical offering than *Some Gave All*, this second of many albums from the Kentucky native might even get the critics off his back for a while. Critics aside, radio is the real power broker here, and if those request lines keep ringing, Cyrus is sure to stay on top for a while. Producers Joe Scaife and Jim Cotton are the knob-gods for this album, and don't forget to check out the Don Von Tress tunes.

PICK OF THE WEEK



■ WYONNA JUDD: *Tell Me Why* (Curb/MCA MCAD-10822)

HOT! HOT! HOT! The second album from Miss Judd, *Tell Me Why* shows Wy has claimed a style all her own, even if she does secretly want to be Bonnie Raitt. The Karla Bonoff-penned lead single and title cut, "Tell Me Why," is already a smash on country radio, with another excellently eclectic cut from the album, "Father Sun" currently seeing airplay in alternative markets. There's not a slow spot on the entire album, which proves once and for all that Wynonna is an artist without rival in every sense of the word. In addition to "Tell Me Why" and "Father Sun," standout cuts include the grit and gravel of "Rock Bottom," the down-on-my-knees plea of "Is It Over Yet," and the kiss-off blues of mother Naomi's tune, "That Was Yesterday." Production from Tony Brown and Don Potter is tops. All hail the queen!



Cash Box COUNTRY INDIE

By Joseph Stanley

INDIE CHART ACTION—Leading the *Cash Box* independents this week is Judie Bell on the Kottage label with "I Close My Eyes," up three this week to #61. The big mover this week is Song-1's Staci Johnson. "Lifetime Love Affair" takes a six-notch leap to #64. Rounding out the indie leaders this week is Patti Minor on the BFE label. She debuts at #65 with "Here Goes Nothing."

INDIE NEWS BRIEFS—The Nashville Entertainment Association has announced the finalists for Music City Music 1993 as well as this year's corporate sponsors of the annual event. The Nashville Network, Country Music Television, and Laredo Boots will be the sponsors again this year as WSM-AM & FM present the showcase at Nashville's 328 Performance Hall. Local artists on the bill will be Cayenne, George Hamilton V, Shara Johnson, Sandy Knox, Karen Staley and Ron Wallace. From Ocala, FL will be Chad Brock. Maura Fogarty will be coming in from Queens, NY. Montana Rose will come from Bozeman, MT. From Nettleton, MS will be the Paul Thorn Band, and from Hays, KS, will be the Selby Brothers. Music City Music was established by the NEA to serve talent seekers and unsigned country artists from around the world. Joy White, now with Sony Records, was part of 1991's showcase and Pearl River, now with Liberty, was one of last year's featured acts. The show will be open to the public. For more info contact Libby Beeson at the Nashville Entertainment Association at (615) 327-4308.

SONGMANIA BEGINS SECOND SEASON—The Songwriter's Guild Of America's highly successful Songmania spoof of the traditional "Writer's Night" will return to the Boardwalk Cafe in Nashville on Tuesday, July 6 at 7:30 p.m. This free show gives contestants the chance to vie for the honors of Best Song and Best Excuse for songs that don't win. For more info call Debbie McClure at (615) 329-1782.

ROUNDER GRABS FOUR INDIES—At the National Association of Independent Record Distributors convention in Washington last week four Rounder artists received Indie awards. The winners were: Alison Krauss for "Every Time You Say Goodbye"; Iris Dement, for her debut album, *Infamous Angel*; Tish Hinojosa won in the Folk category; Otis Clay's debut album on Rounder picked up the award in the R&B category. Congrats to Rounder and these winners.

INDIE SPOTLIGHT

Mary Karlzen



COMING OF AGE in the late '70s could be a pretty disappointing time for the musically inclined. The flash and sparkle of disco had faded to the point that its essential emptiness was all too visible, and the slick packages of corporate processed radio-ready rock 'n' roll were hardly an acceptable substitute.

Mary Karlzen turned her back on the banalities of the day to find her future in the past, finding the sounds she longed to hear in the music of the late '60s and the early '70s. "Joni Mitchell, James Taylor, and Bruce Springsteen," she says, "were the great writers who influenced me to pick up a guitar and start playing my own songs."

Through these artists, Karlzen began to experiment with and develop her own unique brand of music, and when she moved with her family to Miami from the suburbs of Chicago, she began to venture into performing her own material after a stint as a bassist in a local band. The country music that she had grown up with had found its way into her songs and, as her catalogue of material grew, so did a loyal following of South Florida music lovers.

With the release of her debut album in 1992 on the Y&T label, Karlzen began attracting national attention and comparisons with the likes of Mary-Chapin Carpenter and even Bob Dylan, thanks to a rich style that blends the best of folk, country and rock.

Karlzen recently released a six-song EP that shows a surprising sense of growth and direction, both lyrically and musically. Her songs are simple, yet beautiful and insightful without being trite. This new release should send her quite a bit further down the road toward well-deserved nationwide success.

Patti Miner

IF YOU HAD TO DESCRIBE BFE artist Patti Miner in one word, versatile would be it. Patti started down the road to a performance career very early, performing with her family and for anyone else who would listen. At the age of eight she began acting in TV commercials, and since being named Miss Utah-America in 1984 she has continued to develop her modeling and acting careers.

Her heart, though is in the music industry, as seen on "Here Goes Nothing," Patti's debut release on BFE. Patti describes her style as "honest and fresh." It's full of varying rhythms and sounds. She is also an accomplished songwriter, preferring to write from the sanctuary of her car, free from the telephone and other outside distractions.

Produced by Billy Joe Burnette, this song is sure to be a success for Patti.



Patti Miner in the studio with (l-r) Don Howard, Ken Woods, Billy Joe Burnette and Chip Young.

CHRISTIAN COUNTRY

Cash Box Leads Way With Christian Country

By Joseph Stanley

IN OUR CONTINUING EFFORT to stay on the cutting edge of trends in every facet of the music industry, *Cash Box* is proud to announce the development of a Christian Country Music department. The section will feature a weekly Top 30 Christian Country Singles chart, as well as news, reviews, interviews and features about the hottest artists and issues in the field today. Chart research and development is still in the works, but should be on line within a month.

Mark Wagner, director of operations for *Cash Box's* Country and Christian Division, states that, "We feel that the new Christian Country department will provide just what this segment of the industry needs in its early stages of growth. With the availability of a full-service chart research department to provide industry leaders with up-to-date information from radio and retail outlets, and a dedicated, knowledgeable editorial staff to keep everyone—record companies, management firms, P.R. firms and artists, as well as the general public—abreast of what's going on in the industry, we will see a definite, strong, measurable growth of the Christian Country Music industry."

In a spectacular vote of confidence in *Cash Box's* latest undertaking, the Christian Country Music Association has selected the magazine to be the official rating guide by which the nominees for the 1994 CCMA Awards will be selected.

"I'm very excited about the direction and leadership *Cash Box* is taking with Christian Country Music," says Gene Higgins, director of the CCMA. "As more and more people become aware of what is happening in Christian Country, the Association is growing, people are getting excited that there is a new sort of musical genre that satisfies their taste for the country sound even as it builds them up, challenges them to greater and greater faith. I think

Cash Box will be very instrumental in getting the message out that this music does exist, that Christian Country is quality entertainment with a priceless message."

The CCMA is an organization put together by Higgins about a year ago to promote the interests of the Christian Country music industry. Having one foot in the country music world and one foot in the Christian arena, Higgins felt, the industry was in danger of slipping into the gap.

The young organization already boasts upwards of 300 members, a number that is growing daily. Higgins hopes that the steady growth will be replaced by a veritable explosion in growth with the announcement that membership dues have been reduced to just \$50 for groups, individuals, and all other categories. (Dues paid at the 1993 rates in excess of the new rates will be applied to 1994 memberships.) Those who become members by September 30, 1993, will have the honor of being charter members of the Association. Also, unlike most organizations of this nature, the CCMA has a non-professional/fan membership category available for only \$25 a year. For more information regarding the CCMA contact the Association at: CCMA P.O. Box 100584 Nashville, TN 37224 or call (615) 321-0366.

In addition to the new Christian Country department, there are other exciting things happening in the Christian music division at *Cash Box*. A distribution agreement has been made with Ingram Distribution to make *Cash Box* magazine available in over 2,200 retail outlets in the U.S., making the magazine the logical choice as a vehicle for launching new acts and albums. Also, plans are in the works to expand the Christian music section of the magazine by several pages, to include a Christian retail sales chart, and to make the Christian segment of the magazine available in a pullout form for display in Christian retail outlets.



Wagner (l) & Higgins

ARTIST SPOTLIGHT

High Caliber: Country For A Higher Calling

By Joseph Stanley



IN THE SPRING OF 1990 a band called High Caliber was on the brink of major success. The band, made up of Ray and Tammy Westmoreland, and Ray's sister Trisha and her husband, Morris Hicks, had for years been paying the dues necessary to "make it big" in the mainstream country music industry.

In the late '70s they played the club and dance scene for several years until, in 1981, Morris and Trisha left the band. Just two years later they got back together as The Family Band, playing a mixture of bluegrass, Southern gospel, and family-style country music, a mix that reflected the personal relationships each of them had developed with their maker. With the addition of personal manager Jerry Clifton, the group started down the road to destiny. For three years they performed at Dollywood theme park. Twice they appeared on *Nashville Now*, and they made eight guest appearances on *The Grand Ole Opry*.

During this time they made three albums. The first was straight Southern gospel. The second was a mixture of different styles. The third was proof-positive that The Family Band had come into their own as a country act. In 1988, The Family Band became High Caliber, a name they chose to reflect God's character that they strive to imitate in their own lives.

For the next two years the band began to pursue a country music heading full force. To that end they made some demo cuts and began doing occasional showcases in Nashville. They had also begun to attract some attention from the movers and shakers at some of Nashville's major labels, labels like BMG and Columbia.

Then, about a week before they were to come to Nashville for a series of showcases and meetings lined up by Clifton that were almost sure to see them heading home with a major contract in hand, they gave it all up. Morris mentioned to Ray that he was just not sure if that's what God wanted them to do. Ray had been thinking the same thing, but he hadn't wanted to bring it up. A meeting was called and it turned out that all four of the band members felt exactly the same: each had been withholding their reservations for the sake of the rest of the band. There was only one thing to do. They called Clifton and told him that they had decided to turn their talents to God's service.

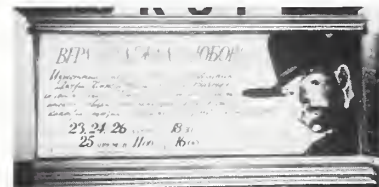
Since that time they have worked hard at keeping the same style of music while adding powerful lyrics that talk to Christians living in today's world, dealing with the issues that face all of us, spreading the message of hope and strength through the music that reaches more people than ever—Country music.

The name High Caliber describes this group perfectly: they maintain high musical standards just as they maintain their own high personal standards. They will no doubt be an important part of the Christian country music scene for a good time to come.

CHRISTIAN COUNTRY BEAT

SUSIE LUCHSINGER, Integrity Music's Christian Country headliner, was in Nashville this past week to work on her upcoming debut album on the Integrity label. Susie was named Country Gospel Artist of the Year for 1992 by the *Gospel Voice* and has appeared on *Hee Haw*, *Nashville Now* and *Crook & Chase*.

DENVER-BASED BLUESTONE RECORDS has announced a long-term production and distribution contract with Atlanta's Intersound Christian Music. All new product released will be on the BlueStone/Intersound label. New releases are scheduled for the fall of '93.



Cheyenne Records' artist Bruce Haynes recently returned from a mission trip to Russia where Christian Country Music was the medium used to draw thousands to the message of Christ. Through a week of concerts and personal work over 8,000 responded to the call of Christ

and over 65,000 Bibles were distributed to a people hungry for God's word. Since his return Bruce has been invited to Nashville's WSM-AM to discuss his trip.



ON THE DOTTED LINE—Bill Traylor (r) of Homeland Records signs an exclusive recording agreement with John Starnes. Starnes' first release on the Homeland label will hit the streets in August of this year.

CONTEMPORARY CHRISTIAN

DAVID TEEMS: No Language But A Cry

By Joseph Stanley

DAVID TEEMS GREW UP in Atlanta. His father was a leader in the small Christian church they attended downtown, and David grew up with the knowledge and love for God that he had possessed since accepting Christ at the age of nine. After high school, though, David went on to the study psychology and philosophy at Georgia State University, and his church life ended at the age of 17.

After getting his BA in psychology Teems went directly into his graduate studies, but a combination of his love for music and the restlessness in his heart led him to form a band. After some success in the musical community David put graduate school behind to devote himself entirely to his musical career.

He found a lot of local success, but the restlessness in his heart did not subside. He still had a longing within that even his success could not fulfill. Then one day after playing racquetball with some of his band members he met Mylon Lefevre. Immediately after they were introduced, Mylon asked David the question that would change his life: "Do you know God?" In that instant all those memories of his childhood faith came back to him, and David surrendered to the hunger that was in him and responded to the the gentle way that Mylon led him back to Christ.

Three years later David married his wife, Benita, in a small ceremony presided over by LeFevre. The live in Atlanta with their two sons, Adam and Shad, three Dalmatians, two lovebirds and a cat.

In his new life, David found in himself a need to share, to minister to others and serve them through his faith. He struggled with it for a while, finally coming to the realization that, as he puts it, "What gives me any right to minister at all is simply my own awakened and desperate need for Christ...like the widow, who, out of her poverty, gave all that she had."

With a soft guitar, a piano, a sweet ballad or a soaring vocal, the presence of Jesus Christ remains in the forefront of David's music as he asks each of us the question that was posed to him so long ago: "Do you know God?"



Sparrow recording artist Carman (l) recently teamed up with producer Brown Bannister and programmer Tommy Sims (r) at The Dugout studio to record four of the songs on his upcoming release, *The Standard*, due out in September.

CCM News Briefs

STEVE TAYLOR, formerly with the group Chagall Guevera, has recently signed on as a solo act with Warner Alliance. The new project is scheduled for a late fall release and is produced by Taylor himself. In addition to working on the new album Taylor is working on a companion video package. In typical Taylor style, he is traveling around the world to shoot the videos in such exotic locations as Vietnam, Bangkok, Kathmandu, Turkey, and England.

STAR SONG ROCKERS WHITE HEART recently appeared on Nashville's NBC affiliate, Channel 4. The special was filmed at Bennett House Studio as they were working on their new album, *Highlands*, which is due out in October. The piece includes behind-the-scenes footage and an interview with the band. The piece aired as part of a four-part series on Contemporary Christian Music done on the six o'clock news.

THE INTERNATIONAL CHRISTIAN VISUAL MEDIA CONFERENCE, expected to be the largest conference ever held for Christian video producers and marketers, will begin four days prior to this year's CBA convention in Atlanta, GA. Sponsored by ICVM, the newly merged organization of ICVA and CVMI, the conference will bring together some of the most successful leaders in the \$12 billion film and video industry. The newly formed conference represents over 40 years of experience and contacts in the business.

CONTEMPORARY CHRISTIAN REVIEWS

By Joseph Stanley

■ **DICK AND MEL TUNNEY:** *Left To Write* (Warner Alliance)

The latest album from this husband/wife duo is an excellent showcase of their considerable writing ability. From the time the first ethereal keyboard notes of "Perfect World" are joined by power chords from the guitar, you know you're in for an awesome, regal display of musical beauty and energy. This album raises our eyes beyond the darkness of Earth to see the glory to come. All of the songs on the album are moving, but "I Want To Know Christ," "We Have It All" and "Pilgrim's Progress" go beyond being simply "good." The children's choir on "Perfect World" is as musically satisfying as it is heartwarmingly precious. This duo obviously has a lot left to write.

■ **FIRST CALL:** *Sacred Journey* (Myrrh)

The ultimate success for any artist in any musical genre is when a song, or, in this case, an entire album moves someone entirely, from the tapping of their feet on the floor to the soaring of their spirit beyond their body, beyond their mind, beyond this world to a place where they feel a complete union with God. This album is just that sort of success for First Call. The lyrics are powerful; there is no shortage of meat for the mind here. Musically this album is as close to perfect as an album can be. The vocals reflect the truth of the convictions of the trio that make up this group. The whole becomes so much more than the sum of the parts that comprise it. There are no "throwaways" on this collection. Get it. Listen to it. Experience it!



Geoff Moore and the Distance are currently in the studio working on their third ForeFront release, *Evolution*. An all-star chorus joined the band to record "That's When I'll Know I'm Home," a cut written by Moore and Stephen Curtis Chapman. Pictured (l-r) are: Rebecca Smallbone, Geoff Barkley, Renee Herrington, Greg Herrington, Cindy Morgan, Barry Blaze, Scott Kifer, Michael Anderson, Moore, Pam Mark Hall, Kim Chandler, Danny O'Lannerghty, Becky Naish, Phil Naish.

GOSPEL MUSIC

Ah'lee Robinson Joins Afinia

GOSPEL RECORDING ARTIST Ah'lee Robinson has signed with Afinia, Inc. of Kansas City, MO. With two regional hits, "Holy, Holy," and "Guilty Of Praising His Name" under his belt, his first video, *Ah'lee Robinson, Live*, will be released this month.

Industry executives expect the single, "He'll Be Standing There For You," to score well with today's gospel audiences. Showcasing Robinson's artistic versatility, it will appeal to traditionalists and modernists alike.

"He'll Be Standing There For You" is an arrangement I came up with about a year ago," Robinson explains. "When I looked back over my life and thought of the things I've gone through, He was always there for me." Previously recorded by the Genetter Bradley Gospel Music & Arts Seminar, the song received great interest from other artists wanting to record it. That's when Robinson decided to use it himself.

Another of Robinson's arrangements, ~"You Have No Right," was written as a response to a friend who wanted to backslide. The song attests to his reasoning: After all that God has done for you, you have no right to turn back now!

Ah'lee Robinson Live features some of Kansas City's finest soloists and choirs, including PepperCo Records' Victor Jones, director of Joy Unlimited. Robinson started out his musical career as something of a Smokey Robinson wanna-be, but he soon yielded to the call of God. "In a way, it almost seems that gospel music chose me a long time ago," Robinson says. "I remember singing in church at age five." The small amount of formal musical training he got while performing with the Legion of Black Collegians Choir at the University of Missouri-Columbia is the only training he has received. Ironically, though, he is considered to be one of Kansas City's premier voice coaches.

Founded by Lorenzo "Loren" Manning, Afinia, which means "spiritual purpose" in Swahili, is a musical production company. Manning continues the gospel music legacy that has been in his prolifically talented family for more than 30 years.

GOSPEL BEAT

MUSIC CITY MASS CHOIR RECORDS LIVE ALBUM—Wednesday, June 16, saw the Music City Mass Choir gathered at the Baptist World Center in Nashville to record their second live album. Their first album, released just over a year ago, resulted in a Grammy nomination for the fledgling choir. Special guests include Rev. Lawrence Thomison, Stephania Stone Frierson, Bob Bailey, Beverly Crawford and guest director O'Landa Draper. Derrick Lee produced the recording for New Haven Records.



The popular group Witness—Diane, Kelly, Laeh, Liz and Lisa—cut up in the studio while working on their upcoming album scheduled for release later this month.



Following his first live recording, Sparrow recording artist Richard Smallwood greeted guests backstage at Washington, D.C.'s Howard University. Pictured are (l-r): Atlantic recording artist Stacey Lattisaw, Daryl Coley, Smallwood and Edwin Hawkins. *Live* by the Richard Smallwood Singers will be released in August.

TOP BLACK GOSPEL ALBUMS

CASH BOX • JULY 3, 1993

1	WE WALK BY FAITH (Tyscot/Spectra 1403)	John P. Kee & N.L.C.C.	1	35
2	I'M GOING THROUGH (Savoy/Malaco 7106)	Rev. Clay Evans	2	24
3	I SING BECAUSE I'M HAPPY (Savoy 7102)(F50P8B)	Georgia Mass Choir	4	30
4	A SONGWRITER'S POINT OF VIEW (Gospocentric/Sparrow 2117)	Tri-City Singers	5	8
5	WHEN THE MUSIC STOPS (Sparrow 1234)	Daryl Coley	4	47
6	I'LL NEVER FORGET (Savoy/Malaco 7107)	Dr. C. G. Hayes/Cosmopolitan Church of Prayer Mass Choir	10	19
7	ANOTHER CHANCE (Savoy/Malaco 7109)	D.F.W. Mass Choir	6	12
8	IN LIVING COLOR-"LIVE" (Blackberry/Malaco 2203301211)	Melvin Williams	7	30
9	HE'S ALL OVER ME (Savoy/Malaco 7108)	Bishop Jeff Banks and The Revival Temple Choir	8	11
10	PERFECTING CHURCH (Selah/Sparrow 7509)	Marvin Winans	9	25
11	IT REMAINS TO BE SEEN (Malaco 6014)	Mississippi Mass Choir	29	3
12	U KNOW (Savoy/Malaco 14812)	The Anointed Pace Sisters	11	40
13	SEND YOUR ANOINTING (TM 2001)	TM Mass Choir	12	19
14	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)	Rev Ernest Davis Jr.'s Wilmington Chester Mass Choir	20	37
15	A HOLY GHOST TAKEOVER (Malaco 6001)	Ricky Dillard & The New Generation Chorale	25	3
16	SOMETHING ON THE INSIDE (Jive 42129)	Vanessa Bell Armstrong	13	15
17	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455)	Ruby Terry	16	13
18	THE BEST OF AND MORE "LIVE" (Blackberry/Malaco 5437)	The Williams Brothers	17	14
19	BETTER DAYS AHEAD (Malaco 4457)	Dorothy Norwood	15	16
20	TESTIMONY (Sparrow 1283)	The Richard Smallwood Singers	22	22
21	MY MIND IS MADE UP (Word/Epic 48784)	Rev. Milton Brunson/Thompson Community Singers	18	63
22	HE'S WORKING IT OUT FOR YOU (Word/Epic 48785)	Shirley Caesar	14	73
23	IT'S IN THE PRAISE (CGI/Spectra 514161111)	Calvin Bernard Rhone	21	30
24	LIVE IN MEMPHIS (Blackberry 1600)	Canton Spirituals	19	4
25	DAWN OF A NEW ERA (Benson/CGI 0056)	GMWA Mass Choir	23	19
26	ENJOYING JESUS (Air 10182)	Luther Barnes & The Sunset Jubilaires	27	9
27	DELIVERANCE (Benson/CGI 2978)	Fred Hammond	32	4
28	A TRIBUTE TO THE MAESTRO (Benson 0087)	Various Artists	DEBUT	
29	GOIN' BACK (Malaco 6009)	Tri-State Mass Choir	26	19
30	LIVE IN DETROIT (Malaco 6009)	Rev. James Moore	30	54
31	SEMINAR '91 (Fixit 8245)	Edwin Hawkins	24	14
32	THROUGH THE STORM (Tribute/Spectra 0946)	Yolanda Adams	36	22
33	FOCUS ON GLORY (Benson/CGI 8535)	Hezekiah Walker/Fellowship Crusade Choir	33	36
34	THE COUNTRY BOY GOES HOME (Malaco 6010)	Willie Neal Johnson and the New Keynotes	28	54
35	WITH ALL MY HEART (Sparrow 1325)	Sandra Crouch	35	35
36	FILL ME (Tribute 3643)	Keith Dobbins & the Resurrection Mass Choir	34	22
37	I'M GLAD ABOUT IT (Savoy/Malaco 14804)	Rev. T. Wright/Chicago Interdenominational Mass Choir	37	67
38	LIVE AND ANOINTED (Malaco 6012)	The Jackson Southernaires	38	11
39	A GIFT TO YOU (CGI 314540077)	Angelic Voices of Faith	31	3
40	MICHAEL FLETCHER LIVE (Sound of Gospel 196)	Michael Fletcher	40	6



COIN MACHINE

Jolly Backer Joins Jaleco

CHICAGO—Coinbiz veteran Jolly Backer has been appointed vice president of coin-op sales at Jaleco, USA. In this position he will report directly to Jaleco president Shinichi Ikawa.

Most recently, Backer served as national sales manager at Capcom USA prior to which he was a regional sales manager at Data East USA.

Bob Haim, director of sales and marketing; and Joe Gilbert, sales manager, recently resigned their respective posts at Jaleco.

In announcing Backer's appointment, company president Shinichi Ikawa said, "We regret the departures of Bob Haim and Joe Gilbert and we wish them success in the future. However, we are very pleased to have Jolly Backer working with us. He brings many successful years of coin-op experience to Jaleco USA."

Jaleco USA is located at 685 Chaddick Drive in Wheeling, Illinois. Among the firm's newest products is the "Peek-A-Boo" (adult) kit.

Congratulations World Wide!

CHICAGO—When you can sustain a healthy, profitable business in the coin-op industry, or in any other industry, for a half century, you must be doing something right. The prerequisites for such an accomplishment must include dependability, trustworthiness, reliability and commitment to customer satisfaction, to name but a few.

This year, 1993, World Wide Distributors, Inc. of Chicago is celebrating its 50th anniversary in business, marking "an important milestone of growth and development," to quote president and CEO Fred Skor.

"Through a commitment to quality and service, we have evolved as one of the nation's leading distributors," he said. "We take great pride in our 50-year tradition of performance in serving our customers."

The adage "family owned and operated" is a major consideration in the day-to-day activities at World Wide, and adds impetus to the high standards the company has maintained over the past five decades.

World Wide Distributors, Inc. is headquartered at 2730 W. Fullerton Ave. in Chicago. The firm distributes a full line of coin-operated music, games and vending equipment.

AAMA Honors Bill Rickett & Frank Gumma, Jr.

CHICAGO—On May 13, 1993, William G. Rickett, immediate past president of the American Amusement Machine Association, was named recipient of the 1993 Joe Robbins Award. Announcement was made during AAMA's annual Legislative Conference Dinner at the Old Ebbitt Grill in Washington, D.C.

Joe Robbins, a former AAMA president and currently chairman of Sega Enterprises (Redwood City, CA), presented the award and noted Rickett's many contributions to the industry, as both a highly respected manufacturer and a key member of AAMA's board of directors.

"Each year, the Joe Robbins Award is presented to an individual for outstanding participation, contribution and service to the coin-operated amusement machine industry," stated Robbins. "This year Bill Rickett was chosen unanimously."

"Under Bill's leadership, the association increased its membership from 70 companies in 1991 to over 115 in 1993. Bill has also been instrumental in helping to establish a solid international program and working relationships with other international organizations," Robbins continued. "Moreover, the Foreign Business Development program has grown rapidly. For example, in two years, the Mexico show has tripled its number of exhibitors."

Bob Fay, executive director of AAMA, stressed Rickett's strong support of the association and the industry as a whole. "Bill's management style and ability to establish relationships has enabled AAMA to have a more effective working relationship with AMOA, which has helped us to become a more effective association," he said.

Rickett began his career in the coin-op industry in 1972 when he purchased foosball tables and operated them in various establishments. Upon recognizing the need for a more durable product, he began building tables in his garage. The demand for Rickett's quality products accelerated, paving the way for the founding, in 1973, of Dynamo Corporation.

Dynamo currently employs more than 250 people and is one of the industry's largest, most successful manufacturers. Its product line now includes coin-operated pool tables, air hockey tables, foosball tables, shuffleboard, a variety of video games and generic game cabinets, as well as many other amusement and vending products.

Frank Gumma, Jr. was also honored at the May 16 gathering. He received the AAMA President's Award, which is given each year to a member who has shown outstanding dedication and service to the association and the entire industry.

In presenting the award, Bill Rickett stated, "Frank is a very deserving recipient of this award. He is a dedicated AAMA member who 'goes the extra mile' to ensure that AAMA programs and events are successful."

"Frank is always willing to step in and do whatever is necessary to make AAMA events successful," Rickett continued. "Frank is always looking for promotional opportunities for the industry. During 1992, he chaired a committee that researched the idea of AAMA launching a magazine. And although the board decided not to move forward with the project, Frank's efforts were greatly appreciated."

"As the association's treasurer and a member of the AAMA Transition Committee, Frank has been instrumental in making AAMA's planned relocation to Illinois move along smoothly," said executive director Bob Fay.

Frank Gumma Jr. is vice president of American Vending Sales, located in Elk Grove Village, Illinois. The firm currently employs over 60 people and is one of the leading distributors of coin-operated amusement and vending equipment in the U.S.

Taito's Prime Time Fighter

CHICAGO—The thrills and challenges of boxing and wrestling are combined in the new *Prime Time Fighter* kit in release from Taito America Corp.

The scenario involves an annual tournament to determine the current year's "Prime Time Fighter," with all weight classes and ranking eliminated. All of the top ranking fighters possess individual punching and fighting techniques and the boxing rings are located in different cities throughout the United States, with the judges and referee keeping score and monitoring the tempo of the fight.

The player's goal in *Prime Time Fighter* is to select a fighter whose technique is easy to master and utilize during play. The technique is then used throughout the tournament to defeat the opposing fighters.

Each fight consists of three rounds in which players must defeat their opponents. The highest score or a Technical Knock Out wins the fight.

One or two can play against each other or against the computer. *Prime Time Fighter* employs unique and high definition graphics along with various special effects associated with each fighter's punches.

The two-player kit is JAMMA compatible. The universal kit contains full marquee, complete set of eight control panel buttons, two joysticks and JAMMA harness.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 390 Holbrook Drive, Wheeling, IL 60090.



Taito's *Prime Time Fighter*

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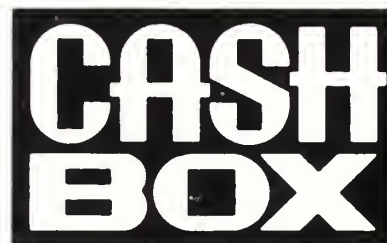
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