

THE MUSIC TRADE MAGAZINE

CASH BOX

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PLUGGING INTO ROD STEWART

Bruce Hornsby: *Lone Ranger*

TISHA; TESH TALK

STALLONE HANGS TOUGH



CASH BOX

THE MUSIC TRADE MAGAZINE

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INSIDE THE BOX



COVER STORY

Plugging Into Rod Stewart

Superstar Rod Stewart has already received critical acclaim for his reasonably sedate (for him) MTV special, *Unplugged...and Seated*. Now the 90-minute concert has been released on CD by Warner Bros., and it looks as if the album could be the most successful in Stewart's long and illustrious career. Former Faces-mate, Ron Wood, joins in on the fun.

—see page 8

Bruce Hornsby: Lone Ranger

Piano man/singer/writer Bruce Hornsby talks to Sue Gold about his latest lp, *Harbor Lights*, his fourth for RCA. Not only did Hornsby change his style somewhat, utilizing more jazz shadings, but it marks the first record he's done without his group, the Range.

—see page 3

Tisha, Tesh Talk

Singer/actress Tisha Campbell is excited about her debut album, *Tisha*, on Capitol Records. Veteran John Tesh is equally thrilled about his latest GTS release, *Monterey Nights*. Both share their enthusiasm with *Cash Box* in their Artist Spotlights.

—see page 7

Stallone Hangs Tough

Sylvester Stallone has been living on the cinema edge for a while now, but his new action flick, *Cliffhanger*, should change all that. *Cash Box* film reviewer John Goff says the TriStar release has Sly's fortunes looking up once again.

—see page 10

NUMBER ONES

POP SINGLE

That's The Way Love Goes

Janet Jackson

(VIRGIN)

R&B SINGLES

That's The Way Love Goes

Janet Jackson

(VIRGIN)

COUNTRY SINGLE

Tell Me Why

Wynonna

(CURB/MCA)

RAP SINGLE

Peace Treaty

Kam

(EASTWEST)

POP ALBUM

janet.

Janet Jackson

(VIRGIN)

R&B ALBUM

janet.

Janet Jackson

(VIRGIN)

COUNTRY ALBUM

Hard Workin' Man

Brooks & Dunn

(ARISTA)

GOSPEL ALBUM

We Walk By Faith

John P. Kee & N.L.C.C.

(TYSCOT/SPECTRA)

RAP ALBUM

14 Shots To The Dome

L.L. Cool J

(DEF JAM/COLUMBIA)

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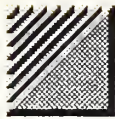
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BRUCE HORNSBY: Lone Ranger

By Sue Gold

ADMITTEDLY, BRUCE HORNSBY is not your average rock 'n' roll star. He tours with the Grateful Dead, gives three-hour improvisational concerts and is one of rock's most prolific lyricists. He has just released his fourth album, *Harbor Lights* (RCA), featuring appearances by such top jazz artists as Pat Metheny and Branford Marsalis. And while he may not fit the typical mold, Hornsby has made a name for himself during the past seven years as a hit songwriter and top piano player.

Since he first burst onto the music scene as leader of Bruce Hornsby and the Range, he has recorded four albums and has scored five Top 40 hits, including the number one classic "The Way It Is." His latest album, however, marks a turning point in his career. It is the first time Hornsby has produced his own album, and it is his first record without the Range.

"I was going in directions that would have been way out of their musical element," Hornsby explains in an exclusive interview with *Cash Box*. "This is a much more harmonically complex record, and a couple of the guys in the Range were just not into the jazz music."

"It was time for me to take the music to a little different place and to get with some kindred spirits like Branford Marsalis and Pat Metheny. These guys felt very at home in this area and I wanted to have the freedom to use people that would enhance this area of music for me," he continues.

While this is the first album to be released under Hornsby's name alone, he feels it's the most "band-like" sounding album he's done. "This record sounds more like a band than any of the Range records. There's much less drum machines on this record and more interplay and freedom than on the others. So what's in a name? I don't know."

According to Hornsby, the increase in improvising on the album was influenced by the way he does his concerts and by playing with the Grateful Dead. Hornsby is well known for taking requests from audience members and including a lot of stretched-out improvisational pieces in concert. "We often go without a set list and generally don't even use one when we play live," he confesses. "The Dead have more of a set list than we do."

"With the Range, we've always been like this live. We wanted to capture it on the last record, and I think we did on certain cuts, but there was not much piano on that record so I was ultimately unsatisfied," Hornsby says.

Another reason for the looser feel of the album is that Hornsby produced it himself, instead of relying on an outside producer. "It's more of a jam-type record. If there was a producer, I have a feeling he would have said, 'Look, we have to cut this short.' A producer probably wouldn't have liked the loose feel. The record is, for better or worse, the way it is because I was the producer."

Besides Metheny and Marsalis, Bonnie Raitt, Phil Collins and Jerry Garcia all make appearances on the album. "I called whomever I heard in my head for that particular song. They would stay at my house, stay for dinner, work on the record and take a walk in the woods. It was a very relaxed atmosphere," Hornsby says.

Hornsby is the first to note the differences among his four albums. "The first two records were a lot of piano without a lot of the band. They were called *Bruce Hornsby and the Range*, but it was 70% me or a machine. The third record was a lot of band and not much piano. With this one, I wanted to have both. I wanted to have a lot of piano but a lot of band, so that's what this record is. It's a little different piano than people are used to hearing from me, a little less of the pretty stuff, but you can't do that all the time."



Besides his piano playing, Hornsby's lyrics have become a staple in rock history. Songs on racism, hate-crimes, the environment, and other issues affecting his native Williamsburg, Virginia, where he now lives, often pop up in his songs. Racism, especially, has been a key theme in his music appearing in the tunes, "The Way It Is," and "Fire On The Cross." His latest song to tackle the issue is "Talk Of The Town," which is about the pressures and prejudices faced by an interracial couple in his hometown.

"When you're from the South, you tend to write about race and religion," he explains. "It's an ever-present issue. It's getting better, I think, but it's still a problem around here. It's very intense to write about because it happens all the time. On one hand, we elected the first black governor in America a few years ago, which never would have happened in 1961 or 1971, so you have that, but then you read about the cross burnings. So it's sort of a grey area."

While Hornsby has always written about the South, his return to Virginia several years ago gave him renewed inspiration for his songs. "I lived in Los Angeles for about 10 years, and when

I came back to Virginia I figured I'd get more story ideas. I'm much more prolific in Virginia. I'll be riding around with a friend of mine in his truck, and he'll say, 'Hey, did you hear what happened to so and so,' and as he tells me the story I'll be thinking of a song."

Another topic Hornsby writes about on his latest release is the idea of being a drifter. "I think it's sort of the grass-is-always-greener syndrome. I've always been a very focused person, with an agenda and a goal. There's always something I'm looking to do, but I've seen a lot of friends of mine having a great time and not worrying about much. I can't help but find that mental attitude appealing now and then, so it's me looking at the other side."

While it has been three years since Hornsby's last album, he has been anything but idle. He has been in the studio with Bob Dylan, Crosby, Stills & Nash, Bonnie Raitt, Don Henley, Stevie Nicks and Willie Nelson among many others. He also took time out from his recording career to fill in temporarily for Brent Myland of the Grateful Dead when Myland died in 1990. "It was like being in a party for a year-and-a-half. It was the best party you could go to, and it's something I'll always be glad I did."

If all this wasn't enough to keep him busy, Hornsby also took time out to produce Leon Russell's album *Anything Can Happen*. "That was a difficult project because the record I wanted to make was not the record he wanted. I wanted a sort of gospel rock 'n' roll record like he used to do, and he wanted to make a computer record. So that's the record we made. I learned a lot from him and had a really good time, but it wasn't the record I wanted to end up with," he says.

Now that he's focusing on his own career, Hornsby is gearing up for a worldwide tour set for later this year. He is also planning on hooking up with the Grateful Dead sometime during the summer. Hornsby is widely known for touring with the band, but Sting will be handling the chores this year. Hornsby's reaction to that: "I thought it was obscene," he laughs.

While fans wait for Hornsby to kick off his tour or catch up with the Dead, they can at least turn on their radio to hear Hornsby's latest hit or a song by Raitt, Henley or more than 100 other artists that feature his trademark playing. Just listen for a piano.

EXECUTIVE PROFILE

J.B. Brenner, V.P., Album Promotion, A&M Records

By Jake Stanton



J.B. Brenner
HAVING STARTED IN MUSIC with Schwartz Bros. Distribution in Maryland, J.B. Brenner has become one of the best liked promotions guys in the business. After a sales and promotions stint with RCA which allowed him to get his feet wet in promotions, he was hired away by A&M in 1975 as a local promo rep for Baltimore-Washington-Virginia. A&M is where he currently resides as the first ever v.p. of album promotions. In a recent interview with *Cash Box*, J.B. allowed us exactly 30 seconds between radio calls on Sting and The Gin Blossoms, to ask the man some call "The Head Promo Guy" a few inquisitive questions.

Traditionally the term "Album" meant Rock, especially when used in context with radio, which too traditionally described a rock-formatted station called an AOR (Album-Oriented Rock). When asked what does being head of album promotions entail, J.B. commented on how the album radio landscape has changed in the last couple of years, and also in turn so has his role within that environment. This is mostly due to the fact that the term "Album" now describes the fragmentation of AOR within itself, and how specialized formats have become. New formats within rock, like Alternative on one end of the spectrum to harder-edged "Core Roar" stations on the other end, with Adult Alternative, plus the traditional classic, and mainstream rock stations in the middle, there seems to be a lot more falling under the Album banner.

As J.B. put it, "There's a place to take anything and everything new out there. The most exciting thing is that many of the Alternative and harder-rocking AOR stations are 50% or more are current, and that's what you need to get the record heard...and started." Even if it's not

really an "Alternative" (we both agree that we hated that term) it still is a great springboard for new music. Also, now, with MTV playing a big role, it really needs to be a combination of things including radio and retail. As long as radio is still around it'll be a powerful tool, especially combined with retail support on a grass-roots level, as well as touring and video exposure. No marketing department would dare now to rely solely on radio. Now if you're looking for words to live by in Album promotion, J.B. says, "The job starts when the radio plays the record." And how true it is.

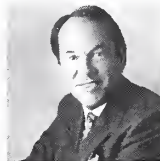
If you ask J.B. what he's excited about in the future you'll find no lack of things to talk about. Especially with the new release by Sting which Brenner sees as "Sting's most successful solo project yet." If you looked into the A&M crystal ball you find a genuine energy behind the futures of The Gin Blossoms' success. Also, the commitment that A&M has made to the harder-edged stuff like Damn The Machine, Therapy?, Hammerbox, Monster Magnet and Paw, plus the newest A&M acquisition, Allgood, and a new John Hiatt project on the horizon. With upcoming tours by Blues Traveler, who'll be headlining the Hoard Tour which includes A&M's Allgood along with Widespread Panic, Big Head Todd and the Monsters and The Samples or, as J.B. calls it, "The hippie Lollapalooza tour." Things are definitely looking towards a busy summer over at A&M.

With all the excitement in the promotions office one can tell that all the acts could have a great future with the undivided attention that this guy and his staff will provide. One can only imagine what Brenner's phone bill is, but you can bet it pays itself off ten-fold with albums in rotation.

If you look up "schmooze" in the dictionary there's a smiling picture of J.B. Brenner on the phone, of course. He has blazed the trail for radio promotions, including helping to launch the careers of The Police/Sting, Peter Frampton, Styx, Soundgarden, Bryan Adams plus a few more.

Brenner says you need two things to be in album promotions: "One is a real feel for the music, and, equally as important, you must be a people person." And this guy wrote the book on both.

ON THE MOVE



Schulhof



Green



Hensley



Bosso



Cohen



Rothstein



Meyer

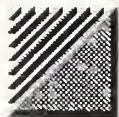


Cardillo

■ Sony Corporation has named **Michael P. Schulhof** president and CEO of Sony Corporation of America (formerly

called Sony USA). He joined Sony in 1974 and was named to the board in 1989. ■ **Jeff Green** has been named international director for the **Country Music Association**. In his new position, Green will be responsible for developing strategies to develop country music in the international marketplace. He will be based in the CMA's European Market Development Office in London.

■ **Chris Hensley** has been appointed senior director, artist development at **RCA Records**. Prior to this, he held a similar position in the field promotion department at the company's Chicago office. He now will be based in New York. ■ **Polydor Records** has upped **Joe Bosso** from manager, A&R to director, A&R. He remains based in New York. ■ **Brian Cohen** has been promoted to the post of director of creative services for **Elektra Entertainment**. Since 1990, he has been director of advertising and merchandising. ■ **Mercury Records** has tapped **Karen Rothstein** manager, product administration. She was coordinator, scheduling and production for the label. ■ **Sony Music** has made a couple of changes in its Special Products division. **Scott Pascucci** has been named director, business affairs. He comes to the company from Arista Records, where he held the same title. **Kathleen Theiring** has been made director, copyright and artist clearance, business affairs. She was associate director, contract administration. ■ **Terry Meyer** has been appointed director of finance at **Private Music**. She had served as the department's manager for over a year. ■ **Hollywood Records** has named two regional sales marketing managers: **Larry Crandus** in the Midwest, and **Lori Johns** on the West Coast. Crandus was Midwest label manager for Mute Records, while Johns was West Coast regional sales manager for Charisma Records. ■ **Jerry Gilbert** has joined **Bainbridge Records** as general manager. He comes to Bainbridge from Mobile Fidelity Sound Lab, where he was director of the classical department. ■ **Atlantic Records** has promoted **Norma Moreno** to the position of director of accounts payable & billing. She was associate director of the department. ■ **Warner/Chappell Music** has upped **Jim Cardillo** to senior director A&R/marketing. He has been director of talent acquisition for the company. ■ **Jason Morris** has been appointed manager of creative services for Nashville-based **Cimarron Music Publishing**. Formerly Morris was responsible for catalog coordination in the creative department at Sony Tree. ■ **William Velez** has been named to the newly created position of senior vice president, international at **SESAC**. In his new position, Velez will oversee all of the company's relationships with foreign performing rights societies and will be responsible for launching SESAC Latina, a new unit dedicated to the acquisition and licensing of Spanish-language repertory.



TALENT REVIEW

Maria McKee

By Hilarie Grey



THE TROUBADOUR, WEST HOLLYWOOD, CA

When Lone Justice appeared on the rock music scene in the mid-'80s, critics and fans marveled at lead singer Maria McKee's intense, Janis Joplin-like stage persona and impossibly elastic-ranged voice. On her second Geffen solo album, *You Gotta Sin To Get Saved* (due in stores June 22), McKee uses her powerful pipes on an array of absorbing life tales encompassing blues, gospel, country and rock influences. As evidenced by her remarkable set before a tightly packed house at the Troubadour, she has also toned down the hyper stage rants—leaving room to build to a fever-pitched conclusion, without sacrificing one bit of intensity along the way.

Reuniting Lone Justice drummer Don Heffington, keyboardist Bruce Brody and multi-instrumentalist Marvin Etzioni (who also opened the show with a solo mandolin set) in the six-piece ensemble, McKee touched on a full emotional and dynamic range. From the cathedral-like hush of the haunting "Nobody's Child" (a gem from McKee's 1989 solo debut) to the steady rocking reassurance "I'm Gonna Soothe You" (due as the first single off the new record), the singer's crystal-

line vocals cut straight to the heart.

Throughout the set, the band presented countrified rock with grace and finesse. Touches like Brody's creeping piano line in "This Property Is Condemned" and the wall of tight vocal harmony at the core of "Only Once" enhanced the emotional impact of each song.

Although the set concentrated heavily on the yet-unreleased material, the audience greeted the new songs with the great enthusiasm of a *greatest hits* show. A tuneful, country guitar-driven reading of Van Morrison's "My Lonely Sad Eyes," in particular, drew a strong response, while the electrified gospel tune "Why Wasn't I More Grateful," which built to a heartbreaking full wail, was a powerful highlight.

With its mix of country, blues and gospel textures, spotlighting acoustic guitar, mandolin and fiddle, this was a concert that any fan of roots rock would have loved. The encore set even found L.A. native McKee scaling down the band's configuration for some mesmerizing balladeering, building back up to the capper: a double-time raging jam on "You Gotta Sin To Get Saved." This foot-stomping anthem, which featured some stellar wailing by the singer, left the room reeling, and shouting for more—demonstrating the power of the type of straightforward rock that's been missing in action for too long, and is brought back with style and wit on *You Gotta Sin To Get Saved*.

History repeated itself last week when the show, currently on an extensive North American tour, helped to celebrate the Amphitheatre's 20th anniversary with another opening-night benefit for the Clinic. The show and the star-studded, post-performance gala reception at Gladstone's Restaurant at the spanking new Universal City Walk raised over \$70,000.

The benefit was not the only success of the evening. The production, directed and choreographed by Tony Christopher, was much more spectacular than back in the '70s. With the aid of advanced technology such as wireless microphones and lasers, the story of Christ's last week on Earth was made even more powerful and compelling.

For this incarnation, the show should be titled, *Carl Anderson, Superstar*. Why this amazing singer/actor is not a major star is totally incomprehensible. Reprising his role as Judas, Anderson brings a presence and voice to the stage that rival the best of Broadway. His performances on the opener "Heaven On Their Minds" and the title song were breathtaking. Even though Anderson has been acknowledged by his peers with an Emmy and a couple of Golden Globe nominations, the public has not had ample opportunity to elevate him to the role of "major player." This tour should help accomplish that task considerably.

In the title role, Ted Neeley is magnificent. As he did in the 1973 motion picture, Neeley demonstrates an angelic quality mixed

with the confusion and anger that comes as Jesus struggles to accept his fate. That inner conflict shows in Neeley's every note and gesture, especially in his astounding rendition of "Gethsemane (I Only Want To Say)."

Also grabbing some of the accolades was Dennis DeYoung as Pontius Pilate. DeYoung, best known as the lead singer/writer/founder of rock group Styx, makes his theatrical debut in this role. Though on stage for just two numbers, DeYoung makes the most of it, portraying Pilate as an almost sympathetic character—a man caught up in the inescapable swirl of events that leads to Christ's inevitable crucifixion. DeYoung should be able to garner more stage roles with his solid performance.

Other standouts in the cast include Leesa Richards as Mary Magdalene, who gets to sing the big hit song, "I Don't Know How To Love Him;" David Bedella, whose rich bass voice adds the sinister edge needed for Caiaphas; and Danny Zolli as Caiaphas' partner-in-crime, Annas. However, it is Laurent Giroux' comic turn as a transvestite King Herod that nearly steals the show. With heavy makeup, boa and pink gloves, Giroux reminds one of Tim Curry's hilarious Dr. Frank-N-Furter in *The Rocky Horror Show*.

Jesus Christ Superstar, just like all of Lloyd Webber's shows, has become a classic of the modern stage. This tour should establish it as one of his best.

TALENT REVIEW

Jesus Christ Superstar

By Fred L. Goodman

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—When *Jesus Christ Superstar*, the album, was released in 1970, initial reactions to the Andrew Lloyd Webber-Tim Rice rock opera included shock and cries of blasphemy. Daring and controversial, the album went on

to sell two-and-a-half million copies and spawned numerous concert tours plus the Broadway show that opened in October, 1971. Two years later, the show opened the brand new Universal Amphitheatre as a benefit for the L.A. Free Clinic.



Ted Neeley, in the title role, wows the throng

INDUSTRY BUZZ

By Neil Alunkal

Cash Box EAST COAST



Sonic Youth and Beastie Boy Mike D at CounterAID in New York. (Photo by Duncan Ip)

COUNTERAID, presented by music industry AIDS help group Lifebeat, featured Sonic Youth, TLC, Beastie Boys, Nick Scotti, Young Black Teenagers, Debbie Harry, Salt-N-Pepa, Living Colour, Information Society, Onyx, Tribe, Lords of the Underground, and others. The artists worked behind the counters of record stores HMV, Tower, The Wiz, J & R, Coconuts, and Sam Goody to collect money for the benefit.

UFO WOODSTOCK has been tentatively slated for next summer's 25th Anniversary of Woodstock after the UFO Festival last week in New York's *Village Gate* met with surprising enthusiasm including a surprise appearance by Richie Havens (Rhino), who suggested the idea claiming that UFOs were present at the original Woodstock Festival and have since shown up at many other rock concerts where Havens and fellow rock stars have performed. UFO producer Michael Luckman plans to approach Michael Jackson, David Bowie, Keith Richards, Mick Taylor, The Grateful Dead, Crosby, Stills and Nash, Pink Floyd, Eric Clapton, Graham Parker, Ray Davies, The Moody Blues, Phoebe Snow, Yoko Ono and Ace Frehley of KISS, who was present at UFO Festival. "Bowie, Richards, Taylor, the Moodies, Snow, and Frehley all sighted UFOs as did Elvis Presley, Jimi Hendrix and John Lennon." Luckman said, "The rest believe in extraterrestrials." Dick Clark, allegedly a strong believer, is Luckman's choice for MC. The New York-based *Aloud* and the Interplanetary Invasion are already on the bill.

THE FESTIVAL AT YASGAR'S: The National MS Society, owning an exclusive contract over the site of the original Woodstock until 2001, claimed to have no knowledge of a UFO-related concert whereas Time Warner owns exclusive rights to the actual name "Woodstock." MS will be presenting The Festival at Yasgar's for August 14 & 15, 1994 to commemorate the anniversary. Though not disclosing any artist they are currently in negotiations with, a National MS rep told *Cash Box* it will be the "concert of the century."

GIANT STEP has not been hampered by the closing of one of its star venues, *Sybarite*, presenting a phenomenal slew of acid jazz acts including *Incognito* at SOB's (May 19 & 20), *Jamiroquai* at Metropolis (May 20), *D-Influence* at SOB's (June 2), and *Guru* at SOB's (June 9). *Jamiroquai* featured a surprise appearance by the Beastie Boys, who jumped on stage during an eclectic jam session, with reggae, vocals, DJ-ing, live brass, and rapping. The former Gang Starr, revamped as *Guru*, performed tracks off their new album, *Jazzmatazz* (EMI), features Donald Byrd and vibraphonist Roy Ayers. Local favorite *Groove Collective*, floating to venues like *The Loft* and *Nell's* around since the *Sybarite* closing, will open for *Guru*.



Zap Mama

ON THE AFRO-EURO TRASH TIP were Zap Mama, promoting their album *Adventures In Afropea 1* (Warner Bros.). Living up to overwhelming critical thumping, the world beat champions brought down the house at *The Grand* last week and met with uproarious, standing ovations.

By Troy J. Augusto

Cash Box WEST COAST



T.J. Martell participants Young MC (r) and Beverly Hills 90210 heartthrob Brian Austin Green do the hustle, with the loser of the match committed to telling Sly Stallone that his new movie stinks. No one's heard from Green since.

YOU CAN TAKE the girl out of rock but, as they say, you can't take the rock out of the girl. Prodigal songstress Pat Benatar made an impressive reappearance at the Whisky in West Hollywood on May 20 after a five-year (too long) absence from the rock stage. With original bandmates Myron Grombacher, Frank Linx and hubby Neil Giraldo still onboard, the First Lady of Rock 'n' Roll (that's the way KLOS DJ Bob Coburn intro'd her, anyway) treated the packed club to a long set that mixed nicely all of the old faves as well as tunes from her fine new *Chrysalis* album, *Gravity's Rainbow*. Unlike most major-artist appearances at small venues, which usually, for one reason or another end up being quite disappointing (*Van Halen*, same club, a couple of months ago), this one was a pleasure throughout. A mini club tour of selected cities continues. And for Pat's blues fans, she promises another alb in that vein in the not-too-distant future.

LET ME GET this straight. Los Angeles blew the chance to host next year's *Grammys* and a possible city windfall of up to \$50 million because, according to lame-duck Mayor Tom Bradley's office, L.A. city council wouldn't cough up the relatively paltry sum of \$25,000 for traffic control? Unbelievable. What's actually more surprising is that the folks at *NARAS* don't save themselves future bother and just sign '94 host New York City on for the long haul. While Gotham officials aggressively lobby for the show year in and year out, here in La-La Land the attitude is one that borders on apathy. City Council slack aside (after all, they probably do have more important fish to fry these days), where was the industry pressure to make sure the event continued to happen at the Shrine?

AIDS CHARITY LIFEBEAT'S CounterAID fundraiser, held May 22 at various record stores around town, generated over \$100,000, with Record Co. contribs expected to at least match that figure. Among the notables donating their time and their John Hancock were PM Dawn, Richard Marx, Barry Manilow (whose fans followed him from the Tower Records on Ventura Blvd. to the Beverly Connection Wherehouse), Tone Loc, the Wilson sisters *Carnie* and *Wendy* (can't wait to hear the Xmas tune with daddy!), *2Pac*, *Freedom Williams*, *Mark Slaughter*, *Courtney Love* (who showed up with scary-girl band *L7*) and all-around nice guy *Eddie Money*. The notable no-show of the affair was former cheerleader *Paula Abdul* who pulled out just 20 minutes before her scheduled shift. According to a publicist-type who wishes to remain employed, uh, I mean anonymous, Abdul flaked after deciding that signing autographs for the purpose of raising cash for AIDS research would be a "bad career move." This from a girl seen recently in a soft-drink commercial with *Fred Astaire*. Similar events went down in Nashville and New York (see *East Coast* column across the page).

THE OTHER BIG charity news last week was that the 11th annual T.J. Martell Rock 'N' Charity Celebration scored its best year ever, raking in over \$400,000, all earmarked for leukemia, AIDS and cancer research. Guitar innovator Les Paul was handed the T.J. Martell "Heart Of Music" award and responded by joining in on a noisy jam session that included Cheap Trick axeman Rick Nielsen, *Alice In Chains'* Jerry Cantrell and Jeff "Skunk" Baxter, who's played with everyone except Frank Sinatra. The festivities actually conclude June 15 when the Rock 'N' Puck Hockey Spectacular will face off at the Forum. Contrary to rumor, *Wendy Wilson* will not fill in as goaltender at that one. Since 1975 the T.J. Martell Foundation has raised more than \$65 million.



ARTIST SPOTLIGHT

Tisha Campbell

By M.R. Martinez

PERFORMANCE IS A WAY OF LIFE FOR TISHA CAMPBELL, who is known to many as the uptown girl friend of Martin Lawrence on the Fox-TV sitcom hit, *Martin*. But with the recent release of her debut album,



Tisha, on Capitol Records, the 23-year-old, Newark, NJ native returns to her roots as a vocalist and will surely turn some heads. Although she has been singing since six (she won a talent contest singing Billie Holliday's "God Bless The Child"), has appeared as a vocalist and performer in high-profile, silver-screen projects such as *Little Shop Of Horrors* and Spike Lee's *School Daze*, a recording contract

has been some time in the works.

"The recording business was kinda of scary, especially if you don't know the technical aspects of it," Campbell told *Cash Box* during a recent interview. "You need to have the right people around you and be surrounded by people you trust. If you don't have the right people around you giving you support, something can go wrong." Campbell should have no trouble getting support and trusting her manager—Mona Campbell, her mother. And judging from the work on her album, she has found the right *simpatico* with producer/performer David A. Williams. Williams helped Campbell fine tune the songs Campbell penned, including the blusey ballad "Broken Hearted" and "Why Won't You Love Me" (both of which Mother Campbell also contributed to).

The first single from *Tisha* was the funk-filled "Push," which was followed by "Love Me Down," with the house-hopped feel of "Feeling Is Right" on deck. While the package adequately demonstrates the varying vocal interpretations of which Campbell is capable, selecting the material for the recording session was a daunting task. "Selecting material that would ultimately go on the album was more difficult than actually writing some of the songs," Campbell recalls, adding that Capitol Records vp of Black music A&R contributed mightily to the decision-making along with her Minshka Productions braintrust. "I was ultimately the judge, but I felt so blessed being in the company of people who could help me sort through."

Campbell says that she was involved with the entire process, including final say on producers with whom she worked, development of image and throwing in a suggestion or two on how Capitol would market her album. "I love doin' it all," she says.

While on hiatus from taping *Martin*, Campbell did the promotional circuit, including some radio interviews, something that she had an opportunity to successfully experience as a co-star in the Hudlin Brothers breakout comedy hit, *House Party* (she also starred in the sequel), when she hit the campaign trail to pump up the volume on the film.

Campbell, however, sees her recording and stage/film/television careers as separate, even though she managed to sing a few riffs with crooner Keith Washington during an episode of *Martin*. "Well, I try to keep them separate," she laughs, then quickly adds that she looks forward to returning to live performance. She believes that "recording takes the fun out of singing. The fun part is performing in front of people. That's what I like."

At presstime there were no firm plans for a tour, but Campbell mentioned that a series of club showcases might be in the offing. "I would be comfortable doing a club tour," she says, "but people go to clubs to dance, and most of the time they don't want to stop dancing in the middle of a hot set to listen to someone sing a serious ballad."

That could depend on who's singing that ballad, and if it's Tisha, they'll want to see where all that soul is coming from.

ARTIST SPOTLIGHT

John Tesh

By B. Gregory

TALK ABOUT ONE BUSY GUY. John Tesh is currently co-host of the popular syndicated series, *Entertainment Tonight*; he and Leeza Gibbons are about to launch their new daytime talk show, *John & Leeza*; he has just celebrated his first wedding anniversary with actress Connie Sellecca; and he has just released his fourth instrumental album, *Monterey Nights*, on his own record label, GTS Records. Phew, need I say more?

Cash Box caught up with Tesh in his dressing room at Stage 26 of Paramount Studios where both of his television shows are produced. When asked how he finds time for all his projects, Tesh, relaxed as always, explained, "*Entertainment Tonight* only takes up three or four hours each morning. I'm usually done with that show by 12:30 or one o'clock. I then will work on the *John & Leeza* show until five. I also have electronic pianos in each of my offices and at home and might work late at the office on a song, but I mainly do my songwriting on the weekends."

Tesh has been very popular in television not only as a host but as a songwriter. He has won four Emmy awards for his theme songs to such sporting events as "The Tour de France," "The Pan American Games" and "The World Track & Field Championships." Tesh's music could also be heard on both NBC's basketball and football opening credits. "I'm really cutting back on theme songs. The last one I did was for the *John & Leeza* show and that one was actually something I wrote two years ago. It fit perfectly with this show."

Tesh credits his new family life with bringing more passion to his music. "Connie and Gib (Sellecca's son with actor Gil Gerard) have made a big difference in my music. Most musicians say that they need to be unhappy to write. I'm just the opposite, I write better when I'm happy."

Sellecca has also had a say in Tesh's last two albums. "Connie served as executive producer of *A Romantic Christmas* and pretty much picked the Christmas songs that we did new arrangements of for that album. *Monterey Nights* was really an album Connie wanted me to do. She likes my more romantic pieces, so I put together this cassette of the more passionate pieces that I've done, and I wrote some new pieces. She took the cassette and arranged the songs in the order she liked, and I pretty much released the album that way."

One song on both the *Monterey Nights* and his earlier album, *The Games* that has great meaning to Tesh is "Concetta" which is Connie's real name. "It's been done by orchestra and we get a real great response to it when we play it live. It's also the song I had them play the night I proposed to Connie in Monterey, thus the title, *Monterey Nights*."

On the subject of New Age Music, into which Tesh has often been pigeonholed, he was asked what the status of New Age is in the early '90s? "I think it's dying," he replies. "The format is not doing well. I think there are a couple of artists who are doing well. I have never considered my music New Age. A lot of people like to listen to it on the radio on stations like The Wave (in Los Angeles), I know they're not buying it. They prefer adult artists like Kenny G and Yanni, who is a New Age artist. But if you try to break a new artist today it's virtually impossible."

Which is one of the reasons he created his label GTS (Gib, Tesh, Sellecca). "I had nothing against A&M and Private Music which were my earlier labels, I just wanted more control over the marketing of my music. *A Romantic Christmas* sold over 350,000 copies last holiday season. We spent over \$150,000 to promote that album, and we've spent even more to promote *Monterey Nights*. Most small labels don't spend that kind of money. Another thing, we've already pressed 200,000 copies of *Monterey Nights*. In order to do so you have to pay for those units. I am more fortunate than most artists that I've saved up some of my television money and could afford to do something like that."

As for the future Tesh says he will put out at least one album a year and will also put out long-form videos like the video version of *A Romantic Christmas* that will be out this winter. Tesh will also keep up his weekend touring schedule. "I try to stagger the concerts to every other weekend, so I can have some time at home."

Take as much time at home as you want, John, just keep the music playing.



Plugging Into Rod Stewart

By Sue Gold

HIS PERSONAL LIFE HAS BEEN PART of the tabloids for years, but it is Rod Stewart's music that people will never forget. With more than two dozen albums under his belt, Stewart has carved a permanent niche for himself in music history. However, his latest album, *Unplugged...and Seated* (Warner Bros.), takes the singer to new heights as an artist and singer and is expected to be one of Stewart's biggest-selling records to date.

Taped in Los Angeles earlier this year, the album features 15 songs that span three decades of music, from *Vagabond Heart*, released in 1991, to his early days with The Faces and The Jeff Beck Group. Making a guest appearance is Stewart's old band mate, Ron Wood, who sat in for the early tunes. "The majority of the songs I wanted to do on *Unplugged* Ron had already been on, whether with Jeff Beck or The Faces, so I really wanted him to do it with me," Stewart explains. "I thought it would make the set complete.

"There's such a wealth of material that goes back so far, and the way Woody played them, the chemistry was there to create that sound," Stewart adds. "It was interesting because most of the boys in the band thought they knew how to play all those old songs. As soon as Woody came along, we had to re-teach them all."

Stewart's work with Wood has already garnered him praise for the show and the album, but it was the tears in his eyes while he sung "Have I Told You Lately" that people are still talking about. During the show he dedicated it to his wife, model Rachel Hunter. "I was so pissed off at myself for crying. I was trying not to, but when I was singing it at *Unplugged*, this flash of Rachel and the baby came to me, and it brought a tear to my eye. I think it's one of the most romantic songs ever written," Stewart says.

"It took me a long time to find the right girl," he continues. "She is everything I could ever want. I was always the one who was never going to get married again, but deep down in my soul, I wanted to be married. It's sort of a sissy thing to admit, so I never did. I sound so corny, but I'd given up hope of ever feeling like this in my entire life the way I feel about her."

His new renditions of such classics as "Reason To Believe" and "Maggie May" are also highlights of the album, and Stewart admits his older records have a special place in his heart. "I wouldn't say they were the best albums I've made, but they definitely mean a lot more to me than some of the more recent stuff like *Camouflage* and the stuff I was doing about six years ago."

On "Maggie May" Stewart confesses, "I forgot what her name was. She was one of the first women, if not the first, I ever loved. She was an older woman, but I wasn't at school when it happened as the lyric suggests. That was just a lie to sauce it up a bit."

While Stewart isn't the first to release an album from MTV's popular *Unplugged* series, he is one of the few artists who went into the taping of the show with an album already planned. "This was an exception to the rule," says Van Toffler, senior vice president of programming enterprises and business development for MTV. "We'd been trying to

get Rod for a show for a while and when his managers consented to do the show, they thought an associated release would make a lot of sense and we didn't dispute that."

Unlike some previous *Unplugged* releases, there are no plans to release a home video of the show, according to Lou Dennis, senior vice president, director of sales, for Warner Bros. Records. MTV is already airing the show and will take excerpts to air as videos. "Right now it's just the audio. MTV is playing the video because it's their show and we're just marketing the record," he explains.

And while the label is hyping the album, the show itself is still a main topic of conversation. Besides his emotional outburst during the show, Stewart, who is highly charged in his live performances, stayed seated through most of the taping in an effort to keep with the image of the intimacy of the *Unplugged* series. "The one thing I have to say about Rod and his management is they were perhaps a little more meticulous about the environment because it's been a long time since he's played in front of such an intimate audience and actually remain seated as long as he did, so they paid much more attention to that. But he did try. He's got a lot of energy," Toffler notes.

"I think the intimacy of the songs, the credibility of his songwriting and the level of performance came across in the show, and I think it comes across on the record as well," he continues. "I absolutely think he adopted the *Unplugged* style and gave it his unique twist."

Stewart's show, which is one of the few that runs 90 minutes, also had the largest venue to host an *Unplugged*, even though the set and format was similar to others. And while MTV knew in advance that it was being recorded for a CD, the process wasn't too different. "Artists bring in audio people they feel comfortable with that work with the *Unplugged* crew. Our production team works with artists and their managers on song selection and the look and feel of the show. Essentially we make it the artist's playground to, in Rod Stewart's case, take some of his classic hits like 'Maggie May' and do them in different styles and in a different showcase," Toffler explains.

And while he won't say what the kickback is, Toffler does concede that MTV gets royalties

from the sale of the CD. He also says that the release of the album, doesn't influence the airing of the show on the network. "The programming decisions and the scheduling of the show and clips have nothing to do with any product that is derived from the program," he declares. "Things happen organically. The decision to air the show and excerpts of the show are made independently of the record based on what our audience responds to."



Ron Wood (l) reunites with Rod for *Unplugged...and Seated*.

The record comes on the heels of Eric Clapton's hugely successful *Unplugged* album, but Stewart isn't afraid of the comparison. "This is very different from Eric's. I keep telling everyone, don't expect this to be as big as Eric's, but I think there's room for all of them," Stewart says. "His album you put on while you're having your dinner. It's amazing the amount of people's houses I've been to and they put it on, and it's like Muzak. My album is not like that. It's got fast songs on it."

Stewart's manager, Arnold Stiefel adds, "Eric's a little bit more subdued than Ron Wood and Rod Stewart. This album is nothing like Eric's."

Nor is it similar to anything Stewart has done before. Stewart started out as a member of the Jeff Beck Band and later The Faces, but it was his bad-boy image and sexy songs that cemented his career. And while he started his successful solo career at the same time The Faces were making albums, the band eventually broke up. "I think we'd taken it as far as it could go. Ron had always had a hankering to join the Stones, and I wanted to make my own albums. Ronnie Lane started getting disinterested and he really was the life and soul of The Faces, not me or Woody. Then, when he got MS, that was the end of it. He had gotten the symptoms, but we didn't know what it was at the time," Stewart recalls.

After The Faces split, Stewart turned all of his attention to his solo career. In the 1970s, he scored 10 Top 40 albums, including two that went number one. In the 1980s, six more albums reached the top of the charts, making him one of rock's most enduring acts. And while his work was on the charts, it was his love for women and excessive lifestyle that kept him in the headlines.

"It was fun, but it was pretty superficial fun," Stewart says. "Deep down, I always wanted to get married and have only one woman in my life. Unfortunately, when you're in the public eye, when you're planning out who you want to spend the rest of your life with, it's already in the newspaper."

He continues, "There was a point in my life, in 1979, during the time 'Da Ya Think I'm Sexy' was out, I enjoyed it and started believing my own publicity. That was a bad point in my life. The rock critics really smacked me in the face and pointed me in the right direction."

Now that Stewart is married for the fourth time and older, his perspective has changed a bit. "You can't say music belongs to the young anymore. Age doesn't have much to do with it now. You just re-invent yourself. I can't see myself writing songs like 'Hot Legs' anymore. I don't think 'Infatuation' or 'Da Ya Think I'm Sexy' will ever be played live again," he says.

In the meantime, Stewart is preparing for his *Unplugged...and Seated* tour that will kick off later this summer. The tour will be set up similar to the show with approximately 24 musicians backing him, including mandolin players and a string section. But don't expect the exact show that was aired on MTV. "He'll vary it, he always does when he's on tour," Stiefel says. "He never does the same thing each night. We, in fact, did a lot more for *Unplugged* live than we were able to use. There's another half an hour of material that isn't released on the CD."

Stiefel says that while the name of the album has the words, "and seated," he doubts that will be the case when Stewart hits the road. "He didn't stay down for the show, so I doubt he'll do it for the tour, but he's going to try. It's not going to be easy."

Stewart adds, "It will be a challenge for me to see if I can keep that intimacy. It will also be a challenge for me to sit down for an hour-and-a-half."

As of now, there are no plans for Wood to tour with Stewart, but, "I would love for him to come out and play some dates on the tour," Stewart confesses. "Unfortunately, he's going to be doing the Rolling Stones album, so I'm not sure how long that is going to last. Hopefully, he will finish it and come out for a few dates."

With a new album out, a beautiful wife and new baby, does Stewart want more? "No, I'm very happy," he concludes. "I've had such a great life that if it all ended tomorrow, I would say, 'Thank you, Lord.' I'd be greedy to ask for more."



Cliffhanger

By John Goff



Hang in there, Sly!

YOU WANT ACTION? *Cliffhanger*'s got it. Toe-curling, instep-itching high action. If you hate heights, from flying to looking down at the ground from a standing position, *Cliffhanger* will be dicey for you. But if you like that feeling of soaring off into rarified air, go for it. It also has Sylvester Stallone in the formula audiences love him in: underdog fighting the odds to succeed—this time on the side and tops of mountains.

Director Renny Harlin is no stranger to action (*Die Hard 2: Die Harder*) so between the two—Stallone is also credited as co-screenwriter with Michael France, from France's story—the pace is furious and the action out there. It's great they have enough of a budget to be able to allow their imaginations unfettered range—makes for some high-concept situations. Occasionally they halt it for dialogue to show they're not taking themselves too seriously and to give their audience a breather. It's loaded with height, a \$100 million in-flight heist from one plane to another which goes awry and which sets the search-and-chase action into motion; a wilderness plane crash, automatic weapons, fist fights and enough blood to cover one of the mountains.

Stallone is a mountain rescue team member who goes into a funk after losing a friend in a rescue attempt. He's about to kiss off what and who he loves when he is pulled into one more emergency. This one, however, is a ruse to recover three cases full of loot dropped from a plane in the high hi-jack engineered by bad guy John Lithgow and his gang of feuding nasties—these guys don't like each other and certainly not anyone outside their little circle. People climb, jump and swing peak-to-peak with the greatest of stress, crash through underground mountain streams, swim under the ice—and survive.

Cliffhanger is fine action entertainment. Take it as just that. Don't look for anything resembling real life, and if there's a message to be gleaned from this it would be "Ordinary humans, don't try this."

With the Dolomite mountain range of the Italian Alps doubling for the Rockies the scenery is breathtaking and director of photography Alex Thompson makes the most of it. He knows when you have rugged beauty such as this you utilize it fully. He does. All this is enhanced by the special visual effects by Boss Film Studios of Los Angeles. Only a few moments one is aware of being on a mock-up as opposed to the real thing and only then because the person is searching for the seams.

The performances are fine. Stallone, pumped up and buffed out, knows action. Had to get cool up there in sleeveless shirts but ticket buyers want to see those muscles strain. Janine Turner is his love interest and keeps pace with the guys on the icy slopes. Michael Rooker is the rescue buddy whose girlfriend the Stallone character couldn't hold onto

in fatal rescue attempt and handles his action right up there with the others. John Lithgow as lead heavy is pure nasty and seems to have a ball with it. If there'd been a train running through those peaks somewhere he'd have tied someone to the rails. Ralph Waite and Paul Winfield are fine as good-guy support as are Rex Linn, Leon and Caroline Goodall for the bad team.

Cliffhanger is a Carolco/Le Studio Canal+/Pioneer Production in association with RCS Video. A TriStar Pictures release of a Renny Harlin Film.

Life With Mikey



Vidal (l) and Fox: Kindred spirits

MICHAEL J. FOX is a former child star/actor now a kiddie commercial talent agent. He still trades on his personable "Mikey" character and is still remembered for it. He gets a good bit of mileage out of it as a matter of fact. Not really into making it in the biz end of show biz he's still given to watching reruns of his old show, playing street hockey with the neighborhood kids and gives his brother/partner in the agency (Nathan Lane) fits with his lifestyle. But he does know talent when it picks his pocket in the form of Christina Vidal whose character saves the agency ultimately with her charming talent.

Set around Christmas time in New York, it's strange this Touchstone Pictures, Scott Rudin production, James Lapine film, Buena Vista & Touchstone distribution wasn't set for Christmas release. It just doesn't "feel" summer. It's not a blockbuster but it's enjoyable.

Fox gets off a couple of good "in" lines on the business and has fun with the character. The story by Marc Lawrence doesn't break any new ground: Fox's agent character spots the talent and feels kindred spirit toward Vidal, who's N.Y. street-wise character lives by her wits with uncaring sis while father, Reuben Blades, is in drug and alcohol rehab. Fox takes her in, she begins looking up to him, wants to stay, feels at home. Through it all they both grow into better people. Happy end, fade out.

It's good to have happy endings, and this couldn't have anything but. It's warm, even in the wintry setting and glowing with good will, good natures and a couple of good performances. Fox is solid, Lane is strong as the steady brother, and Vidal as the centerpiece kid is a charmer. Cyndi Lauper turns in a neat job as the agency secretary and David Krumholtz as a microcosm of the kid star believing his own publicity and feeling his power walks off with those moments in which he's involved. (It's one of those roles that is delightful for people in the "biz" to watch and think, "Yeah, I know that schmuck, at any age.") Solid support is turned in by the always reliable David Huddleston as a cookie company owner and Blades as the recovering pop.

Director James Lapine keeps the pace moving and Rob Hahn's photography gets a good feel of the city. Teri Schwartz and Scott Rudin produced.

Alan Menken's score is fine with an original song, "Cold Enough To Snow," with lyrics by Stephen Schwartz not memorable. Lauper, along with Rob Hyman and Eric Bazilian, turned out and performs "Feels Like Christmas." Supplemental tunes given treatment from the kiddie talent of the agency include "Everything's Coming Up Roses," "Anything Goes," "Give My Regards To Broadway," and "Lullabye Of Broadway" among others.



VID BIZ

By John Goff

MGM/UA Home Vid Moves & Other Product Hits The Market

LEO'S NEW 'HOME': George Feltenstein, MGM/UA Home Video senior v.p. and GM, announced the move of the HV wing from its Culver City Filmland offices to MGM Plaza in Santa Monica. "The new MGM Plaza, formerly Colorado Place, allows the studio to incorporate its entire staff in one location," he said. "We feel that this move will prove an efficient and productive strategy for all of the company's divisions."

In conjunction with the relocation announcement Feltenstein also noted the promotions of Tim Spika to director of creative services and Lynelle Kerstine to manager of editorial services. Spika was upped from manager of creative services and, in his new capacity, will oversee the design/production of packaging for the company's video/laserdisc releases and the creative direction and fulfillment of marketing/sales and point-of-purchase materials. He's been with MGM/UA HV since 1987.

Kerstine, as editorial services mgr. will be responsible for writing and editing copy for packaging and advertising materials and overseeing all laserdisc copy. Kerstine has been with MGM/UA HV since 1991.

RIDING THE DINO WAGON: With Steven Spielberg's cinematic version of Michael Crichton's book *Jurassic Park* forthcoming and expected to spark some extinct creature interest, Midwich Entertainment and MPI Home Video out of Chicago are releasing two new installments of their *VideoSaurus* series, *The Return Of Dinosaurs* and *The Wondrous World Of Weird Animals*. Both combine entertainment for the entire family with informative insights into the world of dinosaurs and weird animals. Both vids clock in at 30 minutes and are priced at \$12.98 per. Also available are *Dinosaurs*, *Dinosaurs*, *More Dinosaurs*, and *Prehistoric World*. Same times, same S... More kiddie goodies from Warner Reprise Video. From the team of producer Carol Rosenstein, director Bruce Gowers and musical director Michael Lloyd comes *Play-Along Songs* newest addition to *Kidsongs* home vid series. Priced at \$14.98, vid also includes a songbook, making it easy for kids, and the grown-up kids, to join in the tunes. Sort of like *Kiddie Karaoke*. Latest stanza hit the streets May 25... Also currently out on Warner Reprise Home Video: A Laserdisc trio of *Depeche Mode*, *The World We Live In And Live In Hamburg*, *Some Great Videos*, and *Strange Too* and a pair of Dire Straits on VHS and Laserdisc, *On The Night* and *The Videos*.

BEAUTY AND THE BEST: The incomparable Elizabeth Taylor is being multi-marketed by MGM/UA Home Video with nine new-to-video Taylor films and an *Elizabeth Taylor Gift Set* which teams her with such leading men as Paul Newman, Richard Burton, Stewart Granger, Van Johnson and Robert Taylor among others. New-to-vid are: *Beau Brummel*, *The Big Hangover*, *The Comedians*, *Conspirator*, *The Girl Who Had Everything*, *Julia Misbehaves*, *Love Is Better Than Ever*, *Rhapsody* and *The V.I.P.'S*. Included in the gift set are *National Velvet*, *Cat On A Hot Tin Roof* and *Butterfield 8*. Fourteen others are being re-promoted at the same time. Each carries a \$19.98 price tag with the gift set set at \$49.92.

The Source Announces New Music Video Database

THE SOURCE, the company that manages the world's largest database of information on television commercials, announced the establishment of a new Music Video Division, logging information on over 5,000 music videos to their database. Information on all aspects of the video, from director and cinematographer to the record label and featured talent, will be available free of charge to Source subscribers. The Source currently provides data to over 1,000 advertising agencies, production companies and television shows in the United States and internationally.

Pamela Maythenyi, Source president and founder, stated, "Music videos continuously redefine the leading visual edge, creating trends in look and style as well as special effects techniques that are frequently picked up and translated into the commercial realm. Agencies need to know who is doing

the work and how to find them. Talent, such as Denis Leary and Dan Cortese, became known through MTV and now do national campaigns. The list of top new directors and DPs who were first identified through their music video work goes on forever."

The Source provides advertising agencies with information on all aspects of television commercials. It is the only resource of information on scenes, styles, tag lines, as well as the names of directors, cinematographers, talent and many other key details needed by agencies planning campaigns, assessing trends, or searching for a particular look.

For commercial production companies a database, *The Source Creatives*, has been instituted for exec producers and sales reps who require frequently updated information on which accounts are handled, where and by whom, and a complete reference service on advertising agency creative directors, art directors, copywriters, and producers. It can be installed directly into a production company's computer.

VIDEO REVIEWS

By John Goff



Night And The City

ROBERT DE NIRO, JESSICA LANGE and an excellent supporting cast make this character-driven piece an interesting vid to take home for study if you're into wonderful character performances. De Niro layers his wanna-be-successful, ambulance-chasing lawyer so nicely you like him, want him to succeed even if he is something of a bastard. Lange makes a good companion in losing dreams while Alan King and Jack Warden as feuding realistic/altruistic brothers give excellent pivotal support roles. Barry Primus and Cliff Gorman are stand-outs. Fox Video



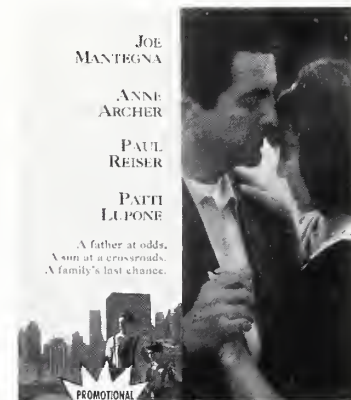
Rich In Love
DIFFERENT LEVELS OF LOVE is what drives people of the world. Love is young, old, tired, hopeful, worn-out and can be revitalized is what Alfred Uhry's script from Josephine Humphreys' novel is saying. And this view of a South Carolina family presents a microcosm for all those levels. Director Bruce Beresford knows the Southern territory (*Driving Miss Daisy*) and Peter James' photography adds to the richness and feeling with lush, poetical cinematic moments. Strong performances

from Albert Finney, Kathryn Erbe and Piper Laurie. MGM/UA Home Video



Sniper
THE FINE ART OF KILLING is the study of *Sniper*. Quiet, stalking action with stalwart sniper Tom Berenger and ego-driven government man Billy Zane the centerpieces here.

Berenger is a solid actor and turns in a good performance. Zane is still a comer with his continuing exploration of the seeming coward-coming-through-in-the-end persona. Tight script is by Michael Frost Beckner & Crash Leyland. Bill Butler's jungle photography is slick. TriStar Pictures presentation is out on Columbia TriStar Home Video.



Family Prayers
A FAMILY IN TURMOIL told at the turning point in a young boy's life as he's coming to be a man through his Bar Mitzvah. Moody with father Joseph Mantegna a compulsive gambler, Anne Archer as the suffering but loving wife. Story unfolds slowly with lots of angst and father torn between love of family and love of the gambling rush. Patti Lupone as Archer's eccentric sister turns in a fine performance. Steven Ginsberg wrote, Mark Levinson and Bonnie Sugar produced while Scott Rosenfelt directed. Columbia TriStar Home Video.

TOP 100 POP SINGLES

JUNE 5, 1993



#1 SINGLE: Janel Jackson



TO WATCH: Snow



HIGH DEBUT: Tina Turner

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	THAT'S THE WAY LOVE GOES (Virgin 4KM12650)	Janet Jackson	1	7	53	SIMPLE LIFE (MCA 54581)	Elton John	37	8
2	LOOKING THROUGH PATIENT EYES (Gee Street/Island 862 024)	P.M. Dawn	2	8	54	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	60	3
3	LOVE IS (FROM "90210") (Giant 18630)	Vanessa Williams & Brian McKnight	3	15	55	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210") (Giant 18718)	Jeremy Jordan	45	21
4	FREAK ME (Keia 64654/Elektra)	Silk	4	10	56	PASSIN' ME BY (Atlantic 98434)	Pharcyde	57	2
5	WHO IS IT (Epic/ESK 74406)	Michael Jackson	5	7	57	WHAT'S UP (Interscope 98430)	4 Non Blondes	63	5
6	I'M SO INTO YOU (RCA 62451)	SWV	7	13	58	LOVE U MORE (Columbia 74769)	Sunscreeam	47	9
7	KNOCKIN' DA BOOTS (Luke 461)	H-Town	11	5	59	CAN'T HELP FALLING IN LOVE (Virgin 12653)	UB40	78	2
8	I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1-2527)	Whitney Houston	6	13	60	TOUCH MY LIGHT (Quality 19120)	Big Mountain	56	4
9	LIVIN' ON THE EDGE (Geffen PRO-4498)	Aerosmith	10	7	61	THAT'S THE WAY LOVE IS (MCA 54618)	Bobby Brown	54	4
10	WEAK (RCA 62521)	SWV	18	4	62	A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751)	Peabo Bryson And Regina Belle	62	16
11	HAVE I TOLD YOU LATELY (Warner Bros. 18511)	Rod Stewart	22	4	63	I DON'T WANNA FIGHT (Virgin 4KM-12652)	Tina Turner	DEBUT	
12	INFORMER (Atco/East 96112)	Snow	8	18	64	DITTY (Next Plateau 3500)	Paperboy	65	20
13	DON'T WALK AWAY (Giant 186)	Jade	9	20	65	EVERY LITTLE THING U DO (MCA 54603)	Christopher Williams	87	2
14	TWO PRINCES (Epic Associated 74804/Epic)	Spin Doctors	15	14	66	FIELDS OF GOLD (A&M 31458)	Sting	DEBUT	
15	CONNECTED (Gee Street/Island 864744)	Stereo Mc's	16	8	67	SO ALONE (EastWest 98459)	Men At Large	67	11
16	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	21	10	68	KISS OF LIFE (Epic ESK 74848)	Sade	51	9
17	COME UNDONE (Capitol 44918)	Duran Duran	23	5	69	SWEET THING (Uptown 54586/MCA)	Mary J. Blige	68	11
18	NOTHIN' MY LOVE CAN'T FIX (Impact 54562/MCA)	Joey Lawrence	12	10	70	SILENCE IS BROKEN (Warner Bros. PRO-CD-5962)	Damn Yankees	46	5
19	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	Dr. Dre	19	15	71	I GOT A MAN (Island 864 305/PLG)	Positive K	64	20
20	THREE LITTLE PIGS (Zoo 14088)	Green Jelly	24	6	72	LITTLE MIRACLES (HAPPEN EVERY DAY) (Epic 74945)	Luther Vandross	DEBUT	
21	THE CRYING GAME (FROM THE CRYING GAME) (SBK/ERG 50437)	Boy George	13	9	73	DAZZY DUKS (TMR 3089/Bellmark)	Duice	73	17
22	IF I EVER LOSE MY FAITH IN YOU (A&M 0111)	Sting	14	9	74	TYPICAL REASONS (SWING MY WAY) (Soul Convention/Columbia 74866)	Prince Markie Dee & Soul Convention	88	18
23	COMFORTER (Gasoline Alley 54596/MCA)	Shai	20	15	75	LOVE NO LIMIT (Uptown/MCA 54639)	Mary J. Blige	DEBUT	
24	BAD BOYS (Big Beat/Atlantic 98426)	Inner Circle	29	4	76	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Arista 1-2490)	Whitney Houston	69	25
25	SHOW ME LOVE (Big Beat 10118)	Robin S.	25	4	77	LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602)	Jodeci	72	4
26	SLEEPING SATELLITE (SBK/ERG 78013-42)	Tasmin Archer	28	7	78	THE FLOOR (Motown 2202)	Johnny Gill	DEBUT	
27	I'LL NEVER GET OVER YOU (Arista 12518)	Expose	34	8	79	TARZAN BOY (From Teenage Mutant Ninja Turtles III) (SBK/ERG 50424)	Baltimora	71	6
28	ANGEL (SBK 504406/ERG)	Jon Secada	27	14	80	I'M GONNA GET YOU (Columbia 74814)	Bizarre Inc.	74	14
29	CAT'S IN THE CRADLE (Stardog 864888/Mercury)	Ugly Kid Joe	17	12	81	COME IN OUT OF THE RAIN (EMI 50417/ERG)	Wendy Moten	76	10
30	ORDINARY WORLD (Capitol 44908)	Duran Duran	30	17	82	TAP THE BOTTLE (Soul/MCA 54535)	Young Black Teenagers	77	4
31	LOVE DON'T LOVE YOU (Eastwest 98432)	En Vogue	33	7	83	REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum 6467/Elektra)	Digable Planets	75	24
32	SOMEBODY TO LOVE (Hollywood 64647)	George Micheal/Queen	36	2	84	DEEPER (D.J. West 74737)	Boss	84	2
33	BED OF ROSES (Jambco 864 852/Mercury)	Bon Jovi	26	15	85	TONIGHT (Mercury 862016)	Def Leppard	79	7
34	I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519)	Whitney Houston	31	17	86	WHAT YOU WON'T DO FOR LOVE (EM/ERG 50428)	Go West	80	8
35	HIP HOP HORRAY (Tommy Boy 554)	Naughty By Nature	32	14	87	LOST IN YOUR EYES (Arista ASCD 2521)	Jeff Healy Band	59	7
36	DEDICATED (Jive 42115)	R.Kelly & Public Anouncment	39	8	88	RHYTHM IS A DANCER (Arista 1-2437)	Snap	82	36
37	THE MORNING PAPERS (Paisley Park/Warner Bros 5985)	Prince & The N.P.G.	35	8	89	LA LA LOVE (Perspective/A&M 7422)	Bobby Ross Avila	83	3
38	DOWN WITH THE KING (Profile 5391)	Run D.M.C.	38	8	90	MAN ON THE MOON (Warner Brothers 18642)	R.E.M.	85	13
39	WANNAGIRL (Giant 18548)	Jeremy Jordan	50	3	91	I FEEL YOU (Sire 18600/Reprise)	Depeche Mode	89	19
40	TELL ME WHAT YOU DREAM (RCA 62468)	Restless Heart	40	7	92	CANDY EVERYBODY WANTS (Elektra 64665)	10,000 Maniacs	90	19
41	MR. WENDAL (Chrysalis 24810)	Arrested Development	41	19	93	SUPERMODEL (YOU BETTER WORK) (Tommy Boy 542)	Rupaul	92	11
42	THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG)	Boy Krazy	42	14	94	BEAUTIFUL GIRL (Atlantic 87383)	INXS	86	11
43	BUDDY X (Virgin 12766)	Neneh Cherry	43	9	95	7 (Paisley Park 5581/Warner Bros.)	Prince & The N.P.G.	70	24
44	FOREVER IN LOVE (Arista 1-24)	Kenny G	44	19	96	I SEE YOUR SMILE (Epic 74847)	Gloria Estefan	91	12
45	MORE AND MORE (Imago 25029)	Captain Hollywood Project	49	3	97	HEAL THE WORLD (Epic 74790)	Michael Jackson	81	21
46	IN THESE ARMS (Jambco/Mercury N/A)	Bon Jovi	52	5	98	GET AWAY (MCA 54511)	Bobby Brown	94	15
47	REGRET (Warner Bros. 18586)	New Order	58	3	99	SOMEBODY LOVE ME (Reunion/RCA 62465)	Michael W. Smith	96	9
48	HERO (Atlantic 87360)	Crosby/Collins	53	5	100	ROMEO (Columbia 74876)	Dolly Parton & Friends	93	6
49	IF I COULD (Columbia 74864)	Regina Belle	55	5					
50	GIRL, I'VE BEEN HURT (Eastwest 98438)	Snow	66	2					
51	BY THE TIME THIS NIGHT IS OVER (Arista 07822)	Kenny G. AND Peabo Bryson	61	2					
52	A SONG FOR YOU (Warner Bros. 5977)	Ray Charles	48	4					

POP SINGLES

POP SINGLES INDEX

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COME UNDONE Duran Duran (N/A)	7
COMFORTER C. Martin, M. Gaye, D. Van Rensalier (Music Corp. Of America,BMI/Gasoline Alley,ASCAP)	23
CONNECTED R. Birch, N. Hallan, H. W. Casey, R. Finch (EMI Virgin,ASCAP Harrick/Longitude,BMI)	15
DAZZY DUKS Lanso,Creo,Taylor,Boy (Giglio Chez/Alvert,BMI)	73
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DO YOU BELIEVE IN US J. Secada M.A. Morejon (Estefan,ASCAP Foreign Imported,BMI)	97
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DOWN WITH THE KING Simmons, McDaniel, Phillips, Penn, Rado, Ragni, Macdermot (Pro Tons/Rugh Groove/Smooth Flowin'/Fete Rock/EMI U.Catalogue,ASCAP)	30
EASY L. Richie (Jobete/Libren, ASCAP)	92
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FUNKY CHILD T. Wardrick, D. Kelly, M. Williams (Marley Marl/EMI,ASCAP)	91
GET AWAY T. Riley B. Belle, T. Haynes, B. Brown L. Silas (Zomba/Donril/WB, B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown,ASCAP)	98
GOOD OLD DAYS G. Levert, M. Gordon (Willesden/Trycep, BMI)	89
HAVE I TOLD YOU LATELY V.MORRISON (Essential/Rightsong, BMI)	11
HEAL THE WORLD (Mijac/Warner-Tamerlane, BMI)	97
HERE WE GO AGAIN M. Saltbury, E. Kirkland, P. Johnson, S. Wonder, S. Green (Flee Bee Dooinit/Unit 4/WB/Jobete/Black Bull,ASCAP/Doll Face/Stone Diamond, BMI)	88
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HIP HOP HOORAY Naughty By Nature (T-Boy/Naughty,ASCAP)	35
I FEEL YOU M.L. Gore (Grabbing Hands/EMI,ASCAP/EMI Blackwood, BMI)	91
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I SEE YOUR SMILE J. Secada, M.A. Morejon (Foreign Imported, BMI/Estefan,ASCAP)	96
I WILL ALWAYS LOVE YOU D. Pardon (Velvet Apple, BMI)	76
I'LL NEVER GET OVER YOU D. Warren (Real Songs, ASCAP)	27
I'M EVERY WOMAN N. Ashford, V. Simpson (Nick-O-Vai,ASCAP)	34
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IF I COULD R. Miller, K. Hirsch, M. Sharron (ATB, Music Corp Of America, WB, Spinning Platnum,EMI Blackwood/ASCAP)	49
IF I EVER FALL IN LOVE C. Martin (Gasoline Alley, BMI)	94
IF I EVER LOSE MY FAITH IN YOU Sting (Blue Turtle,ASCAP)	22
IN THE STILL OF THE NITE (I'LL REMEMBER) N/A (Lee, BMI)	95
INFORMER D. O'Brien, S. Moltke, E. Leary (Motor Jam/Green Snow/M.C. Shan,ASCAP)	12
IT WAS A GOOD DAY Ice Cube, Isley Brothers, C. Jasper, A. Goodman, S. Robinson (Gangsta Boogie/WB/EMI April/Bovina,ASCAP)	16
KISS OF LIFE Adu, Matthewman, Hale, Denman (Angel, PRS/Sony Music UK, PRS/Sony Tunes,ASCAP)	68
KNOCKIN' DA BOOTS A. Davidson, T. Riley, M. Smith (Tac Jam/Saja/Troutman, BMI)	7
LA LA LOVE AWAY L. Lewis, J. Harris III, B.R. Avila, B. Avila Sr. (Flyte Tyme/Eye BCR & LASCAP/Brunswick, BMI)	89
LET'S GO THROUGH THE MOTIONS D.Swing, C. Elliott (EMI April/DeSwing Mob/Back To The Geto,ASCAP)	77
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LIVIN' ON THE EDGE S. Tyler, J. Perry, M. Hudson (Swag Song/MCA/Beef Puppet,ASCAP)	98
LOOKING THROUGH PATIENT EYES A. Cordes, C. Michael (MCA,ASCAP)	1
LOST IN YOUR EYES T. Petty (Almo Music Corp, ASCAP)	87
LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff-Enuff/Irving, BMI)	31
LOVE IS Tonio K., J. Keller (WB/Pressmancherry/N.Y.M./Warner-Tamerlane/Pressmancherryblossom,ASCAP/Checkerman, BMI)	3
LOVE U MORE Sunstreet (BMG,ASCAP)	58
MAN ON THE MOON Berry, Buck, Mills, Stipe (Night Garden/Unichappel, BMI)	90
MORE AND MORE G. Schein, O. Reincke, J. Katzmann, T. Dawson-Harrison (ICM/Addition/Get Into Magic/WB,ASCAP)	45
MR. WENDAL Arrested Development (EMI Blackwood/Aressted Development, BMI)	29
NOTHIN' MY LOVE CAN'T FIX J. Lawrence, A. Forbes, E. Beall (Platinum Plateau/Irving,ASCAP/J. Lawrence/E. Beall, BMI)	18
NUTHIN' BUT A "G" THANG Snoop (Ain't Nuthin' Goin' On But Fu-ckin',ASCAP/Sony Songs, BMI)	17
ORDINARY WORLD Duran Duran (N/A)	23
PASSIONATE KISSES L. Williams (Luv Jones, BMI)	83
REBIRTH OF SLICK Digable Planets (Wide Grooves/Glrio, BMI)	83
REGRET Gilbert, Hook Morris, Sumner, Hague (Vitalturn/WB,ASCAP)	47
RYTHM IS A DANCER B. Benites, J. Garrett III, T. Austin, D. Butler (Hanseatic/Intersong,ASCAP Songs Of Logic, BMI)	88
ROMEIO D. Parton (Velvet Apple, BMI)	100
RUMP SHAKER N/A (EMI April/Abdur Rahman/D. Wynn/Zomba,ASCAP)	100
SHOW ME LOVE A. George, F. McFarlane (Song-A-Ton/Champion, BMI)	25
SILENCE IS BROKEN Tommy, Jack, Ted (Ranch Rock/Tranquillity Base, ASCAP Warner-Tamerlane/Broadhead, BMI)	70
SIMPLE LIFE E. John, B. Taupin (Big Pig/Intersong U.S.A.,ASCAP)	53
SIX FEET DEEP B. Jordan, M. Burnette, L. Richie, M. Gaye (N-The Water/Jobette, ASCAP)	54
SLEEPING SATELLITE T. Archer, J. Beck, J. Hughes (EMI Virgin,ASCAP)	26
SO ALONE G. Levert, E. Nicholas, J. Little, E. Banks (Trycep/Ramal/Willesden, BMI)	67
SOMEBODY LOVE ME M.W. Smith, W. Kirkpatrick (O'Ryan/Reunion, ASCAP Emily Boothe/Magic Beans, BMI)	99
SUPERMODEL Rupaul, L. Tee, J. Harry (T-Boy/Music Whorga Musica,ASCAP)	93
SWEET THING C. Khan, T. Maiden (MCA,ASCAP)	69
TAP THE BOTTLE K. Ron, Firstborn, Flex, Shorthy, Terminator X (Shocklee, BMI)	82
TARZAN BOY N. Hackett, M. Bassi (Screen Gems-EMI, BMI)	79
TELL ME WHAT YOU DREAM J. Leo, V. Melamed, T.B. Schmidt (Jeddrah, ASCAP Careers-BMG/Monroe/Jasperets/August Wind/L.G.itude, BMI)	43
TELL THE TRUTH J. Cole (EMI Blackwood/Colesion, BMI/MCA,ASCAP)	99
TOUCH MY LIGHT Quino, G.T. Blakney, J. Cruz, M. Reinke (Euro Thec/RMI, BMI)	60
THAT'S THE WAY LOVE GOES J. Jackson, J. Harris III, T. Lewis (Flyte Tyme Tunes,ASCAP/Black Ice, BMI)	1
THAT'S THE WAY LOVE IS T. Riley, D. Shipp, A. Davidson, B. Brown (Zomba/Donril/Micon/EMI April/Abdur Rahman/MCA/Bobby BRROWN,ASCAP)	61
THAT'S WHAT LOVE CAN DO Stock, Aitken, Waterman (All Boys USA, BMI)	35
THE CRYING GAME G. Stephens (Southern,ASCAP)	21
THE MORNING PAPERS Prince (Controversy/WB,ASCAP)	37
THE RIGHT KIND OF LOVE T. Faragher, L. Golden, R. Nevill (MCA/Matak/Mad Fly, Dresden China/WB,ASCAP)	55
THREE LITTLE PIGS Green Jelly, M. Leventhal (Jello R Us/Schmemetone/Chrysalis,ASCAP)	20
TONIGHT Clark, Collen, Elliott, Lange, Savage (Bludgeon Riffofa/Zomba,ASCAP)	85
TYPICAL REASONS Johnson, Morales, Rooney, Calhoun (Flow Tech, Music Corp Of America, Second Generations Rooney Tunes, Taking Care Of Business, Blackwood/BMI/EMI)	74
TWO PRINCES Spin Doctors (Sony Songs/Mow B/Jow, BMI)	14
WANNAGIRL K. Thomas, T. Haynes (Yellow Elephant/Large Giant/Proshytunes, Sony Tunes,ASCAP)	39
WEAK B.A. Morgan (Bam Jams, BMI)	10
WHAT YOU WON'T DO FOR LOVE B. Coldwell, A. Kettner (The Music Force/Longitude, BMI)	86
WHAT'S UP L. Perry (Stuck in the third/LASCAP)	57
WHO IS IT M. Jackson (Mijac/Warner-Tamerlane/BMI)	7

REVIEWS by Troy J. Augusto

700 MILES: "Messages" (RCA 62549-2)

From a label eager to actually have an alternative hit in the '90s comes New York-based rockers 700 Miles and the band's first of what should be many singles. "Messages" is the perfect first track from the hypnotic trio's debut-brooding, moody and just oh, so modern-rock radio-friendly. Singer John Carlin has a knack for delivering the right vocal touch at just the right time, a rare treat indeed. Just what the label Dr. ordered. Self-produced with Louis Scalise.



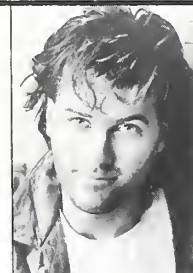
JORDY: "Dur Dur D'Être Bêbé (It's Tough To Be A Baby!)" (Columbia 74900)

He's barely out of diapers, his English stinks and he's been #1 in more countries than Dallas. He's 5-year-old French kiddie Jordy, the hardest-working kindergartner in show biz. A novelty to be sure, his American intro is catchy enough that he may actually score a chart-topper here, too. From his debut alb, *Surprise Package* (gosh, what else has this kid got up his short sleeve?), this one will burn-out quickly, but until then we'll all be shouting "It's tough to be a baby!" Bilingual production by Claude Lemoine.



MICHAEL W. SMITH: "Picture Perfect" (RCA 62554-2)

From the current king of contemporary gospel music comes an upbeat, rockin' number that has the potential for big, big, BIG things. Undeniable hook, a memorable chorus, thick back-up vox and Smith's pretty-boy looks add up to definite hit material. Upbeat A/C, Top 40 and the usual Christian outlets will all be well served by this light-on-the-message, heavy-on-the-groove ditty. Crisp production from Mark Heimmerman and Smith.



RADIOHEAD: "Creep" (Capitol)

Already a Top 10 cut at college radio, this cleverly named Brit combo now looks for commercial-airwave success with the also cleverly titled "Creep," a song for all those of the post-pimple set who just can't find their way in this big ol' world. Vocalist Thom Yorke is our too-self-aware hero who won't let a little disillusionment keep him down. Song's hook is the razor-sharp guitar play that frames Yorke's gnashing of teeth. Big buzz on this one. Produced by Sean Slade and Paul Kolderie.



PICK OF THE WEEK



Depeche Mode: "Walking In My Shoes" (Sire/Reprise 18506)

After a foray into previously uncharted hard-rock territory with "I Feel You," Depeche returns with a tune fans will take to much easier. Martin Gore and company have this atmospheric, angst-thing down to a science, and never more so than on this, the latest cut from its former #1 collection, *Songs Of Faith And Devotion*. The group's new, almost-grunge look, continued high profile and sharp production from Flood all point to multi-format success for this one. Band co-produces the sure thing.

CASH BOX CHARTS

TOP 100 POP ALBUMS

JUNE 5, 1993



#1 SINGLE: Janet



TO WATCH: Vince Gill



HIGH DEBUT: Kiss

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	Janet (Virgin 12650)	JANET JACKSON	DEBUT	51	I STILL BELIEVE IN YOU (MCA 10630)(P)	VINCE GILL	78	35	
2	GET A GRIP (Geffen GEFD 24455)	AEROSMITH	2	5	52	AMERICAS LEAST WANTED (Stardog 512571/Polygram)(G)	UGLY KID JOE	51	34
3	PORNO FOR PYROS (Reprise/Warner 45228)	PORNO FOR PYROS	1	4	53	ALIBIS (Atlantic 82483/AG)	TRACY LAWRENCE	59	8
4	TEN SUMMONER'S TALES (A&M 31454 0070)	STING	4	11	54	ACROSS THE BORDERLINE (Columbia 52754)	WILLIE NELSON	57	3
5	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	SPIN DOCTORS	5	39	55	LIFE'S A DANCE (Atlantic 82420)	JOHN MICHAEL MONTGOMERY	53	17
6	REPUBLIC (Qwest/WB 45250)	NEW ORDER	8	2	56	WHICH DOOBIE U B (Immortal/Epic 53212)	FUNKDOOBIEST	48	2
7	THE BODYGUARD (Arista 18699)(P6)	SOUNDTRACK	3	25	57	HARBOR LIGHTS (RCA 66114)	BRUCE HORNSBY	50	7
8	UNPLUGGED (Reprise 45024)(P3)	ERIC CLAPTON	6	37	58	SLOW DANCING WITH THE MOON (Columbia 53199)	DOLLY PARTON	63	11
9	THE CHRONIC (Death Row/Interscope 57128/Priority)	DR. DRE	9	32	59	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	DIGABLE PLANET	52	13
10	LOVE DELUXE (Epic 53178)(P)	SADE	7	25	60	ALADDIN (Walt Disney 60846)	SOUNDTRACK	54	25
11	CORE (Atlantic 82418)	STONE TEMPLE PILOTS	14	19	61	ON THE NIGHT (Warner Bros 45259)	DIRE STRAITS	61	2
12	ARE YOU GONNA GO MY WAY (Virgin 86984)	LENNY KRAVITZ	12	11	62	FIVE LIVE (Hollywood/Elektra 611479)	GEORGE MICHAEL & QUEEN	55	4
13	DOWN WITH THE KING (Profile PCD 1440)	RUN D.M.C.	13	3	63	METALLICA (Elektra 61113)(P6)	METALLICA	62	89
14	BREATHLESS (Arista 18646)(P2)	KENNY G	10	23	64	THE CHASE (Liberty 98743)(P5)	GARTH BROOKS	66	32
15	IT'S ABOUT TIME (RCA 66074)	SWV	11	17	65	NINE YARDS (Next Plateau/FFRR 1012)	PAPERBOY	58	13
16	12 INCHES OF SNOW (Eastwest 92207)	SNOW	15	16	66	IN MY TIME (Private Music 82106)	YANNI	43	6
17	FEVER FOR DA FLAVOR (Luke 126)	H-TOWN	19	5	67	PASSION (Columbia 48826)(G)	REGINA BELLE	60	13
18	DURAN DURAN (Capitol CD 798876-2)	DURAN DURAN	18	13	68	READ BETWEEN THE LINES (RCA 61129)	AARON TIPPIN	56	13
19	WYNONNA (Curb/MCA 10529)	WYNONNA	72	2	69	SHEPHERD MOONS (Reprise 26774)(P)	ENYA	69	77
20	LOSE CONTROL (Keia/Elektra 611394)	SILK	16	18	70	BENNY & JOON (Milan/RCA 35644)	SOUNDTRACK	DEBUT	
21	TEN (Epic 47857)(P4)	PEARL JAM	21	74	71	OUR TIME IN EDEN (Elektra 61385)	10,000 MANIACS	68	31
22	CEREAL KILLER SOUNDTRACK (Zoo/11038)	GREEN JELLY	24	8	72	GREATEST HITS (Hollywood 61265)(G)	QUEEN	67	31
23	THIS TIME (Reprise 4/2 45241)	DWIGHT YOAKAM	26	9	73	TAXI (Reprise/Warner 9 45246)	BRYAN FERRY	73	6
24	EXPOSED (Warner Bros 945260)	VINCE NEIL	25	4	74	TIMELESS (THE CLASSICS) (Columbia 52783)(P3)	MICHAEL BOLTON	74	31
25	EARTH & SUN & MOON (Columbia 53793)	MIDNIGHT OIL	28	4	75	RID OF ME (Island/PLG 314514629)	P.J. HARVEY	65	2
26	PORK SODA (Interscope 92257)	PRIMUS	20	6	76	NO FENCES (Liberty 93866)(P9)	GARTH BROOKS	79	141
27	19 NAUGHTY III (Tommy Boy 1069)	NAUGHTY BY NATURE	17	14	77	JADE TO THE MAX (Giant/Reprise 2466WB)	JADE	75	18
28	SONGS OF FAITH AND DEVOTION (Sire/Reprise 9 45243-2)	DEPECHE MODE	22	9	78	DON'T KNOW HOW TO PARTY (Mercury 514-836)	THE MIGHTY MIGHTY BOSSTONES	DEBUT	
29	TILL DEATH DO US PART (Rap-A-Lot 53818)	GETO BOYS	35	11	79	HOME INVASION (Rhyme Syndicate/Priority P2 53858)	ICE-T	70	9
30	SAN FRANCISCO DAYS (Reprise/Warner Bros 45116-2)	CHRIS ISAAK	29	6	80	STAR (Sire/Reprise 45187WB)	BELLY	76	12
31	JON SECADA (SBK 98845)(P)	JON SECADA	31	40	81	FUNKY DIVAS (Atco East/West 7 92121-2)(P2)	EN VOGUE	77	58
32	SOME GAVE ALL (Mercury 510635)(P5)	BILLY RAY CYRUS	32	51	82	GREATEST HITS (Epic 53046)	GLORIA ESTEFAN	81	25
33	KISS ALIVE III (Mercury 514-777)	KISS	DEBUT		83	THE ULTIMATE EXPERIENCE (MCA 10829)	JIMI HENDRIX	71	3
34	DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	27	75	84	SAVE HIS SOUL (A&M 0080)	BLUES TRAVELER	80	7
35	COVERDALE/PAGE (Geffen gefd-2448)	COVERDALE/PAGE	23	9	85	ANAM (Atlantic/AG 82409)	CLANNAD	82	8
36	HARD WORKIN' MAN (Arista 18716)	BROOKS & DUNN	33	12	86	BLACK TIE WHITE NOISE (Savage 74785-50212-2)	DAVID BOWIE	64	7
37	BACDAFUCUP (RAL/Chaos/Columbia 53302)	ONYX	38	6	87	WHATEVER (Imago/BMG 72787)	AIMEE MANN	91	2
38	THE BLISS ALBUM...? (Gee Street/Island/PLG 47865)	P.M. DAWN	30	8	88	CONNECTED (Gee Street/Island/PLG 14061)	STEREO MC'S	93	3
39	BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112)	4 NON BLONDES	45	5	89	WHAT'S THE 411? (Uptown 10681/MCA)(P)	MARY J. BLIGE	83	37
40	DIRT (Columbia 52475)(P)	ALICE IN CHAINS	34	30	90	KEEP THE FAITH (Mercury 514045)	BON JOVI	86	27
41	COME ON COME ON (Columbia 48881)(G)	MARY-CHAPIN CARPENTER	46	43	91	DIVA (Arista 18704)(P)	ANNIE LENNOX	88	50
42	IF I EVER FALL IN LOVE (Gasoline Alley 10762/MCA)	SHAI	37	18	92	UNPLUGGED (Chrysalis/ERG 21994)	ARRESTED DEVELOPMENT	87	8
43	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P)	ARRESTED DEVELOPMENT	39	15	93	HARD OR SMOOTH (MCA 10566)(P)	WRECKX-N-EFFECT	89	23
44	FOR REAL THO' (Atlantic/AG 82462)	LEVERT	44	8	94	QUAD CITY KNOCK (Wrap/Chiban 8117)	95-SOUTH	DEBUT	
45	IT'S YOUR CALL (MCA 10673)	REBA McENTIRE	40	18	95	MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS (Victory/PLG 480013)	PAUL RODGERS	90	4
46	THE PREDATOR (Priority 57185)	ICE CUBE	42	24	96	INGENUUE (Sire 26840)(G)	K.D. LANG	94	60
47	PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P)	GEORGE STRAIT	49	34	97	COOLEYHIGHHARMONY (Motown 6320)(P4)	BOYZ II MEN	92	103
48	WHO'S THE MAN (Uptown 10794)	SOUNDTRACK	41	4	98	LIVE: RIGHT HERE RIGHT NOW (Warner Bros. 45198)	VAN HALEN	84	14
49	GRAND TOUR (A&M 0096)	AARON NEVILLE	47	4	99	BRAND NEW MAN (Arista 18658)(P)	BROOKS & DUNN	98	53
50	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. COOL J	36	8	100	BANG! (Ensign/Chrysalis 21991)	WORLD PARTY	85	4



REVIEWS by Troy J. Augusto

■ ROBERT PLANT: *Fate Of Nations* (Es Paranza/Atlantic 92264)

Something inside Mr. Plant sounded a loud wake-up call, and damned if the old guy didn't respond. Bob's latest is also arguably the greatest of his post-Zep solo daze—warm, rich and soulful, just like we all knew he was capable of. Left, thankfully, in the dust are Plant's recent suicidal tendencies to update his sound with treatment that just didn't compliment the man's natural talents. "Memory Song," first single "Calling To You," and the awesome "29 Palms" are key cuts. Plant and Chris Hughes have produced a winner.



■ DONALD FAGEN: *Kamakiriad* (Reprise 45230)

It's not exactly the Steely Dan reunion we've all been waiting for, but it is pretty damn close. Fagen's estranged partner-in-time, Walter Becker, turns up, contributing bass and guitar as well as producing The Don's second solo creation. Hell, even Roger Nichols, Steely's long-time engineer reprises (sorry) his old role. Not nearly as hypnotically mesmerizing as the duo's glory records, but like I said, close. The spacey discs best include "Countermoon," the playful "Snowbound" and "Florida Room."



■ ROCKET FROM THE CRYPT: *Circa: Now!* (Interscope 92273)

Some things are just too good to be kept under wraps. Originally released in the fall of '92 on minor-league Cargo Records, Rocket's fine second opus gets its just desserts, and not a moment too soon. Eleven tracks of decidedly scary punk-metal, this is the record Nirvana is trying to make. No rebels here; these five malcontents are just looking for a good time. Don't miss "Killy Kill" ("Killing ain't wrong!"), the suspiciously nasty "Sturdy Wrists" and the creepy "Glazed." Yikes!



■ SUBJECT TO CHANGE: *Womb Amnesia* (Capitol 98776)

Having seen this band give Arrested Development a major run for its money at the Hollywood Palace last year, I knew that Cree Francks and crew had the serious goods. Thankfully, the sextet's first album lives up to the promise of that inspiring show. Francks comes off like some sort of African-American Janis Joplin on stage, less so on tape. Strong funk-based rockers fill this one out; lots of anger but enough hopefulness to make it work.



■ JUDAS PRIEST: *Metal Works '73-'93* (Columbia C2K 53932)

They're not calling this one a greatest hits album, probably because, with 32 tracks to this, such a title would be a bit pretentious. Of course with a track record like the mighty Priest, you can get away with bit of 'tude. All the band's classic cuts are here: "Hell Bent For Leather," "You've Got Another Thing Coming," "Breaking The Law," etc. Only thing missing (besides the recently departed Rob Halford) is any unreleased gems.



■ MARC COHN: *The Rainy Season* (Atlantic 82491)

Grammy-winning singer-songwriter Cohn looks to go 2-for-2 with the follow-up to his brilliantly understated 1991 debut. Sporting a guest list second-to-none (Bonnie Raitt, Benmont Tench, David Crosby, Graham Nash, David Hilgado from Los Lobos) this sophomore effort doesn't even know the word jinx exists. Album-rock and AC radio should have a field day with this one, while patient Top 40 outlets should enjoy first single "Walk Through The World." He shoots, he scores.



■ ENGINES OF AGGRESSION: *Speak* (Priority 53804)

At first glance, Engines Of Aggression might appear to be just another post-grunge, industri-metal boys club. But repeated exposure to the L.A. four-piece's debut EP, and the fact that these guys actually know how to write a decent rock song becomes painfully obvious. Your standard Ministry-like vocals, thrash-y rhythms and too-tight percussive action are surprisingly augmented by the catchiest songwriting this side of Janes Addictionville.



- | | | |
|------------------------------|------------------------------|--------------------------|
| 4-Non Blondes / 39 | Gill, Vince / 51 | Onyx / 37 |
| 95 South / 94 | Green Jelly / 22 | Paperboy / 65 |
| 10,000 Maniacs / 71 | H-Town / 17 | Parton, Dolly / 58 |
| Alice In Chains / 40 | Harvey, P.J. / 75 | Pearl Jam / 21 |
| Aerosmith / 2 | Hendrix, Jimi / 83 | P.M. Dawn / 38 |
| Arrested Development / 43,92 | Hornsby, Bruce / 57 | Porno For Pyros / 3 |
| Belle, Regina / 67 | Ice Cube / 46 | Primus / 26 |
| Belly / 80 | Ice-T / 79 | Queen / 72 |
| Blige, Mary J. / 89 | Isaak, Chris / 30 | Rodgers, Paul / 95 |
| Blues Traveler / 84 | Jackson, Michael / 34 | Run DMC / 13 |
| Bolton, Michael / 74 | Jackson, Janet / 1 | Sade / 10 |
| Bon Jovi / 90 | Jade / 77 | Secada, Jon / 31 |
| Boyz II Men / 97 | Kiss / 33 | Shai / 42 |
| Bowie, David / 86 | Kravitz, Lenny / 12 | Silk / 20 |
| Brooks & Dunn / 36,99 | L.L. Cool J / 50 | Snow / 16 |
| Brooks, Garth / 64,76 | Lang, k.d. / 96 | SOUNDTRACKS: |
| Carpenter, Mary-Chapin / 41 | Lawrence, Tracy / 53 | Aladdin / 60 |
| Clannad / 85 | Lennox, Annie / 91 | Benny & Joon / 70 |
| Clapton, Eric / 8 | Leveret / 44 | The Bodyguard / 7 |
| Coverdale/Page / 35 | Mann, Aimee / 87 | Who's The Man / 48 |
| Cyrus, Billy Ray / 32 | McEntire, Reba / 45 | Stereo Mc's / 88 |
| Depeche Mode / 28 | Metallica / 63 | Spin Doctors / 5 |
| Digable Planet / 59 | Michael, George & Queen / 62 | Sting / 4 |
| Dire Straits / 61 | Midnight Oil / 25 | Stone Temple Pilots / 11 |
| Dr. Dre / 9 | Mighty Mighty Bosstones / 78 | Strait, George / 47 |
| Duran Duran / 18 | Montgomery, John M. / 55 | SWW / 15 |
| En Vogue / 81 | Naughty By Nature / 27 | Tippin, Aaron / 68 |
| Enya / 69 | Neil, Vince / 24 | Ugly Kid Joe / 52 |
| Estefan, Gloria / 82 | Nelson, Willie / 54 | Van Halen / 98 |
| Ferry, Bryan / 73 | Neville, Aaron / 49 | World Party / 100 |
| Funkdoobiest / 56 | New Order / 6 | Wreckx-N-Effect / 93 |
| G, Kenny / 14 | | Wynonna / 19 |
| Geto Boys / 29 | | Yanni / 66 |
| | | Yoakam, Dwight / 23 |

PICK OF THE WEEK



■ ROD STEWART: *Unplugged...And Seated* (Warners Bros. 45289) Producer: Patrick Leonard.

Rod, Rod we hardly know ya. After seemingly forgetting from whence he came, the mod one does the time warp and actually shows some musical soul, which some would say he hasn't done since the last time he jammed with Stone Ron Wood, who affectionately accompanies here. First single, "Have I Told You Lately" is flying out the door, and there's every indication that this collection will do the same. Could actually be the biggest of Stewart's long career. "Reason To Believe," "Mandolin Wind" and Tom Waits' "Tom Traubert's Blues" are pure pleasure.

TOP 100 R&B SINGLES

JUNE 5 1993



#1 SINGLE: Janet Jackson



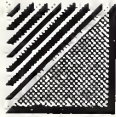
TO WATCH: Levert



HIGH DEBUT: Tene Williams

Total Weeks ▼
Last Week ▼

1	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	1	5	51	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boyz	58	7
2	KNOCKIN' BOOTS (Luke)	H Town	4	6	52	DAYDREAMING (Columbia)	Penny Ford	56	4
3	WEAK (RCA)	SWV	3	5	53	SEND FOR ME (Motown 2191)	Gerald Alston	45	8
4	WHO IS IT (Epic 74333)	Michael Jackson	6	7	54	MR. WENDAL (Chrysalis 24810)	Arrested Development	48	20
5	FREAK ME (Elektra 64654)	Silk	2	13	55	GET AWAY (MCA 54511)	Bobby Brown	50	20
6	SO ALONE (Atco/EastWest 98459)	Men At Large	5	23	56	CREWZ POP (Eastwest 96068)	Da Youngsta's	57	60
7	I'M SO INTO U (RCA 62451)	SWV	7	11	57	LOVE IS A LOSING GAME (CBS)	Kirk Whalum	68	4
8	LITTLE MIRACLES (Epic 3474226)	Luther Vandross	16	4	58	FUNKY CHILD (Elektra 61672)	Lords Of The Underground	55	10
9	IF I COULD (Columbia 74864)	Regina Belle	10	11	59	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	64	9
10	NUTHIN BUT A "G" THANG (Solar/Epic 53816)	Dr. Dre	9	17	60	YOU'RE THE LOVE OF MY LIFE (Next Plateau)	Sybil	41	5
11	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	8	10	61	DRE DAY (Death Row/Interscope/Atlantic 53827)	Dr. Dre	65	4
12	I HAVE NOTHING (Arista 12490)	Whitney Houston	12	11	62	WHAT 'CHA GONNA DO (Epic 74938)	Shabba Ranks Featuring Queen Latifah	63	5
13	EVERY LITTLE THING (Motown)	Christopher Williams	15	5	63	HOW I'M COMIN' (Def Jams 74811)	L.L. Cool J.	52	6
14	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	21	5	64	I DON'T WANNA FIGHT (Virgin 12652)	Tina Turner	68	2
15	IT'S ALRIGHT (Silas 54321)	Chante' Moore	14	9	65	ROLL WIT THA FLAVA (Flavor Unit/Epic 74897)	Flavor Unit Mc's	66	6
16	GOOD OL' DAYS (Atlantic 87379)	LeVert	11	12	66	UM UM GOOD (Eastwest 98435)	Men At Large	74	4
17	THE FLOOR (Motown 2202)	Johnny Gill	30	4	67	JUST TO BE CLOSE TO YOU (Epic 74934)	Trey Lorenze	69	5
18	DON'T WALK AWAY (Giant 18687)	Jade	13	23	68	BY THE TIME THIS NIGHT IS OVER (Arista 2565)	Kenny G with Peabo Bryson	79	2
19	DOWN WITH THE KING (RAL)	Run DMC	18	7	69	LOVE THANG (Atlantic 85802)	Intro	47	15
20	I CAN'T STAND THE PAIN (Alpha/Intl. 787001)	Lorenzo	22	10	70	SWEET AS IT COMES (Motown 92198)	Nikita	72	5
21	DAZZEY DUKS (TMR 71000)	Duice	23	11	71	WHO'S THE MAN? (Tommy Boy 556)	House Of Pain	77	2
22	DEDICATED (Jive 42115)	R. Kelly and Public Announcement	17	17	72	SO GOOD (Reprise 18573)	Michael Cooper	78	4
23	BABY BE MINE (MCA)	Blackstreet	25	5	73	WHATZUPWITU (Motown)	Eddie Murphy	75	4
24	SHOW ME LOVE (Big Beat/Atlantic 10118)	Robin S.	36	7	74	MORNING PAPERS (Paisley Park 18824)	Prince	62	4
25	KISS OF LIFE (Epic 74848)	Sade	19	13	75	INFORMER (Atco/EastWest 96112)	Snow	44	18
26	COMFORTER (Gasoline 54596)	Shai	20	16	76	WRECKX SHOP (MCA 54388)	Wreckx-N-Effect	61	6
27	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	31	4	77	BAD BOYS (THEME FROM "COPS") (Big Beat/Atlantic 98426)	Inner Circle	87	3
28	DEEPER (Def Jams)	BOSS	29	4	79	IF YOU BELIEVE (RCA 62498)	Chantay Savage	82	4
29	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	32	8	80	LOVE ME DOWN (Capitol 44898)	Tisha	70	9
30	HONEY DIP (Capitol 44870)	Portrait	26	14	81	SEEMS YOU'RE MUCH TOO BUSY (A&M 0140)	Vertical Hold	88	2
31	TELLIN' ME STORIES (East West 98451)	Big Bub	27	12	82	THE THINGS THAT WE ALL DO FOR LOVE (Atlantic)	Nona Gaye	81	10
32	LET'S GO THROUGH THE MOTIONS (Uptown)	Jodeci	39	4	83	WITH YOU (Scottie B.)	AZ-1	67	6
33	ONE WOMAN (Giant 18687)	Jade	43	5	84	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	88	2
34	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	24	17	85	I AIN'T THE ONE (Cold Chillin'/WB 18595)	T.C.F. Crew	95	2
35	GIVE HIM A LOVE HE CAN FEEL (Pendulum/Elektra 64655)	Tene Williams	DEBUT		86	IF YOU EVER LOVED SOMEONE (Mercury 864784)	Walter Beasley	73	11
36	DITTY (Next Plateau 350012)	Paperboy	28	15	87	SHOOP SHOOP (Reprise 18649)	Michael Cooper	87	13
37	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	60	4	88	A SONG FOR YOU (Warner Bros.)	Ray Charles	59	4
38	LOVE DON'T LOVE YOU (EastWest 498585)	En Vogue	35	5	89	SO CLOSE (A&M 0206)	Dina Carroll	71	6
39	TYPICAL REASONS (Columbia 74866)	Prince Markie Dee	33	9	90	CLOUDY WITH A CHANCE (Zoo 14051)	Voices	76	4
40	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	38	19	91	DO YOU WANNA RIDE (Mercury)	Dougie Dee	77	4
41	PASSIN' ME BY (Delectious Vinyl/Atlantic 98434)	The Pharcyde	46	7	92	FOREVER IN LOVE (Arista 12482)	Kenny G	86	20
42	ABC-123 (Atlantic 87366)	Levert	54	4	93	IF I EVER FALL IN LOVE (Gasoline 54518)	Shai	79	30
43	IN THE MIDDLE (Tabu)	Alexander O'Neal	49	4	94	CAN'T GET ANY HARDER (Scottie B 753525)	James Brown	80	6
44	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Getto Boys	53	6	95	I WILL ALWAYS LOVE YOU (Arista 12490)	Whitney Houston	84	26
45	SWEET ON YOU (Perspective 7418)	LO-Key	34	13	96	BORN TO BREED (Warner Bros. 18691)	Monie Love	85	8
46	I WANT TO KNOW YOUR NAME (Capitol)	Walter & Scotty	DEBUT		97	I DON'T WANT TO CRY (Warner Bros. 18819)	Al B. Sure!	89	7
47	WHOOPI!(THERE IT IS) (Life 79001)	Tag Team	42	4	98	REBIRTH OF SLICK (Elektra 64674)	Diggable Planets	87	11
48	CRY NO MORE (Gasoline Alley/MCA 54650)	II D Extreme	51	6	99	IN THE STILL OF THE NITE (Motown 374631)	Boyz II Men	88	24
49	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After 7	37	13	100	HAT 2 DA BACK (Arista 1-4009)	TLC	90	14
50	SWEET THING (Uptown/MC 54526)	Mary J. Blige	40	9					



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IF EVER I FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMI) 79
IF YOU BELIEVE E. Miller, C. Savage, M. Dawson (Last Song/Third Coast, ASCAP) 79
IF YOU EVER LOVED SOMEONE W. Beasley (Julorae, BMI) 86
I HAVE NOTHING D. Foster, L. Thompson (Warner-Tamerlane/One Four Three/Brenda's Boys) 12
I'M EVERY WOMAN N. Ashford, V. Simpson (Nick-O-Val-ASCAP) 40
I'M SO INTO YOU B.A. Morgan (Bam Jams, BMI) 7
INFORMER D. O'Brien, S. Moltke, E. Leary (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan ASCAP) 75
IN THE MIDDLE T. Coffey, J. Nettlesby (Big Giant/Coffey-Nettlesby/Warner-Tamerlane, BMI) 43
IN THE STILL OF THE NITE (I'll Remember You) (Lee, BMI) 99
IT'S ALRIGHT C. Moore, V. Benford (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI) 15
IT WAS A GOOD DAY Ice Cube, The Isley Bros., A. Goodman, S. Robinson, H. Ray (Gangsta Boogie, ASCAP/WB, ASCAP-EMI/April, ASCAP/Bovina, ASCAP) A
I WANT TO KNOW YOUR NAME K. Gamble, L. Huff (Warner-Tamerlane, BMI) 46
I WILL ALWAYS LOVE YOU D. Parton (Velvet Apple, BMI) 95
JUST TO BE CLOSE TO YOU L. Ritchie (Jobette, Libren, ASCAP) 67
KISS OF LIFE Adu, Matthewman, Hale, Denman (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) 25
KNOCKIN' BOOTS Shazam, Dino, GI, Stick (Pac Jam, BMI) 2
LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott (EMI April/DeSwing Mob/Back To The Ghetto, ASCAP) 32
LITTLE MIRACLES L. Vandross, M. Miller (EMI April, ASCAP/Uncle Ronnie's/MCA/Thriller Miller, ASCAP) 8
LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff-Enuff/Irving, BMI) 38
LOVE IS A LOSING GAME K. Whalum, R. Lawson (WB, ASCAP/Wallyworld/Johnn Bettis, ASCAP) 57
LOVE ME DOWN V. Venford, A. Tatum (MCA, Britiff, ASCAP) 80
LOVE NO LIMIT K. Greene, D. Hall (WB/Ness, Nitty & Capone/Stone Jam, ASCAP) 27
LOVE SHOULD A BROUGHT YOU HOME (Saba Seven/Kear/Ensign/Greenskirt-BMI) 98
LOVE THANG K. Greene, F. Ferrell, N. Hodge (I'rabensha/MCA, Frank Nitty, Velle, Ness, Nitty & Capone, Warner Bros., Geffen, edie Brickell, ASCAP) 69
MORNING PAPERS Prince (Controversy/WB, ASCAP) 74
MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development-BMI) 54
NUTHIN BUT A G THANG Snoop (Ain't Nuthin Goin On But Fu-kin, ASCAP/Sony Songs, BMI) 10
ONE WOMAN V. Benford, R. Spearman (Ronnie Onyx, BMI/MCA/Gradington, ASCAP) 33
PASSIN' ME BY E. Wilcox, R. Robertson, D. Stewart, T. Hartson, J. Martinez (Beet Junky/EMI Blackwood/Crack Addict, BMI) 41
REBIRTH OF SLICK Digable Planets (Wide Grooves, Ghiro, BMI) 98

REVIEWS by M.R. Martinez

■ JAMES INGRAM: *Always You* (Warner Bros. 9 45275-2). Producers: Keith Thomas, Thom Bell, J. Ingram.

James Ingram is best at soulful ballads. Much of the ground covered by Keith Washington, Gene Rice and others like them was forged by Ingram. His heartfelt vocal interpretations caress material and engage the listener on a visceral level, without overwrought histrionic sonics. This album is almost ethereal on many of the arrangements, including the title track, the opening track, "Someone Like You," and "Let Me Love You This Way." But he remains compelling on groove-oriented ballads, like "Treat Her Right," "This Is The Night" (co-penned with Burt Bacharach and John Betts). Seamless work.



■ WOMACK AND WOMACK: *Transformation To The House of Zekkariayas* (Warner Bros. 9 45075-2). Producers: Russ Titleman.

Husband and wife team of Womack and Womack (who've changed their name to Zekkariayas and Zeriya, respectively) have brought their progeny into the family business with an eye on Afrocentric imagery and smoothly progressive R&B. It's about survival, family and the future, all presented in a neat little package. Best tracks here are the solid R&B track "Understanding," the groove-oriented "Drive (First Gear)," the midtempo tome "Passion & Pain" and the slightly pop rai-flavored "Land Op Odd." This is a texturally-varied package that will challenge radio programmers.



■ TRENDS OF CULTURE: *Trendz...* (Mad Sounds/Motown 162619000-2). Producers: M.O.I. and others.

This first offering from Motown's street label Mad Sounds Records is a cornucopia of hip-hop rap. Most of it is hard-edged and the beats have been fire-tested by some of the best club jocks on the circuit. While the album's first single, "Off & On," made enuff noise to justify the rush of this album, the second single, "Valley of The Skinz (Bonus Mix)," and "Let The Big Boyz Play" will raise some hell. The group makes tasteful use of minimalist beats and jazz samples and textures. They aren't trying to imitate anybody, but they'll remind you of all your favs.



■ NU COLORS: *Unlimited* (Wild Card/Polydor 314 517 441-2). Producer: Various.

New jack attitude and solid vocals merge here in unlimited quantities, as this Brit-based sleeper group jumps strong with a mature 13-song set. Group founder Lawrence Johnson has made good on his claim that on this debut listeners will consider this a real group, with real people. The gospel-aura on most of the harmonies heard here are legitimate, as this group has earned respectability in this genre throughout the Empire. Best tracks include "Feel I Feel," "Fallin' Down," "Let Freedom Reign," and "Love Unlimited."



PICK OF THE WEEK



■ YOUNG MC: *What's Tha Flavor?* (Capitol 99043). Producers: Young MC, Q-Tip and others.

This record represents a complete makeover from his first album released on Capitol, and also a major departure from his "Bust A Move" era. He's employed some production expertise that has given all the work here a harder edge, even that which he himself mixes. Under the production direction of A Tribe Called Quest's Q-Tip, Young MC brings phatter beats, more growling noise and broader texture without sacrificing his wry insights. Some of the mike work is inspired: "We Can Do This," the title track, "Don't Sleep" and "Bob Your Head." Programmers will yearn for "Love You Slow."

URBAN

By M.R. Martinez

THE RHYTHM



The Hard Rock Cafe in New York City recently became the recipient of a special bit of memorabilia from Robert "Kool" Bell of seminal R&B/popsters Kool & The Gang. The bassist donated his famous Fender tool to the collection to help commemorate the recent release of the group's new *Unite* album on JRS Records/Mogull Entertainment. Pictured at the presentation are (l-r): Lou Tatulli, vp of marketing, JRS/Mogull; Pete Jones, president of BMG Distribution; Bell; and Rick Cohen, vp of sales for BMG.

MUSIC FROM THE MOTHERLAND: It's being billed as the "Lollapalooza of African Music," and if Island Records founder Chris Blackwell has his way, Africa Fete could grow into a comprehensive exhibition of modern music from the African diaspora. Set to debut July 25 on the Central Park Summer Stage, Africa Fete, it is hoped by Blackwell, will expand African and Caribbean pop music's popularity beyond the stalwart ranks of world beat aficionados.

Featured during the day-long music dance buffet are Angeli-que Kidjo, a young woman from Benin who sings in Swahili and her native tongue Fon; Ismael Lo who, in his native Niger, is called the "African Bob Dylan" because of his blusey rock approach to traditional sounds; Boukman Eksperyans, considered a premier "vodoujazz" or "rara rock" band from Haiti; and Baaba Maal, the Senegalese artist who connects pre-Muslim African music ethic with the modern sounds of the continent, something evident on his current Mango Records album, *Lam Toro*.

"Since this kind of music is not accessible to American radio," says Blackwell, "I felt the best way to develop these artists was by trying to create an event that people will come to and get involved with. I hope that Africa Fete does for African music what Reggae Sunsplash has done for reggae music—that is, create more of an awareness of the music, and to provide an event that people can get excited about."

With dates also scheduled in San Diego, Los Angeles and during the "Reggae on the River" festival in Northern California, the Fete is also attempting to lock up dates in San Francisco, Miami, Philadelphia, Boston, and Washington D.C. NPR (National Public Radio) will be providing support for the tour through updates and artist's interviews, and there will also be an effort to target mainstream media to promote the event.

SAMPLES: Virgin Records act After 7 will be the featured artists during the Musicfest, the McDonald's salute to Black Music Month, slated for June 12 at the Bayfront Amphitheatre in Miami. In addition to the After 7 performance, there will be a competition staged among local musical talent.

TOP 75 R&B ALBUMS

CASH BOX • JUNE 5, 1993

1	janet (Virgin 87825)	Janet Jackson	DEBUT
2	FEVER FOR DA FLAVOR (Luke 126)	H-Town	2 3
3	IT'S ABOUT TIME (RCA 66074)	SWV	4 15
4	THE CHRONIC (Priority 57128)	Dr. Dre	3 20
5	FOR REAL THO' (EastWest)	LeVert	6 7
6	LOVE DELUXE (Epic 74734)	Sade	7 26
7	DOWN WITH THE KING (Profile 1440)	Run-D.M.C.	1 2
8	THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699)	Various Artists	5 23
9	UNCUT DOPE (Priority 57183)	Geto Boys	10 14
10	LOSE CONTROL (Elektra 61394)	Silk	9 15
11	BREATHLESS (Arista 18646)	Kenny G	8 23
12	MY BROTHERS KEEPER (Capitol 92958)	Walter & Scotty	25 2
13	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2PAC	14 11
14	BACDAFU'UP (RAL/Chaos 53302)	Onyx	15 5
15	14 SHOTS TO THE DOME (Def Jam 53325)	LL Cool J	11 5
16	PASSION (Columbia 48826)	Regina Belle	16 11
17	INTRO (Atlantic 82463)	Intro	19 3
18	WHICH DUBIE U B (Immortal/Epic 53212)	Funkdoobiest	12 2
19	THE NEW BREED (Wrap/Ichiban 8120)	MC Breed	20 1
20	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	18 11
21	WHO'S THE MAN (Uptown/MCA 10794)	Various Artists	13 3
22	BIZARRE RIDE II THE PHARCYDE (Delectious Vinyl 92222)	Pharcyde	28 3
23	BANGIN' ON WAX (Dangerous/Pump/Quality 19138)	Bloods & Crips	17 3
24	12 INCHES OF SNOW (EastWest 92207)	Snow	21 13
25	CHANGES (MCA 10751)	Christopher Williams	26 19
26	IF I EVER FALL IN LOVE (Gasoline 10762)	Shai	23 19
27	THE PREDATOR (Priority 57185)	Ice Cube	22 22
28	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	Digable Planets	24 12
29	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	27 37
30	DANGEROUS (Epic 45400)	Michael Jackson	29 75
31	PRECIOUS (MCA 10605)	Chante' Moore	30 14
32	QUAD CITY KNOCK (Wrap/Ichiban 8117)	95 South	40 2
33	SITTIN' ON SOMTHIN' PHAT (Jive 41496)	Ant Banks	32 3
34	THE BLISS ALBUM (Gee Street 514517)	PM Dawn	33 7
35	JADE TO THE MAX (GGiant 510-347)	Jade	35 14
36	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of The Underground	37 3
37	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	31 54
38	TAKIN' MY TIME (Virgin 86349)	After 7	34 33
39	DAZZEY DUKS (TMR 71000)	Duice	42 14
40	HOME INVASION (Priority 53858)	Ice-T	36 7
41	FUNKY DIVAS (EastWest 92121)	En Vogue	44 56
42	BASS: THE FINAL FRONTIER (Magic 9413)	D.J. Magic Mike	41 10
43	BOBBY (MCA 10417)	Bobby Brown	38 34
44	THE AFTERMATH (Eastwest 92245)	Da Youngsta's	39 3
45	SLAUGHTA' HOUSE (Delectious Vinyl/AG 92249)	Masta Ace	DEBUT
46	NINE YARDS (Next Plateau 1012)	Paperboy	43 13
47	LORENZO (Alpha Int'l 781000)	Lorenzo	45 3
48	GHETTO DOPE (Rap-A-Lot 53859)	5th Ward Boyz	DEBUT
49	BLUE FUNK (MCA 10734)	Heavy D & the Boyz	47 14
50	COMIN' AT CHA (Eastwest 92180)	Big Bub	55 3
51	MY WORLD (Warner Bros. 26735)	Ray Charles	49 3
52	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	48 45
53	PORTRAIT (Capitol 03496)	Portrait	51 14
54	LOVE MAKES NO SENSE (Tabu/A&M 9501)	Alexander O'Neal	46 12
55	THE HOUSE KEEPER (Jive 41512)	Marvin Sease	54 3
56	OOOON ON THE TLC TIP (LaFace 26003)	TLC	53 56
57	FREE (Soul convention/Columbia 48686)	Prince Markie Dee & The Soul Convention	56 3
58	CB4 (Original Motion Picture Soundtrack) (LaFace 26006)	Various Artists	50 8
59	NEVA AGAIN (Street Knowledge/Eastwest 92208)	Kam	52 3
60	BORN INTO THE 90s (Jive 41469)	R. Kelly & Public Announcement	57 66
61	INTOXICATED DEMONS (Violator/Relativity 1114)	The Beatnuts	59 3
62	(symbol) (Paisley Park 45037)	Prince	62 28
63	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	61 14
64	BLACK MAFIA LIFE (Ruthless 24477)	Above the Law	60 12
65	COOLEYHIGHARMONY (Motown 6320)	Boys II Men	66 22
66	CACHE (Columbia 46931)	Kirk Whalum	67 3
67	WHUT? THEE ALBUM (Columbia 52967)	Redman	68 24
68	IN GOD WE TRUST (Elektra 61381)	Brand Nubian	64 13
69	X-TRA NAKED (Epic 52464)	Shabba Ranks	69 29
70	POSSE (A&M 0081)	Soundtrack	DEBUT
71	BAD BOYS (Big Beat/AG 92261)	Inner Circle	73 2
72	WHERE DEY AT (Perspective 1003)	Lo-Key	58 14
73	GET CLOSER (Reprise 26686)	Michael Cooper	65 9
74	MARTHA WASH (RCA 66057)	Martha Wash	74 9
75	UNPLUGGED (Chrysalis 21994)	Arrested Development	63 7



By M.R. Martinez

THE RHYME



Queen Latifah's Flavor Unit Records, which is about to drop the phat debut album *Roll Wit' Tha Flava* (same title of the current Top 10 single), has just entered a worldwide pact with Famous Music Publishing. Pictured at New York's Giant Studios, where Latifah is recording her next solo album are (l-r): Sha-Kim, COO for Flavor Unit Records; Irwin Z. Robinson, chairman and CEO of Famous Music Publishing; and Latifah, Flavor Unit CEO.

FAMOUS FLAVOR: An exclusive, long-term co-publishing deal has been signed by Queen Latifah's newly-bowed Flavor Unit Records and Famous Music Publishing, a division of Paramount Communications. Distributed by Epic Records, the new label is an outgrowth of Latifah's Flavor Unit Management, and will be headed by Sha-Kim, chief operating officer, and Charm Warren-Celestine, president.

The agreement with Famous covers publishing for all the acts on the Flavor label roster, including Freddie Foxxx, Bigga Sistas, Latee and the Brooklyn Assault Team. The new Flavor Unit Music venture plans aggressive pursuit and signing of new artists, producers and writers to the company, a move which Famous' Robinson says, "is exciting. We look forward to working closely with Latifah, Sha-Kim and the rest of their staff in bringing the music of Flavor Unit Records to the widest possible audience both here and abroad."

Latifah says of the deal: "The new energy at Famous seems to dovetail with the new energy we're generating at Flavor Unit Records. We're very pleased about this new partnership and look forward to developing and promoting new talent together."

SOUND NIBBLES: The Right Rev. Calvin Butts and his attack on "vulgar" lyrics in rap have galvanized the rap community. The Rap Coalition's Wendy Day says that on June 5, "the entire rap community should come out in *peace* to voice their opinion" about the Butts issue and to speak upon censorship. And so it continues to go...Hip-hop has come a long way when Doctor Dre and Ed Lover, hosts of *Yo! MTV Raps* and stars of the New Line Cinema release *Who's The Man?*, become goodwill ambassadors to Russia. That's right, Russia. The pair will be joining a roster of acts that will participate in the White Nights International Cultural Festival in St. Petersburg from June 17 to June 21...Dr. Bayyan's Corner will return to this spot next week. Peace.

TOP 30 RAP ALBUMS

CASH BOX • JUNE 5, 1993

1	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. Cool J	DEBUT
2	THE CHRONIC (Death Row/Interscope 57128/Priority)	Dr. Dre	2 9
3	12 INCHES OF SNOW (Atco EastWest 92207/AG)	Snow	3 4
4	HOME INVASION (Rhyme Syndicate/Priority 53858)	Ice-T	DEBUT
5	THE PREDATOR (Priority 57185)	Ice Cube	5 13
6	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	6 44
7	CB4 (MCA 10758)	Soundtrack	7 3
8	BANGIN' ON WAX (Dangerous/Pump/Ouality 19138)	Bloods & Crips	DEBUT
9	UNPLUGGED (Chrysalis/ERG 21994)	Arrested Development	DEBUT
10	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2Pac	DEBUT
11	IN GOD WE TRUST (Elektra 961381)	Brand Nublan	11 3
12	NEVA AGAIN (Street Knowledge/East West 92208)	KAM	12 3
13	TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710)	Kris Kross	13 44
14	APACHE AIN'T SHIT (Tommy Boy 1068)	Apache	14 3
15	NINE YARDS (Next Plateau/FFRR 1012)	Paperboy	DEBUT
16	CYPRESS HILL (Ruffhouse 47889/Columbia)	Cypress Hill	16 48
17	TILL DEATH DO US PART (Rap-A-Lot 53818)	Geto Boys	17 3
18	BLACK MAFIA LIFE (Ruthless/Giant 24477/WB)	Above The Law	18 3
19	WHUT? THEE ALBUM (Ral/Chaos 52967/Columbia)	Redman	19 3
20	MACK DADDY (Def American 26765)	Sir Mix-A-Lot	20 2
21	X-TRA NAKED (Epic 52464)	Shabba Ranks	21 7
22	DEAD ENZ KIDZ DOIN' LIFETIME BIDS (Soul 10733/MCA)	Young Black Teenagers	22 3
23	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	23 16
24	BLUE FUNK (Uptown 10734/MCA)	Heavy D. & The Boyz	24 5
25	5150 HOME 4 THA SICK (Ruthless 53815/Priority)	Eazy E	25 9
26	WHERE DEY AT? (Perspective 1003/PLG)	Lo-Key?	26 18
27	NINE YARDS (Next Plateau/FFRR 1012)	Paperboy	27 4
28	DAZZEY DUKS (TMR 71000/Bellmark)	Duice	28 5
29	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	29 29
30	BACK TO THE HOTEL (Profile 1427)	N2Deep	30 3

TOP 30 RAP SINGLES

CASH BOX • JUNE 5, 1993

1	PEACE TREATY (Eastwest 96098)	Kam	3 10
2	DEEPER (Def Jam/Columbia 74737)	Boss	4 5
3	CREWZ POP (Eastwest 96068)	Da Youngsta's	6 4
4	TYPICAL REASONS (Columbia 74865)	Prince Markie Dee	2 9
5	LOTS OF LOVIN' (Elektra 64662)	Pete Rock & C.L. Smooth	8 6
6	PASSIN' ME BY (Delicious Vinyl/Atlantic 98434)	Pharcyde	9 5
7	HOW I'M COMIN' (Def Jam/Columbia 74811)	L.L. Cool J	1 8
8	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	16 3
9	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boyz	15 5
10	HOW U GET A RECORD DEAL (Cold Chillin'/Reprise 40830)	Big Daddy Kane	13 2
11	ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897)	Flavor Unit MC's	11 7
12	HEAD OR GUT (Rowdy/Arista 5010)	Illegal	23 2
13	OFF & ON (Mad Sounds/Motown 2199)	Trends Of Culture	14 6
14	I GET WRECKED (Ruffhouse/Columbia 74857)	Tim Dog	12 9
15	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	7 8
16	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	18 4
17	WHAT'CH GONNA DO? (Epic 74938)	Shabba Ranks/Queen Latifa	19 3
18	THE POSSE (SHOOT 'EM UP) (A&M 0236)	Intelligent Hoodlum	21 2
19	FUNKY CHILD (Pendulum/Elektra)	Lords Of The Underground	5 10
20	BOUNCE TA' THIS (Payday/London/PLG 857 086)	Showbiz & A.G.	DEBUT
21	DOWN WITH THE KING (Profile 5391)	Run-D.M.C.	10 9
22	HIT IT FROM THE BACK (4th & B'Way/Island 440567)	MOBB DEEP	DEBUT
23	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	17 10
24	WRECKX SHOP (MCA 54531)	Wreckx-N-Effect	20 7
25	BORN 2 B.R.E.E.D. (Warner Bros. 018691)	Monie Love	24 10
26	TICK TOCK (Wrap/Ichiban 138)	Kilo	25 6
27	TIME 4 SUM AKSION (Ral/Chaos 74794/Columbia)	Redman	26 11
28	THROW YOUR GUNZ (JM/J/Ral 74766/Columbia)	Onyx	27 13
29	PLASTIC (Gee Street/Island/PLG 864 966)	P.M. Dawn	28 8
30	GUNSHOT (Freeze 50032)	Kenny Dope	22 3

ALTERNATIVE/INDIE

By Jake Stanton



Crowded House

SAME STEAMING PILE just a different week!... Crowded House has been honored recently by receiving The Best Australian Group from the prestigious Aria Awards, which turn out to be Australia's equivalent to our own Grammy Awards. The Crowded ones are currently in the studio for

their impending September 1993 release, with Youth as a producer. Youth originally was the bassist for Killing Joke, and has since then produced the likes of U2, P.M. Dawn, The Orb, and Siouxsie & The Banshees. Not bad.

R.I.P.—HEWHOCANNOTBENAMED, guitarist from San Francisco who was best known for his axe work with the seminal punk band The Dwarves. Cause of death was apparently several stab wounds while in Philadelphia on or about April 3. Hewho had travelled East following the Dwarves European tour, the rest of the band returned to San Francisco. He lived fast and died young in the true rock 'n' roll style, but will be missed by those who knew him and liked his music, regardless.

R.E.M. HAS BEEN recently working with Debbie Harry on the title track for her next album on Chrysalis Records. Sounds way cool... Well, the final bid is in and it turns out that those overhyped alternative dieties Bettie Serveert have chosen to go with Atlantic Records through their current home Matador Records. Ah, home sweet home... As things seem to go, Jawbone has been "acquired" by A&M... Also, ex-Dead Boy Cheetah Chrome has a new band on Circumstantial Records called Road Vultures. Is that related to road kill?

ON THE COOL SUMMER FESTIVAL news Laguna Seca Daze has just completed with a very cool line-up including Gin Blossoms, Allman Bros., Phish, Blues Traveler, Shawn Colvin, Jeff Healey, 10,000 Maniacs, Wailing Souls, Big Head Todd & The Monsters plus The Samples. Sun and fun was had by all in beautiful Monterey, CA. Food, fun, Ferris wheels, and bonfires. Sounds like summer's in here.

COOL STUFF TO LOOK FORWARD TO:

Kiss Alive III Mercury Records Out Now!	Buck Pets Restless June	August 24 Swervedriver A&M
Rocket From The Crypt Interscope Records Out Now!	Band Of Susans Restless June 22	August Golden Palominos Restless
Fishbone Columbia Records Out Now!	Grunge Lite C/Z July 20	August/Sept. Nirvana Geffen/DGC
Urge Overkill Geffen/DGC June 8	Catherine Wheel Fontana/PolyGram July 20	Sept. 14 Therapy? A&M
Damn The Machine A&M June 8	Slim Dunlap (X-Placement) Restless July 27	Sept. Teenage Fanclub Geffen/DGC
	Bad Brains Epic	Sept.

REVIEW

■ UNION CARBIDE PRODUCTIONS: *Swing* (Cargo Records #FIST-014)

This is the second outing for these Nordic funsters, and by no means is it any chillier than the original, *In the Air Tonight*. As a matter of fact, this record is a real sleeper, in that not enough people will hear this record except their true fans in Sweden. Production on swing is credited to the mighty Steve Albini (of Big Black fame) should be testimony enough as to how cool this stuff is. Dirty, loud, and distorted guitars are the signature of these guys, with obvious Stooges and Stones influence. But, regardless, these guys make you tap your feet and bang your head. Buy it, own it, love it!

Cash Box ALT. MUSIC

Perpetual Rumble

By John Carmen

NEIL YOUNG ON Link Wray: "People call me the Godfather of Grunge. Well, all I ever did was try to imitate Link Wray. He was the first of the power-chord players." And Pete Townshend concurs. "He is the king. If it weren't for Link Wray and 'Rumble,' I'd have never even picked up the guitar."



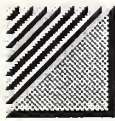
Relatively obscure (there really isn't a way to gauge obscurity, but I'm working on it), Link Wray is generally considered the true inventor of metal guitar. Not that the lineage to Steve Vai or Eddie Van Halen is easily traced back to Wray, but when "Rumble," Wray's first and biggest hit (#18, *Cash Box*, 1958) was released, it was banned in New York City due to its menacing nature, and dangerously anarchic, buzzing chords. "Rumble" was also a legendary track in that its crackle was achieved through Wray poking holes in his speakers with a pencil to make them distort a little bit more. (The same technique, coincidentally, was utilized by Dave Davies six years later on "You Really Got Me." Perhaps new metal dudes should be shredding their speakers also).

All this and more graces the Rhino re-issue, *Rumble, The Best Of Link Wray*, an excellent compilation of king Link's tracks. Although Wray was better known in the '70s as the gits behind neo-rockabilly crooner Robert Gordon (and none of those fine tracks appear, possibly because RCA desires a Gordon best-of later, if one doesn't already exist on compact disc), to the true esoteric, he was surf-in' before Dick Dale, and pickin' harder 'n' quicker than latter day heroes like Lonnie Mack.

Kicking off with "Rumble," and motivatin' through the theme song from John Waters' *Pink Flamingos*, "The Swag," here we have 20 pre-Britrock instrumental tracks in all of their pristine glory. Wray, a North Carolina native now living in Denmark (like so many American legends, all of the big money is on The Continent), roars through the gamut of his lesser-known titles, including a stab at the "Batman Theme," and a nearly psychotic version of Jimmy Reed's "Ain't That Lovin' You, Babe," in which the one-lunged Wray nearly tears out his remaining air sac. Plus "Rawhide" and "Deuces Wild" and the obvious follow-up "Ramble," this is a collection of gems and joy.

Hats off for the umpteenth time to the folks at Rhino for another winner that'll grace your player forever.

Cash Box INDIE MUSIC



Van Shelton, Jones & Bogguss To Host...

TNN: The Nashville Network and *Music City News* will present the *TNN Music City News Country Awards*, hosted by Ricky Van Shelton, George Jones, and Suzy Bogguss, Monday, June 7 at 8 p.m. (all times Eastern) from the Grand Ole Opry House in Nashville. Among the country artists vying for the coveted fan-voted awards in 14 categories are Garth Brooks, Vince Gill and George Strait, who are each tied with five nominations. Country superstar Dolly Parton and country phenomenon Billy Ray Cyrus head the list of presenters on this year's telecast. Other presenters include Doug Stone, Patty Loveless, Marty Stuart and Sweethearts of the Rodeo. This marks the 27th year that *Music City News* has been presenting the awards. The Nashville Network bestowed its first awards in 1988 and the two awards shows were merged in 1990. Lorianne Crook and Charlie Chase, co-hosts of *Crook & Chase* will host pre- and post-awards show specials (7:30-8:00 p.m. and 10:30-11:00 p.m.). These specials will feature live interviews with nominees and winners. Jim Owens & Associates, Inc. produces the *TNN Music City News Country Awards*, as well as the pre- and post-awards show specials.

Film & Video

QUIET ON THE SET... Taping of the new syndicated comedy series, *Heartland USA*, is underway at GCN Video Studios in Nashville. Hoyt Axton has signed on to star in the show. Axton plays the nephew of the owner of a hotel located in Heartland, a small town located somewhere between Branson and Nashville. Donna Douglas (aka Ellie May Clampett) is also on board to tape the pilot. *Heartland USA* is directed by veteran film producer/director Eric Stratton, and is one of the first sitcoms to be shot entirely in Nashville. A \$250,000 set covering most of the soundstage at GCN Video Studios is the backdrop for the show. Jimmy Snow, the show's producer, says this is one of the biggest undertakings his studio (GCN) has been involved in at this point.

MTV OFFSPRING VH-1 has joined the ranks of the country music world with *VH-1 Country Countdown*, a weekly series highlighting the chartbreakers of country music video. The series airs Fridays at 4 p.m. and Saturdays at 9 p.m. (Eastern). Each week, the countdown will feature the top 10 videos of the week, counted down by a musical host. Other recurring segments will include "Hot Pick Of The Week" featuring new bands or established artists with new videos; "Country Classics" featuring classic country videos not currently in rotation and "Nashville Notes," a quick update on the Nashville scene. The series will be taped in New York City and is scheduled to feature today's hottest country acts. MCA recording artist Marty Stuart will host the May 21 and 28 episodes, with forthcoming guests including Travis Tritt and The Kentucky HeadHunters, among others. VH-1 is a trademark of MTV Networks, a division of Viacom International, Inc.

By The Seat Of His Pants

THE QUINCY JONES OF COUNTRY—In the tradition of Ralph Emery's bestselling autobiography, *Memories*, Buddy Killen, one of Nashville's biggest starmakers, gives a rare, behind-the-scenes look at the country music industry in his rags-to-riches autobiography, (written with Tom Carter), *By The Seat Of My Pants* (Simon & Schuster; June 21, 1993: \$22). Killen, one of country music's pioneers, has written, published and produced more hit songs than anyone in Nashville. In 1989, Killen sold Tree International to Sony Music for \$40 million and remained CEO for the company for several years. He is now president and owner of Buddy Killen Enterprises and is involved with numerous projects and companies from record production, to talent management, to owning the Stock-Yard restaurant that's ranked in the nation's Top 50, to co-owning a travel agency and raising Arabian horses on his larger-than-Dallas' Southfork ranch outside Nashville.

Country News Box

COUNTRY OVERSEAS—The renowned Wembley Festival in England is to be revived under new promoters Ros Sice and Paul Hesketh of B-Sharp Productions. Trisha Walker International Nashville has been appointed festival producer and coordinator. The traditional time-frame of the Easter Weekend has been moved to September 18, 1993 thereby coinciding with the giant Gstaad festival in Switzerland one week later. The initial line-up for the festival includes Travis Tritt, Trisha Yearwood, Little Texas and Jim Lauderdale. Further names will be announced.

COUNTRY GOLD: Co-sponsored by Northwest Airlines and Justin Boot Company, the fifth annual Country Gold Festival slated for Sunday, October 24, 1993, will once again take place near Kumamoto, Japan, at scenic ASPECTA, an outdoor amphitheater that drew over 25,000 Japanese fans last year. Country star and virtuoso guitarist Steve Wariner will cap off a roster including Arista Records labelmate Pam Tillis. They will be joined by The Nashville Bluegrass Band, Highway 101, and Jett Williams & The Drifting Cowboys. Japanese country act Charlie Nagatani & The Cannon Balls will round out the bill. Nagatani co-produces the Country Gold Festival with Judy Seale, Cameron Randle and Stuart Dill of the Nashville-based Refugee Management.

NETWORKING AT WORK—The Grand Ladies of the Grand Ole Opry will host a special luncheon and fashion show on Monday, June 7, at 11 a.m., in the Presidential Ballroom at the Opryland Hotel to benefit the T.J. Martell Foundation. The event will be hosted by Grand Ole Opry performers including Skeeter Davis, Jan Howard, Carol Lee, Jeannie Pruett, Jeannie Sealy, Jean Shepperd and Connie Smith. This year's honorary chairperson is Colleen Conway Welch, dean of the School of Nursing at Vanderbilt University. The show is provided by Castner Knott and will feature spring and summer fashions immediately following lunch. Tickets are \$30 per person or \$300 per table of 10. Tickets are available at all middle Tennessee Ticketmaster locations. To charge by phone, call 615-737-4849 or 1-800-333-4849.

ASCAP/LIBERTY/TNN SPONSOR TOURNAMENT—The sixth annual Music Row Ladies Golf Tournament and Tupperware Party is scheduled for Tuesday, June 15 at Woodmont Country Club. Sponsored by ASCAP, Liberty Records and TNN, the tournament is expected to draw more than 230 music industry professionals, along with some of country music's brightest stars, raising money for United Cerebral Palsy of Middle Tennessee. Celebrity players and caddies scheduled to appear include Diamond Rio, Michelle Wright, Pam Tillis, Brooks & Dunn, Martina McBride, Steve Wariner, Larry Stewart, Lisa Stewart, Rodney Foster, Hal Ketchum, Robert Ellis Orrall, Lee Roy Parnell, Deborah Allen, Sweethearts of the Rodeo, Palomino Road, Cactus Brothers, Skip Ewing, Cleve Francis, Ricky Lynn Gregg and Pearl River, among others.

BY THE SEAT OF MY PANTS



Nashville impresario Buddy Killen has announced the completion of his much-anticipated autobiography. The book, entitled *By The Seat Of My Pants: My Life In Country Music*, was co-written by best-selling author Tom Carter and is being published by literary giant Simon & Schuster. It is scheduled to hit bookstores nationwide in early June.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

JUNE 5, 1993



#1 SINGLE: Wynonna



TO WATCH: Restless Heart #33



HIGH DEBUT: Little Texas #42



#1 INDIE: Narvel Felts #56

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	TELL ME WHY (Curb/MCA 54606)(CD)	2	8	Wynonna	DEBUT	
2	SHOULD'VE BEEN A COWBOY (Mercury 864342)(CD)	5	14	Toby Keith	35	14
3	ALRIGHT ALREADY (RCA 62474)(CD)	4	13	Larry Stewart	39	15
4	HOMETOWN HONEYMOON (RCA 62495)(CD)	6	8	Alabama	43	7
5	BLAME IT ON YOUR HEART (Epic 74906)(CD)	10	10	Patty Loveless	56	2
6	TROUBLE ON THE LINE (Curb 1043)(CD)	7	10	Sawyer Brown	38	10
7	HONKY TONK ATTITUDE (Epic 74911)(CD)	8	10	Joe Diffie	55	8
8	NO FUTURE IN THE PAST (MCA 54540)(CD)	11	8	Vince Gill	56	8
9	T.R.O.U.B.L.E. (Warner Brothers 18588)(CD)	9	10	Travis Tritt	60	5
10	OH ME, OH MY, SWEET BABY (Arista 2464)(CD)	12	9	Diamond Rio	40	9
11	THAT SUMMER (Liberty 79736)(CD)	17	4	Garth Brooks	45	13
12	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	13	8	Collin Raye	47	4
13	LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD)	19	10	McBride & the Ride	65	7
14	HEARTACHE (Liberty 56972)(CD)	14	10	Suzy Bogguss	63	6
15	AN OLD PAIR OF SHOES (Warner Brothers 18516)(CD)	15	8	Randy Travis	66	6
16	TELL ME ABOUT IT (Liberty 56985)(CD)	18	7	Janya Tucker with Delbert McClinton	67	6
17	MONEY IN THE BANK (BNA 62507)(CD)	20	5	John Anderson	69	5
18	A BAD GOODBYE (RCA CDX56)(CD)	26	3	Clint Black with Wynonna	70	5
19	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	23	6	Lorrie Morgan	71	5
20	I WANNA TAKE CARE OF YOU (SBK/Liberty 56984)(CD)	21	8	Billy Dean	73	5
21	THE HARD WAY (Columbia 74930)(CD)	25	7	Mary-Chapin Carpenter	68	6
22	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic 82422)(CD)	24	8	Confederate Railroad	74	4
23	AIN'T THAT LONELY YET (Reprise/Warner Brothers 18590)(CD)	1	12	Dwight Yoakam	57	6
24	WHEN DID YOU STOP LOVING ME (MCA 54642)(CD)	27	5	George Strait	53	10
25	IT'S YOUR CALL (MCA 54496)(CD)	30	3	Reba McEntire	72	6
26	CLEOPATRA, QUEEN OF DENIAL (Arista 2552)(CD)	28	4	Pam Tillis	DEBUT	
27	WE'LL BURN THAT BRIDGE (Arista CDX56)(CD)	36	2	Brooks & Dunn	54	4
28	HEY BABY (MCA 54607)(CD)	34	7	Marty Stuart	51	17
29	HAUNTED HEART (Mercury CDX55)(CD)	33	4	Sammy Kershaw	81	2
30	IF YOU'RE NOT GONNA LOVE ME (Giant/Warner Brothers)(CD)	32	6	Deborah Allen	77	6
31	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD)	3	11	John Michael Montgomery	59	15
32	IT SURE IS MONDAY (MCA 54630)(CD)	37	2	Mark Chesnutt	61	7
33	WE GOT THE LOVE (RCA CDX56)(CD)	48	2	Restless Heart	58	13
34	JUST AS I AM (Columbia 74896)(CD)	16	11	Ricky Van Shelton	62	17
35	SEEDS (Mercury CDX55)(CD)	41	2	Kathy Mattea	77	6
36	LEAD ME NOT (RCA CDX55)(CD)	46	3	Lari White	80	15
37	MORE WHERE THAT CAME FROM (Columbia 74954)(CD)	42	4	Dolly Parton	52	18
38	RENO (BNA CDX56)(CD)	50	2	Doug Supernaw	86	17
39	TENDER MOMENT (Arista 2523)(CD)	22	13	Lee Roy Parnell	91	11
40	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	29	15	Hal Ketchum	83	6
41	MADE FOR LOVIN' YOU (Epic 74885)(CD)	31	14	Doug Stone	88	9
42	WHAT MIGHT HAVE BEEN (Warner Brothers CDX56)(CD)	DEBUT		Little Texas	89	16
43	EVERY LITTLE THING (Giant CDX56)(CD)	DEBUT		Carlene Carter	76	19
44	FOOL TO FALL (Liberty 79635)(CD)	44	4	Pearl River	80	15
45	IT MUST BE THE RAIN (MCA 54612)(CD)	DEBUT		Marty Brown	52	18
46	CHATTAHOOCHEE (Arista 2560)(CD)	DEBUT		Alan Jackson	86	17
47	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Curb 1045)(CD)	49	2	Rick Vincent	91	16
48	HOT, COUNTRY AND SINGLE (Atlantic CDX56)(CD)	DEBUT		Dean Dillon	87	11
49	WALKIN' (Liberty CDX52)(CD)	DEBUT		Cleve Francis	83	6
50	ALIBIS (Atlantic 87372)(CD)	DEBUT		Tracy Lawrence	88	9
51	HIGH ROLLIN' (Epic 74856)(CD)	DEBUT		Gibson Miller Band	89	16
52	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	DEBUT		Dude Mowery	76	18
53	DIXIEFRIED (Mercury CDX55)(CD)	DEBUT		Kentucky Headhunters	82	17
54	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	DEBUT		Robert Ellis Orrall	77	6
55	1-800-FOOL (Stop Hunger SHR 1101)(CD)	DEBUT		Jack Hollingsworth	78	19
56	I CAN WRAP MY ARMS AROUND THE WORLD (CRC International 0000)(CD)	60	5	Narvel Felts	80	15
57	WHAT MADE YOU SAY THAT (Mercury 864992)(CD)	40	9	Shania Twain	80	15
58	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	45	13	Ricky Lynn Gregg	52	18
59	NEW WAY HOME (RCA 62499)(CD)	47	4	K.T. Oslin	86	17
60	THERE WAS YOU (AND THERE WAS ME) (Fraternity 3608)(CD)	65	7	Jim Sellars	87	11
61	I PICKED A BAD DAY (Playback 0000)(CD)	63	6	Michelle Bishop	83	6
62	IF YOU WANT A GOOD WOMAN (Interstate 40 0000)(CD)	66	6	Ted's Boys	88	9
63	SIX PACK AWAY (Playback 0000)(CD)	67	6	George Allison	89	16
64	IT'S ALWAYS SOMETHING (Winchap 0000)(CD)	69	5	Sylvia Winters	77	6
65	PAPER OR PLASTIC (Alliance 0000)(CD)	70	5	Tom Cunningham	80	15
66	LET ME BE GOOD TO YOU (Killer KCD104)(CD)	71	5	Scott Pennell	52	18
67	SHE (Alliance 0000)(CD)	73	5	L.D. Whitt	86	17
68	IF YOU'VE NEVER SEEN LOVE (Playback 0000)(CD)	68	6	Susan Smith	91	16
69	SOMEDAY SOON (Seaside 0000)(CD)	74	4	Theron Sandy	76	19
70	SOME GAVE ALL (Mercury 865096)(CD)	57	6	Billy Ray Cyrus	80	15
71	YOU'RE MY ONE AND ONLY YOU (Stargem SG-2544)(CD)	53	10	Bill Wilkerson, Jr.	52	18
72	LIKE OPENING YOUR PRESENTS (Gallery II 0000)(CD)	72	6	Benny Northern	87	11
73	STANDING ON THE EDGE (Step One 461)(CD)	DEBUT		Clinton Gregory	83	6
74	GET IN LINE (Columbia 74913)(CD)	54	4	Larry Boone	88	9
75	MY BLUE ANGEL (RCA 62430)(CD)	51	17	Aaron Tippin	89	16
76	I CLOSE MY EYES (Kottage 0099)(CD)	81	2	Judie Bell	77	6
77	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	59	15	Alan Jackson	80	15
78	MEMORY LANE (Curb 1041)(CD)	61	7	Tim McGraw	52	18
79	YOU SAY YOU WILL (MCA 54600)(CD)	58	13	Trisha Yearwood	86	17
80	SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)	62	17	Tracy Byrd	91	16
81	SHE KNOWS HOW I FEEL ABOUT LOVE (Killer 0000)(CD)	64	9	Largent Brothers	76	19
82	COLD DARK WATERS (American Image 0000)(CD)	75	12	Eddie Bond	80	15
83	CLOSING THE DOOR (Lion 626923)(CD)	79	12	Del Pritchett	52	18
84	I'D RATHER MISS YOU (Warner Brothers 18668)(CD)	76	18	Little Texas	86	17
85	HARD WORKIN' MAN (Arista 2513)(CD)	82	17	Brooks & Dunn	91	16
86	LITTLE ANGEL (Liberty CDX54)(CD)	77	6	The Nitty Gritty Dirt Band	77	6
87	NOBODY WINS (Arista 2512)(CD)	76	19	Radney Foster	80	15
88	THE HEART WON'T LIE (MCA 54599)(CD)	80	15	Reba McEntire	52	18
89	BORN TO LOVE YOU (MCA 54515)(CD)	52	18	Mark Collie	86	17
90	LEARNING TO LIVE AGAIN (Liberty 79633)(CD)	86	17	Garth Brooks	91	16
91	WRONG'S WHAT I DO BEST (MCA 54604)(CD)	87	11	George Jones	83	6
92	ANY ROAD (Mercury CDX54)(CD)	83	6	Corbin Hanner	88	9
93	BACK WHEN (Columbia 74905)(CD)	88	9	Vern Gosdin	89	16
94	LIKE A RIVER TO THE SEA (Arista 2510)(CD)	89	16	Steve Wariner	90	20
95	LET THAT PONY RUN (Arista 2506)(CD)	90	20	Pam Tillis	93	18
96	WHEN MY SHIP COMES IN (RCA 62429)(CD)	93	18	Clint Black	95	18
97	TRUE CONFESSIONS (Columbia 74845)(CD)	95	18	Joy White	94	20
98	OL' COUNTRY (MCA 54539)(CD)	94	20	Mark Chesnutt	91	16
99	NOW I PRAY FOR RAIN (Atlantic CDX49)(CD)	91	16	Neal McCoy	DEBUT	
100	SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 864854)(CD)	DEBUT				



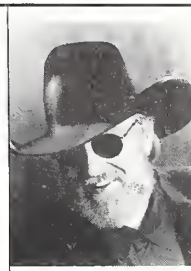
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TELL ME ABOUT IT B. Labounty, P. McLaughlin (Warner-Tamerlane, Top Down, Corn Country, BMI) 16	1
TELL ME WHY K. Bonoff (Seagrape Music, BMI)	1
TENDER MOMENT L.R. Parnell, R.M. Bourke, C. Moore (Polygram International Publishing, R-BAR-P Music Company, New Songs De Burgo, Mama Guitar Music, ASCAP)	39
THAT SUMMER P. Alger, S. Mahl, G. Brooks (Bait And Beer, Forerunner, Major Bob, No Fences, ASCAP)	11
THERE WAS YOU AND THERE WAS ME (N-A)	60
TONIGHT I CLIMBED THE WALL A. Jackson (Seventh Son, Mattie Ruth Music, ASCAP)	77
TROUBLE J. Chesnutt (Sony Tree, BMI)	9
TROUBLE ON THE LINE M.A. Miller, B. Shore (Zoo II, ASCAP, Club Zoo, BMI)	6
WALKIN' W. Robinson, T. Nichols (Maypop Music, Hannah's Eyes Music, Bro' N' Sis Music, BMI)	49
WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI)	27
WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp, Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI)	33
WHAT MADE YOU SAY THAT T. Haselden, S. Munsey Jr. (Milhouse, Polygram, BMI)	57
WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP)	42
WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BMI)	24
WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK S. Clark, J. Macrae (Music City, EMI April, ASCAP)	22
YOU SAY YOU WILL B.N. Chapman, V. Thompson (BMG Songs, EMI April Music, Ideas Of March Music, ASCAP)	79
YOU'RE MY ONE AND ONLY YOU W.E. Wilkerson, Jr. (Newswriters Music, BMI)	51
1-800-FOOL B. Burford (Bobby & Billy Music, BMI)	55

REVIEWS by Brad Hogue, Joseph Stanley

■ CHARLIE DANIELS "All Night Long" (Liberty CDX57)

Charlie Daniels still cooks—"All Night Long!" Co-written by Daniels, Taz DiGregorio, Charlie Hayward, Jack Gavin & Bruce Ray Brown, this song comes from Daniels' Liberty debut, *America, I Believe In You*. A rousing country kicker, the tune brings back memories of some of the earlier CDB forays into the realm of southern-fried rock. Jimmy Bowen produces with Daniels.



■ LISA STEWART "Under The Light Of The Texaco" (BNA CDX57)

With a voice like hers, it's no wonder the labels fought a bid war over Lisa Stewart. From her self-titled BNA debut, "Under The Light Of The Texaco" was written by Kye Fleming & Janis Ian. Lisa's interpretation of the song is sweet, with some great instrumental arrangements providing a backdrop for the out-front vocals. Richard Landis produces.



■ TRACY BYRD "Holdin' Heaven" (MCA CDX57)

The second single from his self-titled MCA debut, "Holdin' Heaven" should put Tracy Byrd one step closer to fame. The song should fit in well with today's radio formats. It follows the efforts of a good ol' boy attempting to find a little heaven on a Friday night. Tony Brown produces with Jeff Gordon.



■ NANCI GRIFFITH "Across The Great Divide" (Elektra CDX57)

From her critically acclaimed *Other Voices, Other Rooms* disc, "Across The Great Divide" is Nanci Griffith at her best. Written by Kate Wolf, the tune fluently describes one person's introspective look at passing time. With soothing instrumental arrangements complementing an authentic vocal interpretation country radio should embrace, this cut is a standout. Jim Rooney produces.



PICK OF THE WEEK



■ RADNEY FOSTER "Easier Said Than Done" (Arista CDX57)

From his Arista album, *Del Rio, TX 1959*, Radney Foster has written a hit with this one called "Easier Said Than Done." Steve Fishell & Radney Foster produce. Like the other songs on this collection, Foster tells a complete story of deceit and the way the "tangled web" can choke out love, eventually: "You can't make 'I love you' mean what it used to/It's easier said than done."

COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • JUNE 5, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Brooks & Dunn



TO WATCH:
Wynonna #4

1	HARD WORKIN' MAN (Arista 18716)(P)	Brooks & Dunn	2	12
2	THIS TIME (Reprise/Warner Bros. 45241-2)	Dwight Yoakam	1	9
3	ALIBIS (Atlantic 82483)(G)	Tracy Lawrence	3	11
4	TELL ME WHY (Curb/MCA 10822)	Wynonna Judd	DEBUT	
5	IT'S YOUR CALL (MCA 10673)(P)	Reba McEntire	5	20
6	LIFE'S A DANCE (Atlantic 82420)(G)	John Michael Montgomery	8	14
7	ONLY WHAT I FEEL (Epic 53236)	Patty Loveless	7	5
8	PURE COUNTRY (ORIGINAL MOTION PICTURE SOUNDTRACK) (MCA 10651)(P2)	George Strait	6	32
9	SLOW DANCIN' WITH THE MOON (Columbia 53199)(G)	Dolly Parton	4	12
10	WYNONNA (Curb/MCA 10529)(P2)	Wynonna Judd	9	58
11	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	12	43
12	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	10	60
13	SOME GAVE ALL (Mercury 3145)(P6)	Billy Ray Cyrus	16	50
14	TRACY BYRD (MCA MCAD-10649)	Tracy Byrd	17	4
15	HAUNTED HEART (Mercury 514332)	Sammy Kershaw	13	9
16	ACROSS THE BORDERLINE (Columbia 52752)	Willie Nelson	11	7
17	THE CHASE (Liberty 98743)(P5)	Garth Brooks	14	33
18	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	15	34
19	HONKY TONK ATTITUDE (Epic 53002)	Joe Diffie	19	4
20	SONGS FROM AN AGING SEX BOMB (RCA 07863)	K. T. Oslin	21	3
21	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	20	37
22	AMERICAN PRIDE (RCA 66044-4)	Alabama	22	29
23	A LOT ABOUT LIVIN' (And A Little 'Bout Love) (Arista 18711-2)(P)	Alan Jackson	23	29
24	WATCH ME (BNA 66047)(G)	Lorrie Morgan	18	29
25	THE WHEEL (Columbia 52729)	Roseanne Cash	24	9
26	BRAND NEW MAN (Arista 07822)(P2)	Brooks & Dunn	26	88
27	TOBY KEITH (Mercury 514421)	Toby Keith	28	4
28	OTHER VOICES, OTHER ROOMS (Elektra 61464)	Nanci Griffith	27	10
29	SEMINOLE WIND (BNA 61029)(P)	John Anderson	25	65
30	HOMEWARD LOOKING ANGEL (Arista 18649-2)	Pam Tillis	29	30
31	RICKY LYNN GREGG (Liberty 30135)	Ricky Lynn Gregg	36	4
32	BIG TIME (Warner Bros. 45276)	Little Texas	67	2
33	NO FENCES (Liberty 93866)(P10)	Garth Brooks	30	137
34	CONFEDERATE RAILROAD (Atlantic 82355)	Confederate Railroad	31	14
35	DOWN THE ROAD (RCA 66210)	Larry Stewart	32	3
36	GREATEST HITS 1990-1992 (Liberty 0000)	Tanya Tucker	37	4
37	FROM THE HEART (Epic 45303)(G)	Doug Stone	40	37
38	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	38	33
39	BIG IRON HORSES (RCA 66049)	Restless Heart	39	21
40	LEAD ME NOT (RCA 66117)	Lari White	42	3
41	THE HARD WAY (RCA 66003)(P)	Clint Black	41	42
42	VOICES IN THE WIND (Liberty 98585)	Suzu Bugguss	45	26
43	LONESOME STANDARD TIME (Mercury 512567)	Kathy Mattea	33	6
44	HURRY SUNDOWN (MCA 10787)	McBride & The Ride	58	2
45	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	35	83
46	GREATEST HITS II (Warner Bros. 45045)	Randy Travis	50	31
47	OUT OF LEFT FIELD (Curb/Capricorn 45225)	Hank Williams, Jr.	47	9
48	FIRE IN THE DARK (Liberty/SBK 98947)	Billy Dean	48	13
49	CAFE ON THE CORNER (Curb/Capitol 77574)	Sawyer Brown	52	33
50	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	53	29
51	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	54	193
52	LONGNECKS AND SHORT STORIES (MCA 26630)(G)	Mark Chesnutt	51	53
53	AMERICA I BELIEVE IN YOU (Liberty 80477)	Charlie Daniels Band	64	4
54	DELTA DREAMLAND (Giant 24485)	Deborah Allen	44	6
55	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	55	44
56	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G)	Chris LeDoux	56	39
57	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	57	102
58	INGENUUE (Sire/Warner Bros. 26840)	k.d. lang	34	11
59	RAVE ON (Mercury 512568)	Kentucky Headhunters	43	11
60	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	61	42
61	IN THIS LIFE (Epic 48983)(G)	Collin Raye	70	36
62	GREATEST HITS PLUS (Columbia 52753)(G)	Ricky Van Shelton	49	37
63	DEL RIO, TX 1959 (Arista 18713-2)	Radney Foster	46	29
64	CLOSE TO THE EDGE (Arista 186562)	Diamond Rio	72	27
65	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)	Various Artists	65	33
66	WHERE THERE'S SMOKE (Columbia 52980)	Gibson/Miller Band	66	13
67	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	63	80
68	GREATEST HITS VOLUME I (Warner Bros. 45044)(G)	Randy Travis	68	33
69	SURE LOVE (Curb 77581)	Hal Ketchum	73	32
70	DIAMOND RIO (Arista 8673)(P)	Diamond Rio	60	99
71	FLYING COLORS (RCA 66090)	Robert Ellis Orrall	71	9
72	MARK COLLIE (MCA 10658)	Mark Collie	62	13
73	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	75	10
74	WILD KENTUCKY SKIES (MCA 10672)	Marty Brown	69	5
75	NICKELS & DIMES (Columbia 52994)	Vern Gosdin	59	6



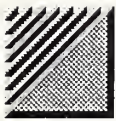
SHENANDOAH'S 2ND: A new producer and a new sound sets the tone for Shenandoah's second RCA album, *Under The Kudzu*, to be released August 10. Don Cook takes the production helm this time around. Pictured (l-r) are: Ralph Ezell, Mike McGuire of Shenandoah; Cook; Marty Raybon, Stan Thorn and Jim Seales of Shenandoah.



ALL HEART: Surviving country star Doug Stone is shown here after receiving two Ampex Golden Reel Awards commemorating the sales of two recordings, *Doug Stone* and *I Thought It Was You*, both which were recorded and mixed exclusively on Ampex audio mastering tape. Also pictured are manager Phyllis Bennett (center) and producer Doug Johnson. Two \$1,000 donations were made by Ampex Recording Media Corporation in the name of Doug Stone to the Have A Heart Foundation.



HARRIS SIGNS: Critically acclaimed singer/songwriter Emmylou Harris has signed to Asylum Records, Asylum president Kyle Lehning recently announced. For the past two decades, Harris has been one of the most influential artists in country music, garnering six Grammy awards, one platinum and eight gold album awards. Pictured (l-r) are: Kyle Lehning, Harris, and manager Monty Hitchcock.



Cash Box COUNTRY RADIO

By Joseph Stanley

HIGH DEBUTS

1. LITTLE TEXAS—"What Might Have Been"—(Warner Bros.)—#42
2. CARLENE CARTER—"Every Little Thing"—(Giant)—#43
3. MARTY BROWN—"It Must Be The Rain"—(MCA)—#45
4. ALAN JACKSON—"Chattahoochee"—(Arista)—#46

MOST ACTIVE

1. RESTLESS HEART—"We Got The Love"—(RCA)—#33
2. DOUG SUPERNAW—"Reno"—(BNA)—#38
3. LARI WHITE—"Lead Me Not"—(RCA)—#36
4. BROOKS & DUNN—"We'll Burn That Bridge"—(Arista)—#27
5. CLINT BLACK/WYNONNA—"A Bad Goodbye"—(RCA)—#18

POWERFUL ON THE PLAYLIST—The *Cash Box* Top 100 Country Singles chart plays host to six debuts this week, but that doesn't stop our top movers as they keep scrambling for the top spot. *Restless Heart* leads the pack this week, moving up an impressive 15 notches to #33 with "We Got The Love." Back at #38, "Reno," takes a 12-space leap for *Doug Supernaw*. "Lead Me Not" leads *Lari White* into the #36 position, up 10 from last week. *Brooks & Dunn* are burning up the chart with "We'll Burn That Bridge," up nine rungs this week to #27 in only the second week on the chart. *Clint Black* and *Wynonna Judd* have proved to be a winning combination as "A Bad Goodbye" slides up another eight places to rest at #18 this week.

LOOKING AHEAD

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

1. BRIAN JAMES—"One Single Night" (Warner Bros.)
2. JOY WHITE—"Cold Day In July" (Columbia)
3. JOHN BERRY—"A Mind of Her Own" (Liberty)
4. WILLIE NELSON—"Graceland" (Columbia)
5. JOHN BRANNEN—"Never Say Never Again" (Mercury)

CMT Top Ten Video Countdown

1. Dwight Yoakam . . . Ain't That Lonely Yet (Reprise/Warner Bros.)
2. Larry Stewart Alright Already (RCA)
3. Joe Diffie Honky Tonk Attitude (Epic)
4. Travis Tritt T-r-o-u-b-l-e (Warner Bros.)
5. Patty Loveless Blame It On Your Heart (Epic)
6. Toby Keith Should've Been A Cowboy (Mercury)
7. John Michael Montgomery . . . I Love The Way You Love Me (Atlantic)
8. Suzy Bogguss Heartache (Liberty)
9. Randy Travis An Old Pair Of Shoes (Warner Bros.)
10. John Anderson Money In The Bank (BNA)

—Compliments of CMT video countdown, week ending May 26, 1993.

Cash Box COUNTRY INDIE

By Brad Hogue

INDIE FEATURE PICKS

■ **DUSTY MARTIN** "The Wrong Mr. Right Again" (Americana)

Producer: Ron Smith

Writers: Linda Buell, Mack Vickery & Jerry Laseter

With an authentic country voice and an Appalachian yodel, Dusty Martin emerges as a clear winner with this single, even though she got "The Wrong Mr. Right Again." A new artist on the Americana label, Martin sings with confidence and should fit 'right' into the country's radio. Give it a spin.

INDIE CHART ACTION—Leading the *Cash Box* independents this week is *Narvel Felts* and *CRC International's* "I Can Wrap My Arms Around The World," which moves up four spots to rest at #56. *Jim Sellers* climbs five to #60 this week with "There Was You (And There Was Me)" on the *Fraternity* label. *Playback's* *Michele Bishop* follows closely with "I Picked A Bad Day" climbing two spots to #61, and *Ted's Boys* jump up four from last week to #62 with "If You Want A Good Woman" on *Interstate 40*.

INDIE NEWS BRIEFS—In 1993 *Tom Kawai* added a third location office for his *Americana Records* at 20 Music Square West in Nashville, Tennessee. He is committed to working with established artists as well as developing new talent for the label, for distribution worldwide. The firm also has an international artist relations department responsible for setting concerts in Japan and China, as well as working with agencies, television, radio and print media. The label has signed and scheduled for Spring release *Takashi (J.T.) Kanehira*, Japan's leading country artist, *Dusty Martin*, who recently finished recording in Nashville, and *Sonny Shroyer*, who played *Enos* on *The Dukes Of Hazzard*. *Americana Records'* phone number is 615-251-4060.

Cabin Fever Entertainment has announced that *Lonesome Dove* has sold over 1,000,000 videos since its release in August 1991. "It's by far the most successful telefilm on video in history," said *Cabin Fever* president *Tom Molito*. "*Lonesome Dove's* success shows the video industry that consumers don't care about the 'made-for-TV' stigma. If a product generates awareness, features high-quality acting and has a high production value, the video is going to move off the shelves. Every time *Lonesome Dove* airs on television, our sales go up." Other *Cabin Fever* videos scheduled for release in 1993 include *Kenny Rogers' Rio Diablo* and *The Gambler Returns: The Luck Of The Draw*, *The Fire Next Time* with *Craig T. Nelson* and *Bonnie Bedelia*, and *Call Of The Wild* with *Rick Schroder*.

INDIE FILM: *Thom Oliphant*, who directed the current videos "Crazy Heart" by the *Cactus Brothers* and "Guacamole" by the *Texas Tornados*, has taken his talent to the big screen with his independent movie *Tut's Small Ballad*. *Oliphant* serves as writer, director and producer for *Tut's Small Ballad*, a film in the same genre as *The Big Chill*, *Grand Canyon*, and *The Breakfast Club*. It is the story of a man in search of his purpose. In his quest for identity he spends some time at *Spraddle*, a once-grand artists' colony that has been home to famous painters, poets, musicians and others seeking artistic understanding. *Oliphant* has also directed videos by *Donna Ulisse*, *Jason Ringenberg*, *Chris LeDoux*, *Phil Keaggy*, *Geoff Moore*, *Jeff Knight* and *Crystal Gayle*.

SOUL: Margaret Becker - 1993

By Joseph Stanley

ON FRIDAY, MAY 15, MARGARET BECKER rolled into Houston's Sam Houston Coliseum, playing to a record-breaking crowd of 3,700 fans who had been waiting anxiously for two years for an all new album from Becker. The concert was the first look, for the public, at *Soul*, Becker's latest project on Sparrow Records. The majority of the crowd then trooped over to the Theophilus Bible Store in nearby Bellaire, where an estimated 2,000 people attended a debut party and autograph session that kept Becker busy with her pen until 2 a.m. The turnout at the concert and party bode well for the new album and the upcoming "The World I See In You" tour which is scheduled to begin this fall. Right after her return from Houston, we got a chance to talk with Margaret about herself, the new album, and the new personal and musical direction she seems to have found.

Cash Box: Describe yourself as you see yourself. Who is Margaret Becker?

Margaret Becker: I believe I'm a very easy-going, personable individual. I think that my music reflects that, that there's a peace about me, combined with a sense of purpose, but there's not a lot of undue constraints.

C.B.: What has been going on in the two years since *Simple House*?

M.B.: For two whole years we toured, doing 300-odd dates in two years. Doing the whole catalog that many times sort of showed me that I was ready to move on, ready to try something different. So the last year I've spent writing and working on the new album, experimenting with new textures, with a new approach to the whole thing, from songwriting to production.

C.B.: What do you think about the album? How is it different from your previous work?

M.B.: This album has more of a pop feel to it than my other albums. Also, I did most of the writing for this album on keyboards. Usually I write with a guitar. So that difference gives the music a more jazzy sound, but also a bit more technical feel to it. I like the change.

C.B.: Does the title of the album reflect the musical content—there is a strong Aretha/Whitney/Paula Abdul urban/soul/funk feel to the album—or is the title meant to reflect more about the content, the lyrical thrust of the work?

M.B.: I definitely titled it for the lyrical content. All of the songs have to do with issues of the soul, about things that have their origination in the soul, so it was definitely more lyrical than musical.

C.B.: In what way does this collection of songs reflect your own development spiritually? Where are you coming from spiritually with *Soul*?

M.B.: History. My own history as a Christian. I was born and raised as a Catholic, and then, when I went to college I discovered a deeper relationship with God than I had previously been exposed to. My faith took another leap to a greater level of intimacy. Having that history as a Christian helped me to see God's hand in my life both in the very obedient times and my free-form, spontaneous times. What I learned, what is reflected in my album, is that God is there, His love is unchanging, regardless of where I am. This is a "vertical" album, about my relationship with God, the up-and-down connection I have with Him rather than my horizontal relationships with other people.

C.B.: What are your feelings about crossing over into the AC charts or even the pop charts? This album definitely possesses the quality and style to do well on those formats. Was that maybe in the back of your mind when you went into the studio? Is that something you see as good or bad or do you care one way or the other?

M.B.: Well, first of all, it was not my intent going into this to make a record that would cross over. On the other hand, I would be thrilled by anything that would widen the listening audience for the message that I'm trying to convey. I'm not really making any efforts directly related to crossing over, though. I'd really like, right now, to broaden my base in the Christian market. Then, if something like that happens as a result of the music, great. If not, that's okay, too.

C.B.: Why, when it is obvious that you could have "made it" successfully in the pop market, did you choose to write and sing about spiritual matters? Your writing, your vocal abilities and so forth rival anything being done by artists in the secular market, so, why Contemporary Christian?

M.B.: I see myself as a singer/songwriter; I view those two facets of myself as being equal. The songs I write are of a spiritual nature as a direct result of my relationship with God. That is not something that the secular market is comfortable with from a new artist. I knew that the Contemporary Christian market would be open to the message, and that I would have a bit more freedom to experiment musically, and that, most importantly, I could share, without compromising with an A&R director about the lyrical content, the songs that were in my heart.

C.B.: Finally, if you were writing my column, what would you say to the people that will be reading this?

M.B.: Well, I know that a lot of the people reading won't be familiar with the CCM market, so I would just tell them that God loves them. "Listen to the album," I'd say. "You can find all the love you need through God, if you'll just let him work in your life."

Cash Box GOSPEL BEAT

OCEAN AND PEPPERCO JOIN FORCES

—Freddie Piro, President of Ocean Entertainment and Brenda Culpepper of PepperCo Records have announced the signing of a long term agreement calling for Ocean, based in Burbank, CA, to provide the Monroe, CT-based PepperCo with access to the general market via Ocean's agreement with Word, Inc. In a related move, Gospel veteran Gentry McCreary has been relocated from Oakland to Ocean's Burbank headquarters.

EUROPEAN METAL INDIE GIANT SIGNS BRIDE

—Music For Nations, the independent European Metal label responsible for breaking million-selling groups like Metallica and Anthrax, has signed Star Song recording group Bride. Bride's latest release, *Snakes In The Playground*, has been one of Star Song's top sellers in the European community, and Bride is one of the most requested groups for tours.

19TH ANNUAL CHRISTIAN ARTISTS SEMINAR ANNOUNCED

—Estes Park, Colorado, will host the 19th annual Christian Artists Music Seminar In The Rockies August 1 through 7. The seminar will feature an industry retreat and classes for singers, songwriters, instrumentalists, actors, church leaders and just about anyone with an interest in Christian music. The week's activities will include six nightly concerts and performance competitions among the registrants. For more info, contact Christian Artists, 425 West 115th Ave., Denver, CO 80234.

GOSPEL REVIEW

By Joseph Stanley & Tim Smith

■ JULIE MILLER *Orphans and Angels* (Myrrh)

Mix Nanci Griffith, 10,000 Maniacs and Christ, and you'll have some idea of the music of Julie Miller. The instrumentation on this collection ranges from hard-edged guitars to bagpipes; the vocals run from primal screams ("S.O.S.") to sweet Scotch-Irish ballads ("All My Tears Be Washed Away"). Matching this wide range of sound and style is a range of themes. This collection talks of mercy and praise, but it also tackles a troubled world where incest and sexual exploitation happen. Musically and spiritually this is a landmark project.

■ BILLY AND SARAH GAINES *Love's The Key* (Benson)

The message is love on this slickly produced package. The album carries a decidedly pop feel, departing from the R&B leanings of their last project. As on all of their previous work, though, the focus remains on the smooth vocals of this duo. Whether ballads or uptempo grooves, the pair makes it sound easy. The album was produced by Don Koch and Joe Hogue. The collection can look forward to lots of airplay on inspirational and AC formats.

■ DAVID TEEMS *No Language But A Cry* (Eastward)

The newest label in Christian music has made its debut in fine fashion with the release of *No Language But A Cry* from David Teems. This collection of praise and worship songs makes a departure from the typical praise and worship album in its use of acoustic guitars and prayerful, evocative vocals. The best way to take this album is as a whole, a worship experience complete unto itself, but many of the songs are effective standing alone, especially "Lead Sweetly, Christ," "Bid Them Come," and the title cut, "No Language But A Cry." This album makes an auspicious beginning for Teems and Eastward.



The Awakening: A Different Sort Of TV Ministry

By Joseph Stanley

GANGS, DRUGS, PROSTITUTION, teenage pregnancy, abortion and domestic violence are not pretty. They are not nice. They are not topics that most Christians like to even think about, much less take a stand against. They are, however, real. They are facts of life in just about every city in America. Chicago's Liberty Temple Full Gospel Church, though, has come up with a unique way of addressing these issues. Their message: A Change Must Come. The vehicle: *The Awakening*, a half-hour soap opera airing twice weekly, at 11:30 Saturday nights and then repeated on a different channel at 7:30 a.m. on Sundays.

Clearly this is no second-rate production. Though the cast is made up of volunteers from the 5,000-member church, the acting is not sloppy. In fact, David Oseland, program director at WCFC-TV, where the show airs on Saturdays, says that the *The Awakening* is one of his station's most watched programs. As a testament to the high quality of the show, *The Awakening* was presented last month with a local Emmy Award for Outstanding Achievement for an Entertainment Series.

The ultimate purpose of the show is summed up by the man who came up with the show's concept, Liberty Temple's pastor, Clifford E. Turner. He says that he decided to reach young people by "... having television programs that would prophetically show them what direction they are heading in."

Storylines have dealt with issues ranging from teen pregnancy, death due to botched abortions and drug abuse, often told from the perspective of Marquita, a single mother living in public housing. Upcoming shows will tackle gang violence, violence that is realistically portrayed on the show. Since 1991 the show has been carrying its message of the hopelessness of street life and the hope to be found in Christ.



StarSong artist Andy Landis is no "stranger" in Music City. Here she works with Dolly Parton, recording background vocals for Landis' "Corner of the World," a song from her album, *Stranger*, due out in August.



Take Six gathers backstage after a performance at the Coach House in San Juan Capistrano, CA, which debuted their new six-piece backing band. The group was joined for the encore by Stevie Wonder and Sheila E. Pictured are (l-r): Claude V. McKnight III; Alvin Chea; Mark Kibble; Wonder; Sheila E.; Cedric Dent; David Thomas; and Joey Kibble.

TOP BLACK GOSPEL ALBUMS

CASH BOX • JUNE 5, 1993

1	WE WALK BY FAITH (Tyscot/Spectra 1403) John P. Kee & N.L.C.C.	2	31
2	I'M GOING THROUGH (Savoy/Malaco 7106) Rev. Clay Evans	1	20
3	WHEN THE MUSIC STOPS (Sparrow 1324) Daryl Coley	3	41
4	I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir	6	26
5	I'LL NEVER FORGET (Savoy/Malaco 7107) Dr. C. G. Hayes/Cosmopolitan Church of Prayer Masss Choir	9	15
6	ANOTHER CHANCE (Savoy/Malaco 7109) D.F.W. Mass Choir	8	8
7	HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) Shirley Caesar	10	69
8	IN LIVING COLOR-"LIVE" (Blackberry/Malaco 22033012) Melvin Williams	5	26
9	HE'S ALL OVER ME (Savoy/Malaco 7108) Bishop Jeff Banks & The Revival	7	8
10	U KNOW (Savoy/Malaco 14812) The Anointed Pace Sisters	4	36
11	SEND YOUR ANOINTING (TM 2001) TM Mass Choir	11	15
12	BETTER DAYS AHEAD (Malaco 4457) Dorothy Norwood	14	12
13	A SONGWRITER'S POINT OF VIEW (Gospocentric 2117) . Tri-City	18	4
14	PERFECTING CHURCH (Selah/Sparrow 7509) Marvin Winans	12	21
15	MY MIND IS MADE UP (Word/Epic 48784) Rev. Milton Brunson	13	59
16	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455) Ruby Terry	15	21
17	THE BEST OF AND MORE- "LIVE" (Blackberry 5437) The Williams Brothers	22	10
18	SOMETHING ON THE INSIDE (Jive 42129) Vanessa Bell Armstrong	17	11
19	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180) Rev. E. Davis, Jr.'s Wilmington Chester Mass Choir	16	33
20	TESTIMONY (Sparrow 1283) The Richard Smallwood Singers	19	18
21	GOIN' BACK (Paradise 27008) Tri-State Mass Choir	21	15
22	ENJOYING JESUS (Air 10182) Luther Barnes/Sunset Jubilaires	26	5
23	IT'S IN THE PRAISE (CGI/Spectra 51416111) . . Calvin Bernard Rhone	23	26
24	FOCUS ON GLORY (Benson 8535) Hezekiah Walker	24	32
25	SEMINAR '91 (Fixit) Edwin Hawkins	20	10
26	WITH ALL MY HEART (Sparrow 1325) Sandra Crouch	32	31
27	LIVE IN DETROIT (Malaco 6009) Rev. James Moore	28	50
28	THE COUNTRY BOY GOES HOME (Malaco 6010) Willie Neal Johnson and the New Keynotes	29	50
29	HE THAT BELIEVETH (Light 750769) Chicago Mass Choir	27	26
30	FILL ME (Tribute 3643) Keith Dobbins/Resurrection Mass Choir	33	18
31	DAWN OF A NEW ERA (Benson/A&M 0056) . . G.M.W.A. Mass Choir	25	15
32	LIVE AND ANOINTED (Malaco 6012) . . . The Jackson Southernaires	34	7
33	THROUGH THE STORM (Tribute 0946) Yolanda Adams	30	18
34	THANK YOU JESUS (Savoy/Malaco 14804) . . . The New York Restoration Choir	39	48
35	GOD IS ABLE (Born Again 999) Mary Floyd	Debut	
36	MICHAEL FLETCHER LIVE (Sound Of Gospel 196) Michael Fletcher	36	2
37	THERE IS A FOUNTAIN (Faith 1992) . . . Rev. R.L. White & Mt. Ephriam Baptist Church Mass Choir	40	7
38	I'M GLAD ABOUT IT (Savoy/Malaco 14804) Rev. T. Wright/Chicago Interdenominational Mass Choir	38	63
39	GOD GETS THE GLORY (Malaco 6008) . . . Mississippi Mass Choir	37	69
40	USE ME (Air 10181) James Bignon and Deliverance	35	36

COIN MACHINE

AMOA To Host 'Income Forecasting' Seminar

CHICAGO—On Wednesday, June 23, between the hours of 1 p.m. and 5 p.m., AMOA will hold a comprehensive seminar on "Income Forecasting," dealing with all of the elements that pertain to the operator community. Those attending will learn how to maintain their profit structure by cutting their video game buying budget without reducing their purchasing power. The session promises to be all inclusive and most productive.

Registration is limited to 150 participants. The cost is \$125 per person.

The seminar will be held at the O'Hare Hilton Hotel in Chicago. Room rates are \$110 (plus tax) per day for single or double occupancy accommodations.

Further information may be obtained by contacting Amy Smith at AMOA headquarters—312-644-6610, extension 3426.

U Of C Study Details Video Gaming's Economic Impact

CHICAGO—A June, 1991 study by Dr. George T. McCandless, Jr., Department of Economics, University of Chicago, reveals the wide-ranging economic impact of video gaming in Illinois.

According to the study, the total benefits to the private economy from production, financing and installation of 44,000 video gaming terminals is estimated to be \$340.3 million. Tax revenue would be an additional \$220 million to \$419 million. On the basis of statistical data from states with approved systems, the main factor in tax revenues is the payout rate of the games. Higher factory settings of payout rates results in higher tax revenues. If games are programmed with a 90% payout rate, the state receipts (based on 20% tax on net) would be between \$221.7 and \$320 million. Games programmed at 91.6% payout rate, (based on 20% of net) would return tax revenues of between \$229.1 and \$419 million.

These tax revenues could provide a new funding source for social, educational and governmental needs. private industry is, reportedly, ready and able to implement this system when approved. This system will not require an increase in governmental employees. License fees would cover all technological costs of purchase/lease and running of a controlling central system. These fees would also cover all inspection and enforcement costs by a regulatory agency. In addition, license fees would provide \$2 million for treatment of compulsive gamblers. The state has virtually no treatment program at the present time. However, Illinois does sanction horse racing, OTB, lottery, riverboat gambling, pull tabs, Las Vegas Nights, and Bingo, providing ample opportunities for these compulsive individuals.

The benefits to private industry, likewise, are considerable; ranging from \$44.3 million resulting from construction and remodeling of locations to accommodate separate telephone lines and placement of games to increased equipment sales volume along with the resultant increase in employment opportunities. The Illinois commercial banking system could realize interest earnings of between \$23.9 and \$26.6 million.

Illinois is fortunate to have three amusement game manufacturers who began producing video game terminals in recent years; namely Arachnid, Inc., (Rockford), Premier Technology (Bensenville) and Williams Electronics (Chicago).

Among the other beneficiaries would be the nearly 100 Illinois firms who would supply cabinets, ticket chutes, printer metal parts, shielding, cables, monitors, touch screens and the countless other necessary provisions.

Senator Walter Dudyecz, assistant majority leader (Chicago-R) and Representative Larry Hicks downstate Democratic caucus leader (Mt. Vernon-D) are leading the effort in the Illinois Assembly to gain approval of video gaming during the current session.

Arachnid's 'BullShooter' World Championships Are Coming Up May 28 - 31 In Chicago

CHICAGO—Often referred to as the "darting event of the year," the 1993 edition of the BullShooter World Challenge Of Champions, sponsored by Arachnid, Inc. and the *BullShooter Magazine*, will be staged at the Hyatt Regency O'Hare (ballroom) in Chicago over Memorial Day weekend (May 28-31). The new World Champion will emerge from this noted match.

Last year's event saw 5,405 entries; tournament officials expect a new record to be set this year. At this point in time, there are over 1,300 players who have qualified for the Top Gun Challenge on Friday night. This match is a \$10,000 warm-up for the eight main events that will begin on Saturday.

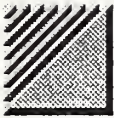
The Friday night schedule will include an International Competition featuring two-person teams competing in 301 Women's and Men's Doubles matches, representing such countries as Japan, Spain, Canada, Germany, Holland, Australia, Austria and Belgium. Another highlight on Friday will be the Miss BullShooter Competition—where beauties in swimsuits will shoot in a 301 competition for the title of Miss BullShooter.

Among the main events will be the Newport High Noon Shoot (\$2,000 in cash prizes for high scores Saturday through Monday, with challengers shooting opposite handed, blindfolded, underhanded and in the sitting position); and Quick Draw (a Saturday through Monday contest with players shooting for the same number on a double target, the prizes being English Mark Darts Shark Darts games to the top three winners, daily, and \$300 to the top winner). Also, Chuck-A-Luck Darts, where everything is spinning—even the dart board—and players try to score over 100 points to win a stuffed toy; along with Touchdown Darts where you score a touchdown by shooting your dart over the goal post on Friday through Monday. English Mark Darts Cricket Master dart games will be awarded to each day's high scorer, and a play-off prize of \$500 for daily top players.

The Main Events are billed as the \$60,000 finals. Cash prizes, trophies, gifts will be awarded—and there is no entry fee. All players in the BullShooter World Challenge have pre-qualified in one of two ways: by winning first, second, or third place in regionals, or through the player's local dart league.

There will be 182 English Mark Darts games lined up for players to compete on in Men's doubles, Women's Doubles, Cricket Mixed Doubles, Women's Singles, Men's Singles, Pro Singles, Mixed Triples and Open Doubles Cricket.

This big event would not be complete without an entertainment program. Saturday night will feature a "'50s Flashback," focusing on music from the '50s and '60s and on Sunday there will be a video show which will include the latest music and classic videos for all to enjoy.



Open House At Hanson Distributing!

CHICAGO—This was first and foremost an open-house celebration to show off Hanson Distributing's newly remodeled facility at 9201 Penn Ave. So. in Bloomington, Minnesota. However, attending operators and guests, who represented about 20 companies, also took full advantage of the opportunity to sit in on an NSM service school, conducted by NSM's Keith White and a presentation on Valley's new League Machine, presided over by Valley consultant Bill Nemgar and software designer Ab Tymeson.

Among factory people who came out for the occasion were NSM-America president Rus Strahan, along with Keith White and Paul Harmon (Harmon and Associates); Pete Gustafson of Data East; Bill Nemgar and Ab Tymeson of Valley and Nancy Spark of Valley Cues.

The day's activities also included a barbecue which saw the charcoal/culinary wizardry of Chef TJ (Hanson's parts manager Tim Daly) come alive to satisfy everyone's appetite!

The accompanying photos further depict the happenings on this special day!



At the NSM Performer Grand II with (l-r) Hanson's general manager Scott Nelson, sales manager Dave Gabrielli, account manager Tammy Watson and NSM-America prexy Rus Strahan.



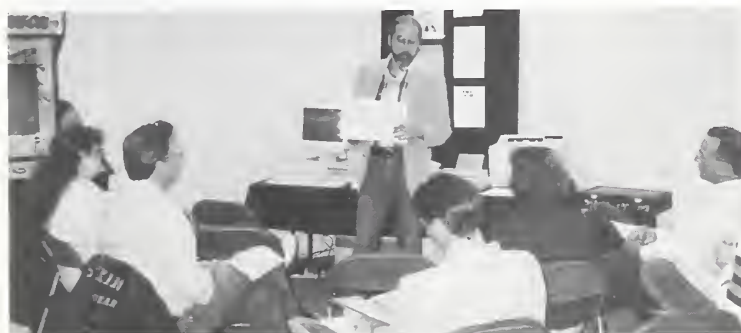
An aerial view of NSM's Keith White explaining the service aspects of the Performer Grand II to an attentive op audience.



Is this a fish story or an exaggerated dart story Hanson's parts manager TJ Daly is passing along to "dart babe" Dawn Orloff of Dahico Music & Vending (St. Paul)?



Pete Gustafson of Data East (back to camera) gives a little hands-on demonstration of Rocky & Bullwinkle to this group of ops.



The subject matter is Valley's League Machine Automated League Maintenance System; the conductor is Valley's Bill Nemgar, who kept "students" interested.



Let's take a break with (l-r) Hanson's TJ Daly (minus chef's cap), bookkeeper Jane Senne, controller Gordon White and general manager Scott Nelson as they discuss what a successful event this was!

AND THE ASCAPS WENT TO: At ASCAP's recent Pop Awards, Burt Bacharach and Hal David were in the spotlight receiving the prestigious ASCAP Founders Award from president Morton Gould. A highlight was the surprise performance of the most recognizable Bacharach-David voice, Dionne Warwick, doing several of the team's tunes which she made famous.

Other highlights of the gala, black-tie affair held at the Beverly Hilton Hotel in L.A., included Diane Warren being named ASCAP Songwriter of the Year for the third time. She took home the award in 1990 and 1991 also. Chaka Khan made the presentation. Most Performed Song of the Year went to "Save The Best For Last," co-written by ASCAPer Phil Galdston and published by Kazzoom Music Inc. and Polygram International Publishing Inc. Mercury Records president Ed Eckstine made the presentation.

Publisher of the Year honors went to EMI Music Publishing, the company with the greatest number of award-winning songs for the evening, 12.

NMS '93 TO HOST IMF: In an exciting development for the industry this year, New Music Seminar '93 will be hosting the first International Managers' Forum to take place here in America. Originated in the UK last year, the IMF acts as a forum for managers to exchange views on controversial topics, educate new and experienced managers, and consult for labels and other industry parties. NMS registrant or not, if you are a manager with adequate credentials, you are welcome to attend the meeting at the Sheraton New York Hotel and Towers, Tuesday, July 20, 1993.

USED CDs AT WHEREHOUSE: Wherehouse Entertainment is kicking off a campaign to buy and sell used compact discs. According to Wherehouse, it will benefit the consumer. Used compact discs offer an alternative to rising CD prices and will provide an after-market for people looking to "trade in" unwanted, older discs and receive credit toward the purchase of new discs.

NARM'S FALL CONFERENCE: The National Association of Recording Merchandisers (NARM) has announced Atlanta, GA's Peachtree Executive Conference Center as the site for its annual fall Retailers and Wholesalers Conferences, September 19 through 21. In making the announcement executive vice president Pamela Horovitz noted, "Even though last year's event at the Cheyenne Mountain Conference Center in Colorado Springs was extremely well-received, we are boycotting Colorado due to the anti-Gay rights legislation and climate there." The Wholesalers Conference, which is made up of three sub-conferences for Independent Distributors & Manufacturers, Rack Jobbers and One Stops, is returning to the Arizona Biltmore in Phoenix October 15 - 19. "Our members have wanted to go back to the Biltmore since we held a very successful Wholesalers Conference there in 1989," added Horovitz. "However, the Association's position was to wait until Arizona passed a holiday celebrating the birth of Dr. Martin Luther King. That referendum passed last November."

MARIACHI USA FEST BACK: Mariachi USA kicked off at the Hollywood Bowl first in 1990 and has become an L.A. legend since. Again at the Bowl the multicultural musical mosaic is set for June 26 this year and will feature the finest Mariachis in the world along with dancers and fireworks spectacular. The Festival is a Rodri Entertainment Group Production and is sponsored by AT&T, Los Angeles Times, KVEA TV 52, POWER 106 and KNX 1070 Newsradio. For information on tickets call the Mariachi USA Hotline at 310-451-5044 or 800-USA-2999.



Mariachis perform at the Hollywood Bowl.



The New York Supper Club was the site of a recent party celebrating the release of Diana Ross' new Motown album, *Diana Ross... The Lady Sings*. The CD and home video were inspired by Ross' pay-per-view event of the same name. Pictured (l-r) are: Jheryl Busby, president and CEO, Motown Records; John Scher, president of PolyGram Diversified Entertainment; Ross; Eric Kronfeld, president and COO, PolyGram Holding, Inc.; and Katie Kronfeld.



MCA artist Donna De Lory recently visited *Cash Box's* L.A. office to chat with staffers and president/publisher George Albert (seen here with the singer). Ms. De Lory's debut eponymous lp has just been released.



Mike Sikkas, director of A&R for Mercury Records, kept his promise to the band, Greta. Sikkas wooed the group by promising to wear a dress in a trade photo if they signed with the label. Pictured (l-r) are: Standing—Bob Skoro, sr. vp A&R, Mercury; Josh Gordon and Scott Carneghi of Greta; Sikkas; Kyle Baer and Paul Plagens, Greta; and Ed Eckstine, president, Mercury. Kneeling—Greta's managers David Crowley and Steve Levesque.



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Classified Ads Close TUESDAY

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! AM. SAMMY: Task Force Harrier. ATARI: Batman W/R; Cyberball 2072; Tetris. BALLY: Tri Sport. CAPCOM: Captain Commando 25"; Knights of the Round; Street Fighter II. DATA EAST: Tumble Pop. FABTEK: Legionnaire. IREM: R-Type II; Atomic Punk 25". I-VIC: Super Pool III. KONAMI: Simpsons 25"; Sunset Riders 25"; Turtle In Time 25"; Vendetta 25". LELAND: Dragon Lair II 25"; Indy Heat. LEPRECHAUN: Mutant Fighter 25". MIDWAY: High Impact; Strike Force 25"; Total Carnage 25". NINTENDO: Super System 25"-Practically new Nintendo system cabinets with three late games. This game is perfect for any arcade or game room where youngsters go who are familiar with the Nintendo "Home Game" system. SEGA: Spiderman 25"; Clutch Hitter; G.P. Rider R/O. SNK: Beast Buster. STRATA: Rim Rockin Basketball 25"; Rim Rockin Basketball 19". TAITO: Space Guns. TECHNOS: Wrestle Fest. PINBALLS: BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Dr. Who; The Getaway; Terminator 2; The Addams Family; Slug Fest. USED KITS: Atomic Punk \$295; Arabian Fight \$495; B Rap Boys \$595; Capt. Am. \$450; G.I. Joe \$595; Knights of the Round \$495; Main Event \$25; Pac Mania \$15; Pig Out \$25; Punk Shot \$95; Pig Skin \$95. Rampart \$95; Wrestle Fest \$195. Spiderman \$495. Sunset Rider \$495. Turtles In Time \$495. NEO GEO PAKS Slightly used (cartridges): \$5 each: Magician Lord; Nam 1975; \$50 each: Crossed Swords; Ninja Combat; Sengokei; King of Monster I&II; \$75 each: Alpha Mission II. \$100 each: Super Baseball 2020. \$200 each: Art of Fighting; World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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FOR SALE: Like new Arcade video games: Race Drivin, Vendetta, Super Hi Impact, Sunset Rider, Simpsons, Capt. America, etc. Priced below DRA. Call Gene Victor at Stone Amusement (615) 455-4710.

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FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dee & the Starlites, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starlites Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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