

**CASH  
BOX**

THE MUSIC BUSINESS MAGAZINE

THE COIN OF THE REVENUE

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**DEMOLITION MAN'S  
Box Office Explosion**

**RUDY'S A BEAUTY**

**Hornsby, Midnight Oil, KRS-One Rock L.A.**



# CASH BOX

THE MUSIC TRADE MAGAZINE

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## INSIDE THE BOX

### COVER STORY

# Demolition Man's Box Office Explosion

Sly Stallone and Wesley Snipes, two of the hottest boxoffice attractions these days, team up in this Warner Bros. action flick set in future L.A. Based on the \$16 million first weekend, it is fairly safe to predict that the film is a smash, placing Sly on top of Star Mountain once more.

—see page 7

# Rudy's A Beauty

It is one of those wonderful surprises that happens every year in the world of films. When the smoke clears from the hype of the high-budget, mega-star vehicles, a "small" film appears and wins the hearts of the movie-going crowd. Such a film, says John Goff, is *Rudy*.

—see page 6

# Hornsby, Midnight Oil, KRS-One Rock L.A.

Last week saw many music headliners take the stage in the L.A. area. *Cash Box* was there to catch some of the hottest shows in town including three acts who display a penchant for socio-political themes: Bruce Hornsby (without The Range), Midnight Oil and up-and-coming rapper KRS-One.

—see page 5

## NUMBER ONES

### POP SINGLE

The River of Dreams

Billy Joel

(COLUMBIA)

### R&B SINGLES

Just Kickin' It

Xscape

(SO SO DEF/COLUMBIA)

### COUNTRY SINGLE

Easy Come, Easy Go

George Strait

(MCA)

### RAP SINGLE

Flow Joe

Fat Joe

(VIOLATOR/RELATIVITY)

### POP ALBUM

In Pieces

Garth Brooks

(LIBERTY)

### R&B ALBUM

187 He Wrote

Spice 1

(JIVE)

### COUNTRY ALBUM

In Pieces

Garth Brooks

(LIBERTY)

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It Remains To Be Seen

Mississippi Mass Choir

(MALACO)

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Menace II Society

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(JIVE)

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**NARAS SCREENING STARTS:** More than 100 musicologists, artists, producers, journalists and other music experts will gather at the Universal City Hilton & Towers October 22-23 in Universal City for intensive entry screening meetings in preparation for the 36th Annual Grammy Awards. Meetings will be devoted to determining the proper category for the more than 10,000 Grammy entries in 81 categories NARAS receives each year.

The screening process dates back to the late '50s first Grammy screening committee meetings. It is the culmination of a three-month-long screening process during which entries are checked for eligibility and assigned to specific categories. The committees, made up of four to 40 experts (journalists, musicians, producers, A&R executives, etc.), make determinations in their specific fields of recording (classical, Latin, country, jazz, gospel, etc.). A few "pre-screening" committees also meet in Los Angeles and New York to review all entries in their field and to refer inappropriate entries to the national meeting.

It should be stressed that the screening committees meet *only* to discuss correct category placement and eligibility. Committee members do not make judgments based on the quality of a recording. That's left to the Academy's voting members after the screening process is completed. The results of that voting will be revealed during the 36th Annual Grammy Awards at New York's Radio City Music Hall, March 1, 1994, and will air live over CBS TV.

**ABC ROCKS CLARK INTO 21ST:** *Dick Clark's New Year's Rockin' Eve* will continue to count down New Year's Eves through the start of the 21st Century on ABC TV.

The special, hosted by Clark, premiered on ABC in 1973 and Clark has led the telecast from Times Square in NY each year since as party segments from various other locations have been hosted by top TV personalities and featured some of the music industry's hottest contemporary entertainers.

This is the second unprecedented seven-year renewal of a special produced by **dick clark productions, inc.** through the year 2000, following an earlier announcement of the ABC commitment to Clark's *American Music Awards*.

**24-KARAT MCA CDS:** MCA Records has launched *Ultra-Gold Discs*, a special line of digitally re-mastered, 24-karat gold-plated compact discs. MCA's Ultra-Gold Discs utilize today's cutting-edge technology to capture a fuller, richer sound than ever before possible on a compact disc.

The first six releases in the Ultra-Gold Disc line are: Neil Diamond's *12 Greatest Hits*, Lynyrd Skynyrd's *Pronounced Leh'-nerd Skin'-nerd*, Patsy Cline's *Greatest Hits*, Jimmy Buffett's *Changes In Latitudes, Changes In Attitudes*, the original cast soundtrack to *Jesus Christ Superstar (A Rock Opera)*, and the original motion picture soundtrack to *Somewhere In Time*. The Ultra-Gold Discs line will be released November 9.

Each Ultra-Gold disc has been digitally re-mastered from the original source tapes, capturing all the subtle details while at the same time eliminating clicks, crackle, distortion and tape hiss. Combined with the ultra-high reflectability and the non-corrosive nature of 24-carat gold pressings, the Ultra-Gold Discs represent the highest quality sound presentation available today.



The National Academy of Songwriters (NAS) recently presented the Acoustic Artist of the Year Competition. Naked To The World was named Best Group, Jamie Houston was named Best Male Artist and Judith Owen won as Best Female Artist as well as the overall winner. The event was co-sponsored by Gibson USA, who provided the Grand Prize, a Gibson Starburst acoustic guitar. Pictured (l-r) are: Dan Kirkpatrick, exec director, NAS; Owen; Gibson rep Corky McClellan holding the Grand Prize; Brett Perkins, NAS marketing director; and Paul Zollo, editor of *Song Talk*.

## ON THE MOVE



Brill



Epand



Woltman



Kaye

■ **EMI Records Group (ERG)** has announced two staff appointments. **Billy Brill**

has been named vice president, pop promotion. He was at Interscope Records in national promotion. Also, **Eric Turner** has become director, urban sales. He comes from CEMA, where he was national urban marketing manager. ■ **Len Epand** has been appointed vice president, video production at **Arista Records**. For the past five years, he ran and acted as president for Flashframe Films. ■ **Columbia Records** has upped **Chris Woltman** to the position of associate director, album promotion. He joins the label's national promotion staff after serving as the local promotion manager in Cleveland for the past two years. ■ **Emily Kaye** has been elevated to A&R rep at **A&M Records**. She started at the company nearly two years ago as a street scout in the A&R department. ■ **Bertelsmann Music Group (BMG)** has announced several appointments. BMG International has named **Stuart Rubin** vice president, A&R/marketing, Asia Pacific region. Until recently he served as managing director for BMG Australia. That post will be filled by **Michael Smellie**, the former

CEO of MMA/RooArt, an Australian indie label, management company and music publisher. BMG has also promoted **Diane Doebele** to director, legal and business affairs. She was associate director of the department. Meanwhile, BMG Music Publishing has appointed **Clyde Lieberman** to the position of senior director, East Coast operations, BMG Songs, Inc. (ASCAP). He was a full-time staff songwriter as well as a consultant at the pubbery. ■ **David Kosse** has been tapped as director for theatrical marketing for **PolyGram Video (PV)**. Prior to his appointment at PV, he was at HBO Video since 1990, where he most recently held the post of director of retail marketing.



The L.A. chapter of NARAS recently presented a symposium titled "Girls Night Out," which featured prominent women in the music industry sharing business insights, personal stories and secrets for success. Pictured are panel members (l-r): Holly Knight, Rita Coolidge, Bobbye Hall, Brenda Russell, moderator Ronda Espy and Fiona.

## INDUSTRY BUZZ

By Aaron Steinberg

**Barrio Boyzz**

**HAS IT ALL BEEN DONE BEFORE?** Of course it has! But that attitude will get you nowhere in a big hurry. Now that the '70s revival has pretty much played itself out and with the early '80s resurgence peeking at us over the horizon, it's hard to escape the feeling that creativity seems to be sinking into lethargic quicksand! Enter Joe Jacket, associate of Maurice Starr: "I said to him, 'If you can have a white vocal group [New Kids On The Block] and a black vocal group [New Edition], why not have a Latin vocal group?'" Jacket was left to his own devices ("I didn't know how much work it is to get an act started," he laughs) and assembled the five-member **Barrio Boyzz**, a unit that has given him a product to simultaneously promote in two directions. "There are very few acts who can record and do interviews and personal appearances in both English and Spanish. And there are no Latin vocal groups doing R&B. I felt like we could fill that void," Jacket explains.

"We performed at the Apollo in Harlem, and when we first got onstage, the audience expected us to do house music or something, seeing five Latin guys," says Barrio Boy David Daville. "They were shouting, 'Menu-do!' and things like that, but when we started doing a cappella, they were really surprised and they really accepted it."

Jacket elaborated about having seen their appeal in action: "We were in Puerto Rico, and the girls were mobbing the guys for autographs as we were getting on the plane for Miami. At our hotel there, there was a Bar Mitzvah going on and kids from that party ran up to the guys, singing their music. It was interesting; here's two groups of people who couldn't even speak to each other and they're admiring the same act, each of them familiar with different songs."

"We're not just a teenybopper thing, though," explains singer **Freddy Correa**. "Adults enjoy it too, and parents appreciate that we're trying to be positive role models." Jacket feels that they can provide some inspiration for ghetto kids to try to be productive, in the way that rap music has given many a doubly rewarding avenue of expression. "Before rap took off, it was just something that was done in centers or on the block. Then they realized, 'Oh, I can make money doing this?' They can see a chance to make use of the talent they've got," he says.

Their latest album, *Dondequiera Que Estes* (Capitol/EMI) has just come out here and is off and running in Puerto Rico, where they believe they're presently the #1 act. This one is entirely in Spanish, and features a translated, New-Jacked Bread remake ("I Want To Make It With You") along with two compositions by Barrio Boyzz member **Angel Ramirez**. Some tracks were produced by Miami Sound Machine's **Emilio Estefan**. Their next will be an all-English affair, due out in '94, along with appearances from two of the group in Columbia Pictures' *Blackout* with **Rita Moreno** and **Griffin Dunne**.

**AND WHEN YOU'RE A BIG ROCK STAR**, you can do what you want: **Charlie Watts** had a record release party Monday night at the Algonquin's Oak Room for his *Warm And Tender* (Continuum), an album of pop standards featuring vocalist **Bernard Fowler**. Watts, of course, has distinguished himself as drummer for the Rolling Stones, with his signature, behind-the-beat, bare-bones sound. And although this isn't his first foray into the genre of jazz, it seems he's having difficulty making his charm as a player translate. Ballad brushwork can be deceptively simple; it doesn't call for a whole lot of notes, but at its best, it is chock full of subtle, musical ideas, and above all, it swings. This doesn't, and to add to the confusion, Watts has been mixed inappropriately loud. Fowler fares much better, but the group still can't seem to find a space to get out from under the shadow of things like **Johnny Hartman** and **John Coltrane's** "My One And Only Love."

Cash Box  
EAST  
COAST

By Troy J. Augusto

Cash Box  
WEST  
COAST

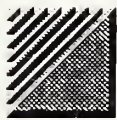
The Beverly Center's Hard Rock Cafe was the site as vet Brit group the **Moody Blues** added to the restaurant's rock 'n' roll memorabilia collection with a most unusual donation. Courtesy of NASA astronaut **Robert "Hoot" Gibson** (center in photo), the band presented the eatery with a cassette of the Moody's classic *Days Of Future Passed*, a tape that has logged approximately 10-million miles in space. The band, which recently wrapped an American concert tour, also played a short acoustic set at the Hard Rock. Pictured (l-r) are band members **Ray Thomas** and **Graeme Edge**, **Gibson**, and the band's **Justin Hayward** and **John Lodge**.

**SPEAKING FOR THE ESTATE** of **Elvis Presley**, **Priscilla Presley** announced last week plans for a first ever televised all-star tribute to the late, great King 'o Rock 'n' Roll. Planned for the weekend of October 7, 1994, the extravaganza will benefit the L.A.-based **T.J. Martell Foundation**, an AIDS/Cancer/Leukemia charity headed by **Tony Martell**, and the **St. Jude Children's Research Hospital** in Memphis. The event will be co-produced by **Elvis Presley Enterprises, Inc.** and L.A. promoter **Avalon Attractions**. **Creative Artists Agency** also plans to turn the event into a worldwide television broadcast. Talent for the show will be announced in the coming weeks.

**THE MOST RECENT INSTALLMENT** of the ongoing **Rock For Choice** concerts was held last week at the Palladium and featured, among others, angry metal/hip-hoppers **Rage Against The Machine**, L.A. punkers **X** and long-time faves **FIREHOSE**. A planned press conference/media panel featuring **David Gunn, Jr.**, son of slain physician **Dr. David Gunn**, **Katherine Spillar** of the **Feminist Majority** and members of **L7** was unfortunately cancelled, but the show itself did raise over \$45,000, much of which is earmarked for the **Fem. Majority's** efforts to pass a congressional bill, called the **Clinic Protection Act**, which is designed to prevent incidents like the one that cost **Dr. Gunn** his life.



**Concrete Blonde** recently celebrated the release of its new Capitol album, *Mexican Moon*, at W. Hollywood's new **Viper Club** (owned by **Johnny Depp**). In addition to scarfing lots of free grub and margaritas, industry attendees were treated to a live set from the band that featured both cuts from the new alb as well as old band faves. Pictured here (l to r) are guitarist **Jim Mankey**, singer/bassist **Johnette Napalitano** and drummer **Harry Rushakoff**. The trio also recently played a three-city, mini-West Coast tour, including this past Sunday at the **Whisky**.



## TALENT REVIEW

### Bruce Hornsby

By M.R. Martinez

**WILTERN THEATRE, LOS ANGELES, CA**—Although Bruce Hornsby has manifested a penchant for jazz overtures in his largely pop/rock compositions, his show here recently unleashed his predilections for this American indigenous music. The effect was largely successful, even though he spent more time in free-form jams than he did on compositions throughout the lengthy, nearly three-hour show.

That is not to say the show was a formless deluge of soloing inside no structure. Hornsby and company presented a healthy selection of songs from his current RCA Records album, *Harbor Lights*, but some of the best musicianship came during improvisational flurries which marked much of the show. There were also the guest appearances by Grammy-winning artists Bonnie Raitt (who performed on the song "I Can't Make You Love Me") and Branford Marsalis, who joined on the socio-political statement "Talk Of The Town." Even with the presence of Marsalis, the rendering of Miles Davis' "So What?" by Hornsby and company was enough to raise eyebrows.

The show demonstrated how Hornsby has developed into an engaging live performer since his touring stint with the Grateful Dead, and how he is more apt to give room to his sidemen to enhance music that is normally tightly structured pop songs. His homage to the Dead came early during the show when Hornsby and his Range-less backing band performed Grateful's "Scarlet Begonias."

Of course, a Hornsby show would not have been complete without a rendering of his breakaway debut hit "That's The Way It Is," on which he was joined by Marsalis. If Hornsby exhibited anything with this show, it was that the personality of his music is relative to his actual personality, which he had less trouble sharing with the audience. And that might make him the talk of any town this tour visits.

## TALENT REVIEW

### Midnight Oil

By Brad Pressman



**UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA**—Once a politician in his native Australia, and now a poster boy for all that is "good," Midnight Oil's Peter Garrett once again brought his dynamic energy to his Angeleno fans. But for a few seats in the balcony at the Universal Amphitheatre, the place was packed for this band from Sydney that has been rocking Australia and the U.S. for 15 years now. The lights were among the best for rock performances this year, and the sound great as usual from these polished "mates from Down Under." Hothouse Flowers opened for the Oils and joined them again at the end of the evening to serenade the audience with a final plea to save Mother Earth.

What separates a Midnight Oil show from those of other bands, is the foyer in the arena itself. It looks like "Woodstock," or better yet, "Earth Day"—complete with demonstrations, petitions and more information than you asked for when you bought the concert tickets. But unlike most groups that jumped on the environmental bandwagon when it became the "in" thing to do, Midnight Oil's music has always centered around the environment. From their platinum album *Diesel And Dust* came "Beds Are Burning" and "The Dead Heart," and later the famed "Blue Sky Mine" which the band played live in front of City Hall and the mayor's office in New York City protesting nuclear waste. At last Wednesday's L.A. show, the band had various groups handing out literature from Greenpeace, Safe Energy Council and others dedicated to such issues. They even prepared ready-to-send postcards for fans to fill out protesting nuclear power plant dumping.

With all this political hype going on, were the Oils able to give the fans what they came for? In a word, yes. These hard-hitting Aussies played solid radio hits for nearly two hours, with lead singer Garrett dancing up a storm as only he can do. He uses the stage like Pee Wee Herman uses his playhouse...dancing, singing and touching everything in sight. This guy really gives an energy-filled show a la Mick Jagger, and can still belt out those shrieking hooks. He even appears to be enjoying himself! They played a couple from the new album, *Earth & Sun & Moon*, but the show was more of a retrospective of their career. Nice for a change.

## TALENT REVIEW

### KRS-One/Souls Of Mischief

By Rich Ledger



KRS-One

**GLAM SLAM, LOS ANGELES, CA**—Kris Parker, aka KRS-One, along with Chuck-D, probably personify the urban Afro-centric hip-hop identity more than any dozen or so imitators who have shot their wad on socio-political commentary, incendiary treatise and preacher-man soul. It's Old School with new school sensibilities for the live show, but KRS-One's presentation is much like the single "Outta Here" from his latest Jive

album, *Return Of The Boom Rap* (see separate pop album review).

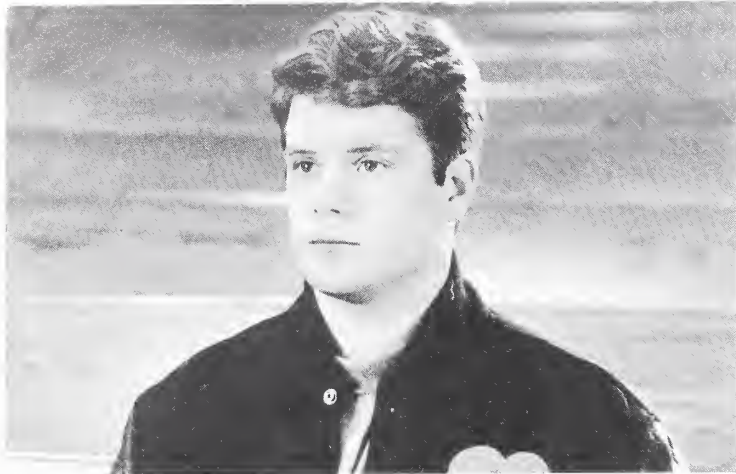
In addition to an a cappella version of "Higher Level" from his new album, KRS-One spent time trying to raise consciousness throughout his late Sunday set, which was not as well-attended as the one by opening Jive Records act Souls Of Mischief. But the KRS factor was in full effect when he attempted to make prayer of the phrase "Stop The Violence," which was a song and movement he spearheaded two years ago. His show was reminiscent of a poetry performance rendered in the late '80s by Gil Scott-Heron and Linton Kwesi Johnson in Los Angeles. It was powerful, enlightening and a bit frightening if you didn't want to imbibe uncut truth.

East Oakland's Souls Of Mischief made the most of its first Los Angeles visit, turning a club of curious listeners into a pep rally for the four-man crew's fan club. Tracks from the Soul's new '93 *'Til Infinity* album were thrown down with a surprising amount of energy and confidence. Rappers A-Plus, Opio, Tajai and Phesto all exude the attitude and hard-edged delivery necessary to succeed in the live arena. "Disseshowedo" and the album's title track were the best moments in a half-hour set that place Souls Of Mischief alongside crews like the Pharcyde and Onyx, the best of the class of '93.

## FILM REVIEWS

## Rudy

By John Goff



Sean Astin is the title character.

**YOU'D HAVE TO LOOK** long, hard and back a lot of years before you'd find a more satisfyingly inspirational film than *Rudy*. This TriStar feature is loaded with more heart and courage than any of the top ten Class of '93 films combined have managed to come up with all year. And get this, but hold your cookies: it's based on a *True Story!* Based on an actual person who's not some bimbo shooting her dippy lover's wife or a religious fanatic or serial killer. How about that for *High Concept?*

Angelo Pizzo's screenplay walks straight and tall with pride and dignity, whole, complete and strong. It covers all aspects in the formation of a character, the dream and the carrying out of the dream. The solid script is further enhanced by a team of filmmakers who've obviously taken teamwork to heart on this project: producers Robert N. Fried and Cary Woods, exec producer Lee R. Mayes, director David Anspaugh, cinematographer Oliver Wood, production designer Robb Wilson King, editor David Rosenbloom, a score by Jerry Goldsmith so stirring it will swell your heart to bursting and an ever-so-solid, believable cast.

Now, if you're thinking "schmaltz," don't. This isn't schmaltz. Anspaugh hasn't reached into that bag with his direction any more than Pizzo wrote it in, which he didn't. I can't recall one frame which dipped into the aren't-I-courageous attitude. In those moments where it *could* have gone that way Anspaugh doesn't give over to it and doesn't allow anyone else to either. Daniel E. (Rudy) Ruettinger had a dream; he went for it and he shared it with everyone around with his actions and not words. The film and screenplay, as a whole, take the sameroad. Anspaugh and team have balanced it admirably and wonderfully. And if you're thinking it's a "football" film, stop right there. That *was* one of Rudy's dreams, to play football for Notre Dame, but this is a "People" story, not football.

Sean Astin heads the cast as Rudy in a fully realized and marvelously layered central performance. He never allows the character to ask for sympathy, never manipulates but honestly and simply walks away with respect and admiration. Astin doesn't so much perform as he does experience, and in so doing the audience experiences with him and it's a wonderful journey he takes us on.

Ned Beatty is comfortable as the father, turning in yet another warm characterization as a straightforward man, a human being. His work is always clean but not a seam shows here. Charles S. Dutton turns in a gem of a performance as a man who let go of his dream because of inner turmoil but finds a certain measure of fulfillment here in helping Rudy complete his. Jon Favreau as a girl hustler without the guts to hustle is fine. Robert Prosky turns in a sympathetic portrait of a priest who helps Rudy realize his educational goal. Jason Miller showcases head coach Ara Parseghian as a business-like man with moments of humanity. Chelcie Ross does pretty much the same with Dan Devine. Attitude must come with the territory—business before people.

Jerry Goldsmith's original score is soaring, emotional, stirring and dignified at the same time. The master's on track for another Oscar more than likely, at least a nomination.

Director of Photography Oliver Wood makes the most of the Notre Dame campus and stadium locations. David Rosenbloom edited. An All-American, all-round wonderful movie.

## The Nightmare Before Christmas

By J.G.



When holidays collide!

**IT WAS ONLY A MATTER OF TIME** before entertainment began cross-pollinating holidays. The marketing mavens have been doing it for years. Christmas advertising has been creeping up earlier and earlier each year until it's almost expected to see Santa Claus peeking around the corner in his Bermuda shorts just after July 4th. It just took the quirky Tim Burton to figure out a story about it that would be universally acceptable. *Nightmare Before Christmas* sees Halloween characters branching out to take over Christmas. Imagine opening your stocking on December 25 and having a snake come crawling out, devouring the presents.

It's fun though, seeing Santa Claus taken hostage by Halloween and a long stringy Halloween skeleton, Jack Skellington, take over the deliverance of Christmas presents. This project, according to press material, has been a dream of Burton's for over a decade, with his idea development begun a dozen years ago when he was an animator at Disney, and Touchstone Pictures finally gave him a go-ahead. (Translation: He finally got "juice" enough.) It's called *Tim Burton's Nightmare Before Christmas*, Burton co-produces and is credited with story and characters but the maker who's all over the place on this project is Danny Elfman: music and lyrics/original score/associate producer/lead singing voice and character voices. Henry Selick directed and that looks like a monumental job but the results are delightful.

Michael McDowell is credited with the adaptation and Caroline Thompson with screenplay of the likeable haunting characters taking over the loveable Christmas holiday. It's all fun and it's not likely any small fry will leave with a bad case of frights. The stop-action animation is wonderfully smooth and characters likeable in this cutting-edge movie.

It's essentially a musical, but Elfman's tunes aren't memorable. They move well enough within the structure of and progress the story and characters but you don't walk out of the theatre with any one tune running through your mind.

The voice talents fit the characters like gloves. Credit the marvelous talents of the model makers and stop-action animators, too numerous to mention here. Vocal talents showcased are those of Elfman, singing the lead character; Chris Sarandon as the speaking voice of same; Christine O'Hara, William Hickey, Glenn Shadix, Paul Reubens, Ed Ivory and the wonderful characterization by Ken Page as the single truly evil presence, Oogie Boogie. Page brings that same intimidating-while-joyful demeanor he managed as the plant in *Little Shop Of Horrors*.

It required a two-year production schedule and upward of 120 animators, artists, camera operators and technicians over the course of time. The result is some wonderful technical achievement which will undoubtedly turn up year after year after year. Buena Vista is distributing and the soundtrack is out on Walt Disney Records.

# Demolition Man's Box Office Explosion

By John Goff

**WARNER BROS. HAS SEEN THE FUTURE** and it's profitable, in more ways than one. Their release of Silver Pictures' production *Demolition Man* which set a fall-opening record in its first weekend in theatres with (at press time) an estimated \$16 million which bested last year's record-setter *Under Siege*, also an actioner. *Demolition Man* opened in 2,246 situations and averaged \$6,450 per screen for its first three days. With *Demolition* demolishing the BO on the heels of *The Fugitive* champagne corks must be popping on the Burbank lot. That puts Warners out there with two of the hottest films of the year on the market.

*Demolition Man* isn't exploding box office receipts alone. Turn on your TV and watch the cross-promotion going on. Most prominent at the moment is that with Taco Bell. Mention is made within the film—set 40 years into the future for those of you who've been out of this world the last couple of weeks—that "Taco Bell was the winner of the franchise wars," therefore all restaurants in the future are...yep, Taco Bells. In addition to the restaurant chain profitable marriages have been made with toys, Mattel; comic books, trading cards, toys are already out and a video game based on the film is being readied for market. Even General Motors is in on the act having created transportation of the future with their concepts of automobiles. In the film these cars of the future are chased by a vintage 1970 Oldsmobile (GM product). Nothing like a classic. And the boxoffice take is being classically loaded by the wave of the future—cross-marketing.

Was Warners taking a chance with *Demolition Man*?—Not a chance. Out front there was Sylvester Stallone, in just the kind of framework audiences love him in (he's got a pair out there this year with *Cliffhanger*). Pair him with Wesley Snipes, who's currently sizzling at the boxoffice (he's in there with a pair of big screeners also, this and *Rising Sun*) and you've got enough to catch the large regular movie-going eye. Now look behind the scenes, producer Joel Silver (of Silver Pictures) whose track record has combined for a gross of nearly \$2 billion dollars with his films *Lethal Weapon*, *Lethal Weapon 2*, *Lethal Weapon 3*, *Die Hard*, *Die Hard 2*, *Predator*, *Commando*, *48 Hours* and *The Last Boy Scout*. When a man like this says, "Yeah, I think that'll work," regarding action, attention will be paid. When he uttered that phrase to writers Peter M. Lenkov and Robert Reneau and Daniel Waters regarding their sly and imaginative on-paper prognostications, Warners and all concerned wisely listened.

In addition to Silver, producer Michael Levy was also associated with *The Last Boy Scout* and *Die Hard 2*; Howard Kazanjian saw experience on *Raiders Of The Lost Ark*, *Return Of The Jedi* and Clint Eastwood's *The Rookie*. No slouch in the action department also was director of photography Alex Thomson (*Cliffhanger*) and editor Stuart Baird (two *Lethal Weapons*, etc.)

You begin to get the feeling there were no risks taken with this?

There was confidence enough in the on- and off-screen package to go with first-time feature director Marco Brambilla. But even there is a tie-in bet hedge. Brambilla has gained tremendous recognition as a top commercial director having guided spots for the likes of Nike, Coca-Cola, IBM, Levi's and General Motors and, since 1990, has been working at the commercial production house of RSA USA, that's headed by Ridley and Tony Scott, no slouches in the action department (*Alien*).

When you look at everything rolled together *Demolition Man* was a "can't lose" guaranteed boxoffice explosion from inception with the package. On top of that, it's good entertainment.

## FILM REVIEW

### Demolition Man

By J.G.

**40 YEARS INTO THE FUTURE** as envisioned by screenwriters Daniel Waters and Robert Reneau and Peter M. Lenkov, director Marco Brambilla and production designer David L. Snyder is pretty much like eating grits without

salt, pepper or butter—and that's pretty much the flavor of living the current obsessions with political-ethnic-gender-breathing-eating correctness is taking us. Their vision of 1996 (and they may not be so far off on this one, either) sees L.A. in flames and the criminal element in power. Somewhere in between there has to be a happy medium so to balance things out they add the ingredients of good guy Sylvester Stallone and bad guy Wesley Snipes—cryogenically imprisoned in '96 so they've just been asleep—to 2032 and, Voila!...No, better make that Ai, yi, yi, Caramba! It's not seasoning, it's the whole damned Jalapeno pepper plant at full maturity and it's burning, baby, burning! Look for some hot stuff at the box office from this one.

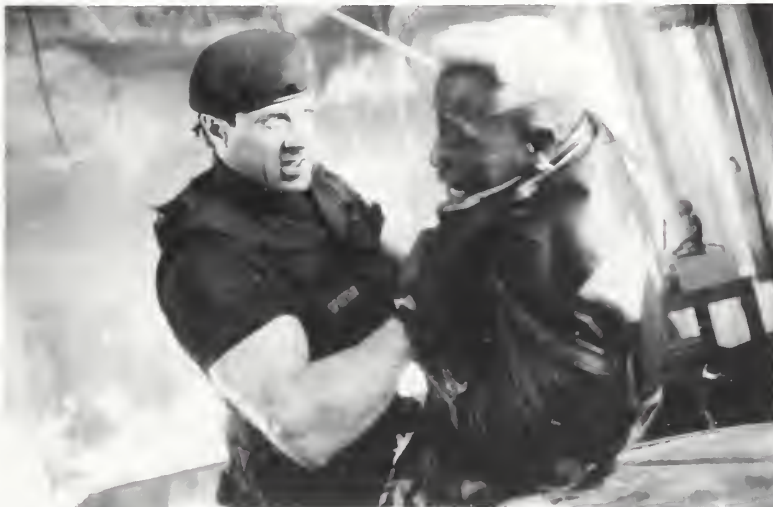
Waters, Reneau and Lenkov, from a story by Lenkov and Reneau, have written a screenplay with action, humor (deep, nervous laughter comes with a verbal reference to the "Schwarzenegger Presidential Library") and commentary, Snyder added visionary vision and Brambilla has brought them all into a whole of entertainment which should satisfy everyone.

The story projects the further separation of the "haves" and the "have-nots" into an above- and below-ground break, the police to no more than municipal featherbedders unable to deal with real crime because they've never been faced with it, have a penchant for speaking in an over-enunciated, sing-song patter and love old TV commercial jingles (apparently the demise of creativity has extended even to the music business in the future).

Everything is over-the-top—or is it?—and it's a neat job from most all parties. Have to really suspend disbelief occasionally, as when Snipes is able to blow away countless extras with a hand gun but unable to lodge one in Stallone who's held in the stationary grip of a gigantic swinging vise, with a machine gun.

Stallone knows what his audience wants from him and has fun with his action image here. Snipes pole-vaults over the top with the vileness of a total, no-conscience killing machine. Sandra Bullock looks terrific in the cop outfits of the future and serves well as the expositional bridge of the past and future (sing-song cutesiness gets a bit much, however). Benjamin Bratt is saddled with much of the same as Bullock (male-view). Nigel Hawthorne as the big brother-like leader of the future is remindful of Sir Ralph Richardson, which is not bad. Good job. Denis Leary as the leader of the underground have-nots makes the most of a monologous tirade. Bill Cobbs as a 40-year police vet adds a relaxed bridge there.

This is director Brambilla's feature debut and an impressive one. He is fortunate to be surrounded by action vets such as producers Joel Silver, Michael Levy and Howard Kazanjian and editor Stuart Baird. Alex Thomson served as DP. Elliot Goldenthal scored.



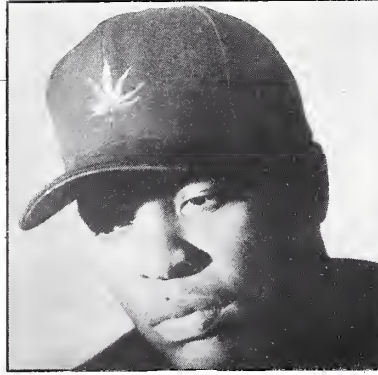
CASH BOX CHARTS

TOP 100 POP SINGLES

OCTOBER 23, 1993



#1 SINGLE: Billy Joel



TO WATCH: Dr. Dre



HIGH DEBUT: En Vogue

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	THE RIVER OF DREAMS (Columbia 77086)	Billy Joel	2	7	50	INSANE IN THE BRAIN (Ruffhouse/Columbia 77019)	Crypress Hill	32	10
2	JUST KICKIN' IT (SoSo Def/Columbia 77120)	Xscape	27	3	51	CAN WE TALK (Qwest/Warner Bros. 18346)	Tevin Campbell	DEBUT	
3	DREAMLOVER (Columbia 77080)	Mariah Carey	1	7	52	OOH CHILD (Eastwest 98398)	Dino	36	10
4	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (MCA 54625)	Meatloaf	19	4	53	I DON'T WANNA FIGHT (Virgin 4KM-12652)	Tina Turner	34	16
5	ALL THAT SHE WANTS (Arista 12614)	Ace of Base	37	3	54	LOVE FOR LOVE (Big Beat/Atlantic 98382)	Robin S.	54	4
6	ANOTHER SAD LOVE SONG (LaFace/Virgin 2-4047)	Toni Braxton	4	9	55	MEGA MEDLY (Reprise 40982)	Zapp & Roger	59	6
7	RIGHT HERE (HUMAN NATURE) (RCA 62614)	SWV	3	9	56	CHECK YO SELF (Priority 53830)	Ice Cube Featuring Das Efx	38	6
8	HEY MR. D.J. (Flavor Unit/Epic 77121)	Zhane	15	5	57	WHAT'S UP (Interscope 98430)	4 Non Blondes	39	20
9	ANNIVERSARY (Wing/Mercury 859566)	Tony! Toni! Tone!	29	3	58	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95-South	42	14
10	REASON TO BELIEVE (Warner Bros. 18427)	Rod Stewart	10	5	59	WILD WORLD (Atlantic 87308)	Mr. Big	DEBUT	
11	IF (Virgin 12676)	Janet Jackson	5	9	60	DAZZY DUKS (TMR 3089/Bellmark)	Duice	49	32
12	SWEAT (A LA LA LA LONG) (Big Beat/Atlantic 98429)	Inner Circle	12	6	61	WEAK (RCA 62521)	SWV	46	19
13	TWO STEPS BEHIND (Columbia 77116)	Def Leppard	13	4	62	I'M IN LUV (Mercury 862462)	Joe	66	4
14	WILL YOU BE THERE (FROM 'FREE WILLY') (Epic Soundtrack 77060)	Michael Jackson	6	80	63	OH CAROLINA (Virgin 12672)	Shaggy	62	2
15	CAN'T HELP FALLING IN LOVE (Virgin 12653)	UB40	8	13	64	THAT'S THE WAY LOVE GOES (Virgin 4KM12650)	Janet Jackson	55	24
16	WHAT IS LOVE (Arista 12575)	Haddaway	23	4	65	I'LL NEVER GET OVER YOU (Arista 12518)	Expose	58	23
17	SOUL TO SQUEEZE ('From Coneheads') (Warner Bros. 18401)	Red Hot Chili Peppers	17	5	66	SHOW ME LOVE (Big Beat 10118)	Robin S.	56	19
18	CRYIN' (Geffen 19256)	Aerosmith	11	6	67	FIELDS OF GOLD (A&M 31458)	Sting	67	15
19	WHOMP! THERE IT IS (Bellmark 79001)	Tag Team	7	15	68	SEND ME A LOVER (Arista 12603)	Taylor Dayne	78	2
20	I GET AROUND/KEEP YA HEAD UP (Interscope 96036)	Two Pac	9	12	69	CHATTAHOOCHIEE (Arista 1-2573)	Alan Jackson	76	10
21	LATELY (Uptown/MCA 54652)	Jodeci	14	15	70	VERY SPECIAL (Cold Chillin 18437)	Big Daddy Kane	60	9
22	NO RAIN (Capitol 44939)	Blind Melon	43	5	71	DRE DAY (Atlantic 53827)	Dr. Dre	61	14
23	HEY JEALOUSY (A&M 0242)	Gin Blossoms	24	8	72	ONE WOMAN (Giant 18806)	Jade	63	13
24	BOOM! SHAKE THE ROOM (Jive 42108)	Jazzy Jeff & The Fresh Prince	16	7	73	AS LONG AS I CAN DREAM (Arista 12600)	Expose	DEBUT	
25	BABY, I'M YOURS (MCA 5457)	Shai	18	14	74	SLAM (Chaos 74882)	Onyx	64	15
26	RUNAWAY TRAIN (Columbia 74966)	Soul Asylum	20	13	75	CREEP (Capitol 44932)	Radiohead	68	12
27	HOPELESSLY (RCA 62597)	Rick Astley	28	4	76	COME UNDONE (Capitol 44918)	Duran Duran	69	19
28	ONE LAST CRY (Mercury P880)	Brian McKnight	21	12	77	GIRL U FOR ME (Elektra 64643)	Silk	70	13
29	I'M GONNA BE (500 MILES) (From Benny & Joon) (Chrysalis 21668)	The Proclaimers	22	15	78	I'M FREE (SBK 50434)	Jon Secada	74	10
30	WHEN I FALL IN LOVE (Epic Soundtrack/Epic 77021)	Celine Dion & Clive Griffin	25	7	79	HAVE I TOLD YOU LATELY (Warner Bros. 18511)	Rod Stewart	71	19
31	LET ME RIDE (Death Row/Interscope 57128)	Dr. Dre	45	3	80	RUN TO YOU (Arista 12581)	Whitney Houston	79	13
32	EVERYBODY HURTS (Warner Bros. 40995)	R.E.M.	48	4	81	CAN'T GET ENOUGH OF YOUR LOVE (Arista 1-2582)	Taylor Dane	81	13
33	RAIN (Mavrick 40988)	Madonna	26	11	82	I'M IN A PHILLY MOOD (Epic 77139)	Daryl Hall	72	2
34	ALRIGHT (Ruffhouse/Columbia 77103)	Kriss Kross Featuring Supercat	30	7	83	HEAVEN KNOWS (Epic 74996)	Luther Vandross	80	4
35	PINK CASHMERE (Paisley Park/Warner Bros. 18371)	Prince	33	4	84	SHIFFTEE (Def Jam/Chaos 77163)	Onyx	DEBUT	
36	COME BABY COME (Tommy Boy 7572)	K-7	57	4	85	WHAT'S UP DOC? (CAN WE ROCK) (Jive 42127)	Fu-Schnickens With Shaquille O'Neil	77	10
37	BETTER THAN YOU (Perspective/A&M 7430)	Lisa Keith	47	4	86	HAPPY (RCA 62538)	Legacy Of Sound Featuring Meja	82	7
38	RUFFNECK (Priority/Atlantic 98401)	MC Lyte	53	7	87	BELIEVE (Virgin 12662)	Lenny Kravitz	83	10
39	SOMETHING IN YOUR EYES (MCA 54725)	Bell Biv DeVoe	41	4	88	FOREPLAY (Rip-it 1001)	Raab	DEBUT	
40	HUMAN WHEELS (Mercury 862704)	John Mellencamp	44	3	89	CHIEF ROCKA (Pendulum 64631)	Lords Of The Underground	84	10
41	TOO MUCH INFORMATION (Capitol 44955)	Duran Duran	50	4	90	WRITTEN ON YA KITTEN (Tommy Boy 5831)	Naughty by Nature	DEBUT	
42	SUNDAY MORNING (Reprise 18461)	Earth Wind & Fire	40	4	91	STEP IT UP (Island 8624312)	Stereo MC's	85	11
43	RUNAWAY LOVE (EastWest 98354)	En Vogue	DEBUT		92	GET IT UP (LaFace/Epic Soundtrax/Epic 77059)	TLC	86	12
44	BREAK IT DOWN AGAIN (Mercury 314514875)	Tears For Fears	35	10	93	STAY FOREVER (Impact/MCA 54653)	Joey Lawrence	87	8
45	COME INSIDE (Atlantic 87317)	Intro	52	4	94	CRY NO MORE (MCA 54650)	Il D Extreme	88	15
46	BREATHE AGAIN (LaFace/Arista 24054)	Toni Braxton	DEBUT		95	THE WAYS OF THE WIND (Gee Street/Island/PLG 862 475)	P.M. Dawn	89	8
47	NOTHING 'BOUT ME (A&M 0350)	Sting	51	2	96	SOMETHING'S GOIN' ON (Maverick/Sire/WB 18564)	U.N.V.	90	15
48	SHOOP (Next Plateau/London 857314)	Salt-n-Pepa	DEBUT		97	BAD BOYS (Big Beat/Atlantic 98426)	Inner Circle	91	19
49	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	31	14	98	FREAK ME (Keia 64654/Elektra)	Silk	92	25
					99	BREAKADAWN (Tommy Boy 586)	De La Soul	73	3
					100	DELICATE (Columbia 77128)	Terence Trent D'Arby	65	5



# POP SINGLES

## POP SINGLES INDEX

ALL THAT SHE WANTS Joker/Buddha (Megasongs BMI)	37
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ANNIVERSARY R Wiggins/C Wheeler (Polygram Int'l/Tony/Toni Tone/Rev/ASCAP)	29
ANOTHER SAD LOVE SONG Babyface/D Simmons (Ecaf/Sony Songs/Boobie-Loo/Warner-Tamerlane/BMI)	4
AS LONG AS I CAN DREAM D Warren/R Orbison (RealSongs/ASCAP/Orbison's/BMI)	73
BABY I'M YOURS C Martin/M Gay (Music Corp. Of America/BMI/Cameo appearance by Ramones/ASCAP)	18
BAD BOYS Inner Circle (Mad House/BMI)	91
BELIEVE L Kizit/L Hirsch (Miss Bessie/Hirsch/BMI)	83
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BREAKADAWN Mercer/Mason/Houston/Wonder/Greene (Jobete/Black Bull/ASCAP/Tea Girl/Daisey/Arce/Prince/Paul/MCA/Doll Face/Stone Diamond/BMI)	73
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BREATHE AGAIN Babyface (Ecaf/Sony Songs/BMI)	46
CAN WE TALK Babyface/D Simmons (Ecaf/Sony Songs/Boobie-Loo/Warner Chappell/BMI)	51
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CHECK YO SELF Ice Cube/D J Poooh (WB Gansta Boogie/MCA/Soul Assassians/ASCAP)	38
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COME UNDONE Duran Duran (NA)	69
CREEP Radiohead (Warner Chappell/WB/ASCAP)	68
CRYIN' B Fairbairn (Swag Song/MCA/Taylor Rhodes/ASCAP)	11
CRY NO MORE R White/K Jackson/D Willy (J D Extreme/ASCAP)	88
DAZZY DUKS L Lane/Cro/Taylor/Boy (Gigilo Chez/Alvert/BMI)	49
DELICATE I D Arby (Monastery/Emu Virgin/ASCAP)	65
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DREAMLOVER M Carey/D Hall/W Afanasiyeff (Rye Songs/Sony Songs/BMI/Stone Jam/Ness/Nitty & Capone/ASCAP)	1
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FIELDS OF GOLD Sting (Blue Turtle/ASCAP)	67
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FREAK ME K Sweat/R Murray (Keith Sweat/E/A/ASCAP/Saints Alive/BMI)	92
GET A LITTLE FREAKY WITH ME A Hall/S Hall (MCA/Famous/Tunes on the verge of insanity/Gimme some hot sauce/ASCAP)	73
GET UP Prince (Tionna/ASCAP)	70
GIRL U FOR ME K Sweat/R Murray (K Sweat/Saints Alive/E/A/WB/EMI Blackwood/BMI)	70
HAPPY Bag Snowman (BMG/Chrysalis/CPP/BMI)	82
HAVE I TOLD YOU LATELY V Morrison (Essential/Rightsong/BMI)	71
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HEY HEALOUSY G Hopkins (WB/East Jesus/ASCAP)	24
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HOPELESSLY R Astley/R Fischer (BMG/ASCAP)	28
HUMAN WHEELS L Mellicencamp/G Green (Windswept Pacific/Full Keel/Katsback/ASCAP)	44
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DON'T WANT A FIGHT S Duberry/L Lawrie (Chrysalis/ASCAP)	44
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ILL NEVER GET OVER YOU D Warren (Real Songs/ASCAP)	58
I'M IN A PHILLY MOOD D Hall/P L Moreland/V J Smith/A Gornie (EMI April/Leo Son/Hallowed Hall/Arvernal/Silverline/ASCAP/Warner Chappell/BMI)	72
INSANE IN THE BRAIN L Freese/S Reyes/L Mugged (Cypress Funky/Soul Assassians/MCA/ASCAP)	32
IF I HAD NO LOOT R Wiggins/J Bautista/W Hariss (Polygram Int'l/Tony Toni Tone/LA Jay/Big Will/ASCAP)	31
I'M FREE J Secada/M A Morejon (Estate/ASCAP)	24
I'M GONNA BE (500 MILES) C Reid/C Reid (Warner Bros./ASCAP)	22
I'M IN LUV J Dibbs/B Allen/T Denstlow (J Dibbs/Ahunit And Fifth street/Teddy Denslow/Zomba/BMI)	66
JUST KICKIN' IT J Dupri/M Seals (So So Def/EMI April/ASCAP/Full Keel/Ground Control/BMI)	27
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MEGA MEDLY R Troutman/L Troutman/N Whitfield/B Strong (Troutman/Saja/Rubber Band Stone Agate/BMI)	59
NO RAIN Blind Melon (Heavy Melon/ASCAP)	43
NOTHING BUT A SHINE BRIGHT Blue Turtle/ASCAP)	51
OH CAROLINA O Burrell/W R (Livingston/ASCAP)	52
ONE LAST CRY B Mcknight/B Barnes/M Barnes (Pri/Let's Have Lunch/ASCAP/Rejoice/BMI)	21
OOH CHILD S Vincent (EMI Unart/Sleeping Sun/BMI)	36
ONE WOMAN S Vincent (EMI Unart/Sleeping Sun/BMI)	63
PAINT THE WHITE HOUSE BLACK Bryant/Clinton/Gordy/Strong/Whitfield (Stone Agate/Warner Tamerlane/Exoskeletal/Suncoast/Full Yerk/BMI)	75
PINK CASHMERE Prince (Controversy/WB/ASCAP)	33
RAIN Madonna A Pettibone (WB/Webb Girl/Shepsongs/MCA/ASCAP)	36
REASON TO BELIEVE T Hardin (Alley Trio/BMI)	10
RIGHT HERE (HUMAN NATURE) B A Morgan/G Parker (Warner-Tamerlane/John Betts/WB/ASCAP/Interscope/Pearl/Barn Jams/ATV/Playfull/Loves Music/HL/WBM/BMI)	3
RUFFNECK M Riley/A Davids/W Scott (Brooklyn Based/Top Billin'/Smokin' Sounds/EMI April/ASCAP/Quick Time/BMI)	53
RUN TO YOU N/A (N/A)	79
RUNAWAY LOVE T McElroy/D Foster (Two Tuff-Enuff/BMI)	43
RUNAWAY TRAIN D Pimer (WB/LFR/ASCAP)	20
SEND ME A LOVER R Flahn/C Thatcher (Humazing/Moir)	78
SHUTTE F Scuggs/K Jones/T Taylor/C Parker (N/A)	84
SHOOP Sparks/Jones/Denton/Roberts/Turner (Unichappell/Placid/BMI)	48
SHOW ME LOVE A George/F McFarlane (Song-A-Iron/Champion/BMI)	56
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SOMETHING IN YOUR EYES K Edmonds (Sony Songs/Ecaf/BMI)	44
SOMETHING'S GOIN' ON J Powe/D Peete/J Clay (Undercurrent/Maverick/Nomad/ASCAP)	41
SOUL TO SQUELZE A Keize/Flea/Jrusciante/C Smith (Ensign/Moebetoplam/BMI)	90
STAY FOREVER J Lawrence/A Bacon/A Shalitt/N Bacon (Could Be Music/ASCAP/Basha/Warner Tamerlane/La Familia/BMI)	87
STEP IT UP R Birch/N Hallam (Virgin/ASCAP/BMI)	85
SUNDAY MORNING White/Reynolds/Willis (Maurice White/Tony Tunes/Warner Tamerlane/ASCAP/Reyshell/Streamline/Moderne/BMI)	40
SWEAT (A LA LA LONG) L Lewis/I Harvey/R Lewis (Mad House/BMI)	12
THAT'S THE WAY LOVE GOES J Jackson/J Harris III/L Lewis (Flyte Tyme/Tunes/ASCAP/Black Ice/BMI)	55
THE RIVER OF DREAMS D Kortchmar/J Nicolo (Impulsive/EMI April/ASCAP)	2
THE WAYS OF THE WIND A Cordes/J Mitchell (MCA/ASCAP)	89
TOO MUCH INFORMATION Duran Duran (N/A)	50
TWO STEPS BEHIND Elliott (Bludgion/Rhola/Zomba/ASCAP)	13
VERY SPECIAL A Hardey/W Jefferson/L Peters (AZ/Cold Chillin Warner Bros./At Home/ASCAP/Gefix)	60
WEAK B A Morgan (Barn Jams/BMI)	46
WHEN I FALL IN LOVE D Foster (Chappell & Co/Intersong U.S.A./HL/BMI)	25
WHAT IS LOVE D Hallan/Torillo (A La Carte/EMI Blackwood/BMI)	23
WHAT'S UP L Perry (Stuck in the throat/ASCAP)	39
WHAT'S UP DOC R Rochford/J Jones/L Maturaine/K McKenzie/S O'Neil (Willess-ten/Zomba/Chrysalis/BMI/Scratch N' Source/ASCAP)	77
WHOMP! THERE IT IS Tag Team (Alvert/BMI)	7
WHOOT, THERE IT IS J McGowan/N Orange (Jamie/Koke Moke & Noke/BMI)	42
WILD WORLD C Stevens (Salaf/ASCAP/Sony songs/BMI)	59
WILL YOU BE THERE/Michael Jackson (MCA/Warner-Tamerlane/BMI)	6
WRITTEN ON YA KITTEN V Brown/K Gist/A Criss/G Macdermot (T-Boy/Naughty/United Artists/ASCAP)	90

## REVIEWS By Troy J. Augusto

### ■ COWBOY JUNKIES: "Floorboard Blues" (RCA 62681)

This first single from the Junkies' fifth album is a slow blues burner that indicates a return to stripped-down, more personal storytelling from Margo Timmins and band. Written by Margo's brother Michael, this two-minute cut of female anxiety and self reliance is chilling to the ear, thanks to Margo's passionate vocals and the visual that this song's "Thelma And Louise" theme instills. Radio may balk at the track's down tempo, low-key style. From the imminent *Pale Sun, Black Moon* album.



### ■ BELINDA CARLISLE: "It's Too Real (Big Scary Animal)" (Virgin 12817)

Carlisle tries a husky vocal approach on this, the first single effort from her nifty new album, *Real*, and in the process just may have produced herself a hit. Only hazard that might sidetrack the acceptance of this track is Belinda's old habit of mixing adult style with immature delivery (see the first line of this song's chorus). Other than that indiscretion, this likable tune will appeal to all fans of light pop and deserves both adult and hit format action.



### ■ MATTHEW SWEET: "Time Capsule" (Zoo 17145)

New release from Sweet's fourth album, *Altered Beast*, recalls a myriad of '70s artists, including the Eagles, cult faves Television (that group's guitarist Richard Lloyd plays on some of the album's tunes but not this one), songwriter Al Stewart and Fleetwood Mac. Sweet's seemingly instinctive ear for a classic pop melody is apparent on this song, a good call for both modern and album rock outlets. Kudos to Robert Quine for the slick, country-flavored gear.



### ■ COUNTING CROWS: "Mr. Jones" (DGC 4588)

Promising Bay-area folk-rock band has started a sizable buzz and is winning over audiences on its current club tour, including a recent show at L.A.'s Whisky that had everyone shouting "the new Van Morrison." While that comparison is a bit of a cop-out, singer Adam Duritz's voice and writing style (if not his hairstyle) does recall at times, Morrison's melodic approach and vocal tone. This tune is one of *August And Everything After's* best and should easily slip into most rock playlists; adult and CHR should also listen.



## PICK OF THE WEEK



### ■ MARIAH CAREY: "Hero" (Columbia 77224)

Next smash from Carey's *Music Box* set is this lushly arranged song of inner strength and the finding of one's self-worth. Given Carey's audience make up, this one promises to monopolize hit airwaves for a long time to come. "Hero" plays like a companion to Bette Midler's "Wind Beneath My Wings," complete with soaring chorus, delicate vocal phrasing and a message so powerful and timeless that it's bound to be turned into a charity fundraising theme song, prom dance theme song, sandwich chain ad campaign or, probably, all of the above. We all know about Mariah the singer. Now meet Mariah the songwriter. (She wrote this beauty herself.) An instant classic.

TOP  
100 POP  
ALBUMS

OCTOBER 23, 1993



#1 ALBUM: Garth Brooks



TO WATCH: Cranberries



HIGH DEBUT: George Strait

		Total Weeks Last Week		Total Weeks Last Week
1	IN PIECES (Liberty 80857)	3	GARTH BROOKS	5
2	IN UTERO (DGC 24607)	1	NIRVANA	2
3	BAT OUT OF HELL II(BACK INTO HELL) (MCA 10699)	5	MEATLOAF	3
4	EASY COME, EASY GO (MCA 10907)	DEBUT	GEORGE STRAIT	
5	MUSIC BOX (Columbia 53205)	2	MARIAH CAREY	5
6	RIVER OF DREAMS (Columbia 53003)	4	BILLY JOEL	8
7	Janet (Virgin 12650)	8	JANET JACKSON	16
8	BLIND MELON (Capitol 96585)	4	BLIND MELON	13
9	VERY (EMI/ERG 89721)	DEBUT	PET SHOP BOYS	
10	RETRO ACTIVE (Mercury 518305)	DEBUT	DEF LEPPARD	
11	TONI BRAXTON (LaFace/Arista 26007)	12	TONI BRAXTON	9
12	187 HE WROTE (Jive 41513)	DEBUT	SPICE-1	
13	GREATEST HITS VOL TWO (MCA 10906)	DEBUT	REBA MCENTIRE	
14	SLEEPLESS IN SEATTLE (Epic 53764)	7	SOUNDTRACK	10
15	CORE (Atlantic 82418)	9	STONE TEMPLE PILOTS	34
16	BLACK SUNDAY (Ruffhouse/Columbia 53931)	16	CYPRESS HILL	8
17	UNPLUGGED... AND SEATED (Warner Bros 45289)	11	ROD STEWART	14
18	THE BODYGUARD (Arista/BMG 18699)(P6)	17	SOUNDTRACK	40
19	GET A GRIP (Geffen 24455)	18	AEROSMITH	20
20	SIAMESE DREAM (Virgin 88267)	15	SMASHING PUMPKINS	8
21	IT'S ABOUT TIME (RCA 66074)	20	SWV	31
22	HUMAN WHEELS (Mercury 518088)	10	JOHN MELLENCAMP	4
23	PROMISES AND LIES (Virgin 88229)	19	UB40	8
24	I STILL BELIEVE IN YOU (MCA 10630)	RE-ENTER	VINCE GILL	
25	YES I AM (848660)	13	MELISA ETHERIDGE	2
26	TEN (Epic 47857)(P4)	29	PEARL JAM	90
27	GRAVE DANCERS UNION (Columbia 48898)	25	SOUL ASYLUM	31
28	ZOOLOPA (Island 314518)	23	U2	9
29	BREATHLESS (Arista/BMG 18646)(P2)	31	KENNY G	36
30	SONS OF SOUL (Wing/Mercury 514933)	21	TONY! TONI! TONE!	11
31	RUNAWAY LOVE (EastWest 92296)	32	EN VOGUE	2
32	UP ON THE ROOF... (Columbia 57529)	DEBUT	NEIL DIAMOND	
33	EVERYBODY ELSE IS DOING IT SO WHY CANT WE (Island/PLG 514156)	40	THE CRANBERRIES	6
34	RETURN OF THE BOOM RAP (Jive 41517)	DEBUT	KRS-One	
35	FOR THE COOL IN YOU (Epic 53558)	28	BABYFACE	6
36	THE CHRONIC (Death Row/Interscope 57128/Priority)	36	DR. DRE	47
37	FACE THE HEAT (Mercury/Polygram 518258)	22	SCORPIONS	2
38	TELL ME WHY (Curb/MCA 10529)	55	WYONNA	17
39	NEW MISERABLE EXPERIENCE (A&M 544039)	44	GIN BLOSSOMS	8
40	ARE YOU GONNA GO MY WAY (Virgin 86984)	24	LENNY KRAVITZ	26
41	JUDGEMENT NIGHT (Columbia 57144)	35	SOUNDTRACK	3
42	LA SEXORCISTO (Geffen 24460)	42	WHITE ZOMBIE	5
43	BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112)	34	4 NON BLONDES	19
44	ALMOST GOODBYE (MCA 10851)	45	MARK CHESTNUT	3
45	THE TRUTH (MCA 10810)	DEBUT	AARON HALL	
46	THE WORLD IS YOURS (Rap-A-Lot/Priority 53861)	37	SCARFACE	6
47	TEN SUMMONER'S TALES (A&M 31454 0070)	27	STING	27
48	A TOUCH OF MUSIC IN THE NIGHT (Atlantic/AG 82531)	DEBUT	MICHAEL CRAWFORD	
49	BARNEY'S FAVORITES VOL.1 (SBK 27115)	41	BARNEY	4
50	HITS/B-SIDES (Paisley Park/Warner Bros.45440)	14	PRINCE	3
51	LIVE (Columbia 47056)	52	JAMES TAYLOR	7
52	MILLENNIUM (Warner Bros.45274)	26	EARTH,WIND AND FIRE	3
+53	NO TIME TO KILL (RCA 66239)	57	CLINT BLACK	7
54	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	38	SPIN DOCTORS	54
55	DA BOMB (Ruffhouse/Columbia 57278)	47	KRIS KROSS	7
5+6	COME ON COME ON (Columbia 48881)	RE-ENTER	MARY CHAPIN CARPENTER	
57	IT WON'T BE THE LAST (Mercury 514758)	49	BILLY RAY CYRUS	8
58	A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE) (Arista/BMG 18711)	39	ALAN JACKSON	13
59	GRAND TOUR (A&M 0086)	59	AARON NEVILLE	8
60	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) (VIRGIN 88189)	46	TINA TURNER	12
61	HITS VOL.1 (Paisley Park/Warner Bros.45431)	43	PRINCE	3
62	LIFE'S A DANCE (Atlantic 82420)	66	JOHN MICHAEL MONTGOMERY	33
63	BUHLOONE MINDSTATE (Tommy Boy 1063)	DEBUT	DE LA SOUL	
64	HITS VOL.2 (Paisley Park/Warner Bros.45435)	50	PRINCE	3
65	BACK TO BROADWAY (Columbia 44189)	48	BARBARA STREISAND	10
66	BIG RED LETTER DAY (Beggars Banquet/EastWest 92292)	54	BUFFALO TOM	2
67	INTRO (Atlantic/AG 82463)	DEBUT	INTRO	
68	UNDERTOW (Zoo 11052)	51	TOOL	7
69	BACK TO BASICS(Warner Bros 9-45297)	58	MAZE	6
70	PABLO HONEY (Capitol 81409)	60	RADIOHEAD	11
71	BACDAFUCUP (RAL/Chaos/Columbia 53302)	61	ONYX	20
72	PERFECTLY GOOD GUITAR (A&M 540135)	33	JOHN HIATT	4
73	MESSAGE IN A BOX: THE COMPLETE RECORDINGS (A&M 0150)	DEBUT	THE POLICE	
74	WHOOPI! (THERE IT IS) (Life/Bellmark 78000)	74	TAG TEAM	8
75	SHOW (Elektra 61551)	30	THE CURE	2
76	LAST ACTION HERO (Columbia 57127)	62	SOUNDTRACK	12
77	ABBA GOLD (Polydor 518047)	56	ABBA	2
78	93 'TILL INFINITY (Jive 41514)	DEBUT	SOULS OF MISCHIEF	
79	BREEDERS LAST SPLASH (4AD/Warner Bros.61508)	65	THE BREEDERS	5
80	SOME FANTASTIC PLACE (A&M 548140)	68	SQUEEZE	2
81	DEVINE COLLECTION (Atlantic 82497)	71	BETTE MIDLER	11
82	OUTSKIRTS OF TOWN (Curb 77626)	84	SAWYER BROWN	3
83	UNPLUGGED (Reprise 45024)(P3)	63	ERIC CLAPTON	52
84	LOVE DELUXE (Epic 53178)(P)	64	SADE	38
85	STRICTLY 4 MY N.I.G.G.A.Z....(Interscope 92209)	67	2-PAC	10
86	SUNSHINE ON LEITH (Chryslis 21668)	69	THE PROCLAIMERS	12
87	BAD BOYS (Big Beat/Atlantic 92261)	90	INNER CIRCLE	19
88	MI TIERRA (Epic 53807)	70	GLORIA ESTEFAN	11
89	AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138)	73	R.E.M.	4
90	DANGEROUS (Epic 45400)(P4)	72	MICHAEL JACKSON	90
91	CONFEDERATE RAILROAD (Atlantic 82335)	75	CONFEDERATE RAILROAD	29
92	METALLICA (Elektra 61113)(P6)	81	METALLICA	104
93	HARD WORKIN' MAN (Arista/BMG 18716)	93	BROOKS & DUNN	25
94	ELEMENTAL (Mercury 514275)	76	TEARS FOR FEARS	10
95	MENACE II SOCIETY (Jive/MCA 41509)	77	SOUNDTRACK	13
96	NEVER LET ME GO (Epic 53231)	78	LUTHER VANDROSS	14
97	CLAY WALKER (Giant/Warner Bros 24511)	DEBUT	CLAY WALKER	
98	JON SECADA (SBK 98845)(P)	79	JON SECADA	56
99	PORK SODA (Interscope 92257)	87	PRIMUS	20
100	2 CD BOX SET (Atlantic 82477)	53	LED ZEPPELIN	2



## REVIEWS by Troy J. Augusto

### ■ MAZZY STAR: *So Tonight That I Might See* (Capitol 98253)

Major label bow from this eclectic and very original duo (David Roback, Hope Sandoval) thankfully lives up to the hype which has been building since the band's vinyl debut three years ago. Album samples many different styles and textures but maintains a consistent folk foundation, thanks to Sandoval's dreamy voice and Roback's psychedelic production. The bluesy "Wasted," hypnotic title track, romantic "Fade Into You" and lush "Five String Serenade" are recommended, while the grating "Mary Of Silence" is not.



### ■ KRS-ONE: *Return Of The Boom Bap* (Jive 41517)

Probably hip-hop's most respected teacher, KRS-One (Kris Parker) finally drops his long-awaited solo debut, a record that establishes, with little room for misunderstanding, that the old-school style of rap, featuring heavy, sparsely produced beats and thought-provoking lyrics, is where he's most at home. With scant room for huff-and-puff vocal posturing or meaningless misogyny, Parker rolls with tales of spirituality, integrity, respect and street knowledge. The nightmarish "I Can't Wake Up" and single "Outta Here" highlight this essential release.



### ■ SEAWEED: *Four* (Sub Pop 222b)

Is it my imagination, or do all of Sub Pop's best releases these days come from outside of Seattle? Tacoma-based Seaweed, reportedly the youngest band on the label's roster, are that rare punk-schooled crew that churns out nasty and fuzzy guitar/pop/metal without all of the usual pointless anger, instead creating music more likely to make you want to throw spitballs at girls than rocks at cops—surely the mark of a great pop band! Seriously, the quintet's song themes are more ambitious this time, with "Kid Candy" leading the lot.



### ■ BEST KISSERS IN THE WORLD: *Been There* (MCA 10757)

First full-length album from this melodic and humorous bunch is a delightful collection of tunes that document in full techni-pop-color the post-high school exploits of a bunch of guys with nothing better to do than record just such an album. Which is a good thing, given the mesmerizing hook-sting of such would be classics as "Miss Teen U.S.A." (the first single), "Bleeder" (a heartwarming tale of a boy's first live-in lover), and "You Love Sleepin'," the closest these guys get to ballad-land. Ingest often in large quantities.



### ■ ELEVEN: *Eleven* (Third Rail/Hollywood 61516)

Talented L.A. trio demands attention with this solid sophomore set, a thick-groovin' affair full of memorable song hooks, tasty guitar riffs, vocal variety and just the right amount of edgy attitude. Comprised of Alain Johannes (vox, gtr), Natasha Shneider (vox, org, bs) and Jack Irons (drs), Eleven is the natural progression of bands, like Irons' former group, the Red Hot Chili Peppers, that meld loose and playful funk with a more steady, rock-solid pop flow. Required listening: "Reach Out" and single "Crash Today."



### ■ "WEIRD AL" YANKOVIC: *Alapalooza* (Scotti Bros. 75415)

The next installment in Alfred's continuing saga of pop-music parody is this monster of a package that's half hit-song send-up, half original music and, as usual, is completely hilarious. Yank's sharp-witted tongue is as cutting as ever on covers of the Red Hot Chili Peppers, Aerosmith, Billy Ray Cyrus and, in one of his funniest moments ever, Queen. "Bohemian Polka," featuring all of the vocal tricks of the original, is non-stop laughs. "Jurassic Park" (to the tune of "McArthur Park") is the first single and vid. You just can't keep a good Al down.



### ■ RED RED GROOVY: *25* (Continuum 19303)

The biggest commercial obstacle facing most dance/house/techno music is the inherent tendency of the genre's artists to appear to be nothing more than faceless producer names on a record. But Brett Edgar, leader of Minneapolis-based outfit Red Red Groovy, looks destined to break out of that anonymity trap. Combining '60s ideals, '70s experimentalism and '90s techno capabilities, 25 is a mind-expanding aural trip that employs both hypnotic dance grooves and conscience-raising textures. Dance at its most creative.



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## PICK OF THE WEEK



### ■ REDD KROSS: *Phaseshifter* (This Way Up/Mercury 518 167) Producer: Redd Kross, John Agnello

Is the world finally ready to catch up to Redd Kross? This L.A.-based pop/punk/glam/noise/metal bunch, led by brothers Steven and Jeffery McDonald, have been making wonderful music for some 15 years now. Despite gads of critical acclaim and an underground fan base that most artists would kill for, the Kross has yet to achieve much of its deserved success (unless you count appearing in a movie with Olivia D'Abo). But all that appears ready to change as the boys' new one, a luscious follow-up to 1990's *Third Eye*, is dripping with just so much guitar-powered pop goodness, perfect for a '90s post-Seattle world. Shades of the Beatles, Cheap Trick and KISS ice quite nicely this very yummy cake.

# TOP 100 R&B SINGLES

OCTOBER 23, 1993



#1 SINGLE: Xscape



TO WATCH: Salt-N-Pepa



HIGH DEBUT: Toni Braxton

Total Weeks ▼  
Last Week ▼

Rank	Artist	Label	Total Weeks	Last Week
1	JUST KICKIN' IT (So So Def/Columbia 77119)	Xscape	6	4
2	ANNIVERSARY (Wing/Mercury 859566)	Tony! Toni! Tone!	2	24
3	HEY MR. D.J. (Flavor/Epic 77121)	Zhane	3	6
4	RIGHT HERE (Human Nature)/Downtown (RCA 62614)	SWV	4	9
5	SOMETHING IN YOUR EYES (MCA 54725)	Bell Biv DeVoe	7	6
6	DREAMLOVER (Columbia 77080)	Mariah Carey	1	6
7	COME INSIDE (Atlantic 87317)	Intro	17	4
8	ANOTHER SAD LOVE SONG (Laface/Arista 24047)	Toni Braxton	5	11
9	I'M IN LUV (Mercury 862 462)	Joe	10	6
10	BREATHE AGAIN (La Face/Arista 24047)	Toni Braxton	DEBUT	
11	I GET AROUND/KEEP YA HEAD UP (Interscope 96036)	2-Pac	11	10
12	IF (Virgin 12676)	Janet Jackson	8	8
13	CAN WE TALK (Qwest/Warner Bros. 18346)	Tevin Campbell	DEBUT	
14	ALRIGHT (Ruffhouse/Columbia 77103)	Kriss Kross	13	7
15	PINK CASHMERE (Paisley Park/Warner Bros. 18371)	Prince	12	3
16	RUNAWAY LOVE (EastWest 98354)	En Vogue & FMOB	DEBUT	
17	LAI D BACK GIRL (Warner Bros. 18422)	Maze Featuring Frankie Beverly	15	6
18	RUFFNECK (First Priority/Atlantic 98401)	Mc Lyte	9	9
19	LOSE CONTROL/GIRL U FOR ME (Keia/Elektra 64643)	Silk	16	11
20	ONE LAST CRY (Mercury 862404)	Brian McKnight	18	10
21	FOR THE COOL IN YOU (Epic 77109)	Babyface	19	5
22	VOODOO (Elektra 64608)	Teddy Pendergrass	29	3
23	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	20	15
24	SUNDAY MORNING (Reprise 18461)	Earth Wind & Fire	22	5
25	LET ME RIDE (Death Row/Interscope/Atlantic 53827)	Dr.Dre	14	3
26	CRY NO MORE (Gasoline Alley/MCA 54650)	ll D Extreme	25	18
27	LATELY (Uptown/MCA 54652)	Jodeci	23	15
28	HEAVEN KNOWS (Epic 74996)	Luther Vandross	24	5
29	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	28	14
30	WHOOMP (THERE IT IS) (Life 79001)	Tag Team	30	17
31	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	31	17
32	SHOOP (Next Plateau/London 857314)	Salt-N-Pepa	85	2
33	BOOM! SHAKE THE ROOM (Jive 42108)	Jazzy Jeff & Fresh Prince	32	6
34	ALL THROUGH THE NIGHT (Giant/Reprise 18414)	P.O.V w/Jade	48	2
35	MEGA MEDLEY (Reprise 18420)	Zapp & Roger	36	6
36	CHECK YO SELF (Priority 53830)	Ice Cube / Das Efx	26	6
37	COMING HOME TO LOVE (Zoo 14099)	Coming of age	48	3
38	METHOD MAN/PROTECT YA NECK (Loud/RCA 62544)	Wu-Tang Clan	73	2
39	NEVER SHOULD HAVE LET YOU GO (Jive 42178)	Hi-Five	DEBUT	
40	DO THE THANGS (Atlantic 87328)	Lever	53	4
41	IT'S FOR YOU (FROM "THE METEORMAN") (Motown 2207)	Shanice	21	7
42	STAY IN MY CORNER (Qwest/Warner Bros. 18393)	Keith Washington	64	3
43	FOREPLAY (Rip-It 1001)	Raab	DEBUT	
44	GET A LITTLE FREAKY WITH ME (Silas/MCA 54229)	Aaron Hall	63	3
45	LIGHT OF LOVE (Capitol 44953)	Angie & Debbie	50	5
46	BREAKADAWN (Tommy Boy 586)	De La Soul	27	4
47	IT HAD TO BE YOU (Keia/Elektra 64599)	Silk	70	2
48	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	34	16
49	SHIFFTEE (Chaos/Columbia 77163)	Onyx	66	2
50	STAY REAL (Def Jam/Columbia 77140)	Erick Sermon	62	1
51	SHU-B (Warner Bros. 18397)	Guess	59	3
52	NOBODY DOES IT BETTA (Perspective/A&M 7434)	Mint Condition	DEBUT	
53	ONE WOMAN (Giant 18687)	Jade	35	17
54	STRAIGHT FROM MY HEART (Maverick/Sire/Warner Bros. 18353)	U.N.V	78	2
55	SOMEBODY ELSE WILL (EMI 50462)	O'Jays	37	7
56	VERY SPECIAL (Cold Chillin' 18437)	Big Daddy Kane	38	7
57	I GOT YOU (Motown 2213)	Johnny Gill	33	6
58	ALWAYS (A&M 0342)	Vesta	43	5
59	CHERISH THE DAY (Epic 74980)	Sade	40	5
60	LOOKING FOR MR.DO RIGHT (Giant/Reprise 18429)	Jade	DEBUT	
61	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	39	11
62	LICK U UP (Luke 163)	H-Town	41	9
63	PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros. 18382)	George Clinton	57	3
64	CALL ME MACK (La Face/Arista 20451)	Usher	DEBUT	
65	LOVE FOR LOVE (Big beat/Atlantic 98382)	Robin S.	47	5
66	WEAK (RCA 62521)	SWV	42	17
67	I'M A PLAYER (Jive 45152)	Too Short	DEBUT	
68	LET ME BE THE ONE (Atlantic 87347)	Intro	44	10
69	CHEIF ROCKA (Pendulum 64631)	Lords Of The Undergrounds	46	9
70	COMPUTER LOVE (Kaper/RCA 62675)	NKRU	DEBUT	
71	GET IT UP (FROM POETIC JUSTICE) (Laface/Epic Soundtrax/Epic 77059)	TLC	49	6
72	ABC-123 (Atlantic 87366)	Lever	51	16
73	KNOCKIN' BOOTS (Luke 161)	H Town	52	17
74	THERE'S NO LIVING WITHOUT YOU (Mercury 862 548)	Will Downing	54	6
75	BETWEEN THE SHEETS (Warner Bros. 18434)	Fourplay	71	3
76	WE GETZ BUZY (Rowdy/Arista 35024)	Illegal	69	4
77	DUMPIN'EM IN DITCHES (Jive 4216)	Spice 1	75	2
78	SLAM (JMJ/Chaos/Columbia 74882)	Onyx	55	11
79	TRUST ME (Chrysalis/ERG 24849)	Guru & N'Dea Davenport	474	
80	I JUST HAD TO HEAR YOUR VOICE (Mercury 862502)	Oleta Adams	DEBUT	
81	OUTTA HERE (Jive 42147)	Krs-One	56	3
82	WILL YOU BE THERE (FROM FREE WILLY) (Epic Soundtrax/Epic 77060)	Michael Jackson	60	6
83	WHAT'S NEXT? (Elektra 66309)	Leaders of the new school	DEBUT	
84	WANT YOU BACK (RCA 62565)	ME-2-U	61	8
85	SHOW ME LOVE (Big Beat/Atlantic 10118)	Robin S.	68	18
86	SEEMS YOU'RE MUCH TOO BUSY (A&M 0140)	Vertical Hold	65	14
87	GUESS I'M IN LOVE (Reprise 18492)	Cheryl"Peppi"Riley	DEBUT	
88	FLOW JOE (Violator/Relativity 1185)	Fat Joe	74	4
89	DOLLY MY BABY (Columbia 72211)	Super cat	72	3
90	APHRODISIA (Tabu/A&M 7718)	Alexander O'Neal	77	6
91	DRE DAY (Death Row/Interscope/Atlantic 53827)	Dr. Dre	76	15
92	COME GO WITH ME (Uptown/MCA 54704)	Christopher Williams	79	4
93	UNCONDITIONAL LOVE (Jive/MCA 42144)	Hi-Five	80	11
94	RUN TO YOU (Arista 1-2570)	Whitney Houston	81	10
95	YOU BEEN PLAYED (FROM "MENACE TO SOCIETY") (T.N.T./Jive 42140)	Smooth	83	6
96	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	82	19
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# URBAN

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## REVIEWS by M.R. Martinez

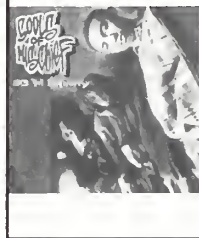
### DIGITAL UNDERGROUND: *The Body-Hat Syndrome* (Tommy Boy/TNT TBGD 1080). Producers: Various.

These guys have no pain to gain. They work the mic like horny demons of regurgitated funk. Lots of laughs and dance. Tracks like "The Return of the Crazy One," "Holly Wansthaho" and "digital Lover" are just the beginning of a descent into primal rap ooze. They're one of the few acts that can sample themselves and still be fresh. Guest spot by 2-Pac is totally on. There's an undercurrent, as always, of sociopolitical circus. Every track is gem, some polished, some shiny. Spin this and get busy.



### SOULS OF MISCHIEF: *93 'Til Infinity* (Jive 01241-415114-2). Producers: Various.

They're a young crew. But they show experienced mic dexterity and leave you with a sense of future. They haven't even hit their stride. Who cares that they come from the third generation of rap/hip-hop. A-Plus, Opio, Tajai and Phesto bring the soul and tear ass on the way. But they "Live and Let Live." Like many of the new schoolers of taste, the Souls mix old-fashioned funk with jazz and can leave old children breathless. They pick up on the other side of The Pharcyde.



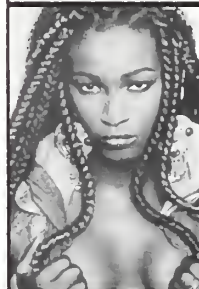
### TEDDY PENDERGRASS: *A Little More Magic* (Elektra 9 61497-2). Producers: The Calloway Brothers & G. Levert.

The production on this album will be the topic of conversation, but you can't ignore that classic soul shouter's voice. Pendergrass continues to establish his place in the pantheon of R&B royalty. Producers like the Calloway Brothers and Gerald Levert provide a tasty bedrock of funk and seminal R&B, but it is ultimately Teddy's voice that carries this album. Standout tracks include "Slip Away," "I Choose You," "Voodoo" and "Tender." Shabba might think he's the lover man, but Teddy can still wear that moniker.



### PATRA: *Queen of the Pack* (Epic EK 53763). Producer: "C" Specialist.

This girl invites you come and get some. If she's not givin' up the seriously sexy dancehall patois ("Hardcore"), she brings in homegirl Lyn Collins and tells you to "Think (About It)." If you really want fun and games from this woman, you better be ready to be a "Worker Man." And if that's not well done enough for you, try to hear the "Romantic Call" (which features Yo-Yo). Sister Yo-Yo brings a low-down funk to Patra's hypersex. A duet with Christopher Williams, "Sexual Feelings," says it all. You better be protected.



## PICK OF THE WEEK



### GEORGE CLINTON: *Hey Man...Smell My Finger* (Paisley Park/Warner Bros. 9 25518-2). Producers: George Clinton & others.

This is indeed the master of smelly things. He's so funky they had to make new laws to regulate his rhythm and rhyme—and the way it was used by others. No, let's talk about this album. George grooves with a variety of collaborators (always his strong point), including Dallas Austin, Foley, Blackbird McKnight, Bill Laswell, Kerry Gordy and His Purlpulence. In addition to the first single, "Paint The Whitehouse Black" (which features a who's who of rap), watch out for "Martial Law," "Dis Beat Disrupts," "Hollywood," "Rhythm and Rhyme," and "The Big Pump."

# URBAN

By M.R. Martinez



## THE RHYTHM

Prior to release of her upcoming album, *True Life*, Def Jam/Columbia recording artist Lisette Melendez will be on the road with label mate Mellow T visiting high school assemblies in what is being called one of the biggest high school package tours in industry history. Hype aside, Melendez, earned high marks for her single "Together Forever" a ways back and much is expected from her album. She recently spent time congratulating fellow Latino Nation artists Cypress Hill at a recent Sony Music party in New York. Pictured on a Sony soundstage are (l-r): Sen Dog of Cypress Hill, Melendez and B-Real of Cypress Hill.

**KUDOS:** Vee-Jay Records will be honored on October 19 by the Schomburg Center For Research in Black Culture for its contributions to contemporary music. Selections from the Vee-Jay catalog will be presented to Schomburg for inclusion in its comprehensive collection of African, African-American and African-Caribbean artifacts. At press time, artists slated to show up for the event included Gene ("Duke of Earl") Chandler and James "Pookie" Hudson, lead singer of The Spaniels. The duo is scheduled to present the Schomburg with the entire 40-title catalog of Vee-Jay releases. "As one of the first successful African-American-owned record companies, Vee-Jay was certainly a pioneer in the music industry [and] laid the foundation for much of today's music," according to James Murray, the Schomburg's curator of Moving Image and Recorded Sound. In accepting this gracious and significant donation, the Schomburg is proud to honor Vee-Jay for its contributions to the entire spectrum of indigenous American music."

**JANETOUR:** It's the kind of show that promises to clean up. Of course this columnist is referring to the Janet Jackson tour of the U.S. that will kick in Nov. 24 in Cincinnati and then move on to New York, Chicago, Toronto, Cleveland and Minneapolis before it hits the rest of the U.S. Japan, Asia, Latin America and Europe are also on Jackson's tour itinerary. Her debut Virgin album has been consistently in the Top 10 of the pop charts, and her high-tech, tightly choreographed tour will undoubtedly keep it there through important holiday sales season. Patrice Rushen, no stranger to the pop chart herself (but better known for her jazz piano), will serve as music director on the tour.



Queen of Soul Aretha Franklin (r) recently was in Atlanta, where Mayor Maynard Jackson made Oct. 1 & 2 "Aretha Franklin Day." She was greeted at private reception by Coretta Scott King.

# TOP 75 R&B ALBUMS

CASH BOX • OCTOBER 23, 1993

1	187 HE WROTE (Jive 41513)	Spice 1	DEBUT
2	TONI BRAXTON (LaFace/Arista 6007)	Toni Braxton	2 5
3	MUSIC BOX (Columbia 53205)	Mariah Carey	1 2
4	FOR THE COOL IN YOU (Epic 53558)	Babyface	5 3
5	THE TRUTH (MCA 10810)	Aaron Hall	DEBUT
6	RETURN OF THE BOOM BAP (Jive 41517)	Krs-One	DEBUT
7	THE WORLD IS YOURS (Rap-A-Lot/Priority 53861)	Scarface	3 4
8	SONS OF SOUL (Wings/Mercury 514933)	Tony!Toni!Tone!	6 8
9	Janet (Virgin 87825)	Janet Jackson	8 15
10	BACK TO BASICS (Warner Bros. 45297)	Maze Featuring Frankie Beverly	4 3
11	BLACK SUNDAY (Ruffhouse/Columbia 53931)	Cypress Hill	7 22
12	INTRO (Atlantic 82463)	Intro	14 15
13	93'TIL INFINITY (Jive 41514)	Souls of mischief	DEBUT
14	RUNAWAY LOVE (Eastwest 92296)	En Vogue	DEBUT
15	EVERYTHING (Mercury 518016)	Joe	13 3
16	DA BOMB (Ruffhouse/Columbia 57278)	Kris Kross	9 4
17	TALKIN' SHIT (Eastwest 92289)	Martin Lawrence	DEBUT
18	BUHOONE MIND STATE (Tommy Boy 1063)	De La Soul	DEBUT
19	IT'S ABOUT TIME (RCA 66074)	SWV	11 28
20	THE CHRONIC (Priority 57128)	Dr. Dre	10 33
21	THE MAIL MAN (Sic Wid It 340)	E-40	DEBUT
22	MILLENNIUM (Reprise 45274)	Earth, Wind & Fire	DEBUT
23	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2PAC	17 24
24	THE HITS/THE B-SIDES (Paisley Park/Warner Bros. 45440)	Prince	DEBUT
25	THE HITS 1 (Paisley Park/Warner Bros. 45431)	Prince	DEBUT
26	YOU MAKE IT EASY (Qwest/Warner Bros. 45336)	Keith Washington	DEBUT
27	LOVE DELUXE (Epic 74734)	Sade	18 38
28	NEVER LET ME GO (Epic 53231)	Luther Vandross	20 10
29	MENACE II SOCIETY (Jive 41509)	Soundtrack	12 12
30	LOVE'S THE PLACE TO BE (Mercury 518086)	Will Downing	26 4
31	HEARTBREAKER (EM/VERG 89740)	The O'Jays	16 5
32	HOOTIE MAC (MCA 10682)	Bell Biv DeVoe	33 6
33	THE BODYGUARD (Original Motion Picture Soundtrack)	Soundtrack	19 36
34	BETWEEN THE SHEETS (Warner Bros. 45340)	Fourplay	15 2
35	BREATHLESS (Arista 18646)	Kenny G	27 36
36	THE UNTOLD TRUTH (Rowdy/Arista 37002)	Illegal	25 3
37	FOR REAL THO' (Atlantic 82462)	LeVert	31 20
38	PROVACATIVE (Motown 374636355)	Johnny Gill	39 11
39	LOSE CONTROL (Elektra 61394)	Silk	41 27
40	TILL DEATH DO US PART (Priority 57183)	Geto Boys	40 26
41	COMIN' OUT HARD (Suave 0001)	Eightball & MJG	32 2
42	BACDAFUCUP (RAL/Chaos 53302)	Onyx	21 18
43	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	22 11
44	POETIC JUSTICE (Epic 57131)	Soundtrack	23 7
45	BORN GANGSTAZ (DJ West/Chaos/Columbia 52903)	Boss	28 11
46	AIN'T NO OTHER (First Priority 92230)	Mc Lyte	29 8
47	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	Tina Turner	30 9
48	VOICE OFF JAMAICA (Mercury 518013)	Buju Banton	34 4
49	EVOLUTION (Fontana/Mercury 5114965)	Oleta Adams	36 4
50	SHOW ME LOVE (Big Beat/Atlantic 82509)	Robin S.	54 5
51	COMING OF AGE (Zoo 11064)	Coming of age	DEBUT
52	EAST RIVER DRIVE (Epic 47489)	Stanley Clarke	51 3
53	THE NEW BREED (Wrap/Ichiban 8120)	MC Breed	35 14
54	21 & OVER (Loud/RCA 66280)	Tha Alkaholiks	24 3
55	WHEN SUMMER COMES (GPR 9724)	George Howard	52 5
56	JADE TO THE MAX (Giant 510-347)	Jade	56 27
57	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of The Underground	38 15
58	FEVER FOR DA FLAVOR (Luke 126)	H-Town	42 16
59	SOMETHING'S GOIN' ON (Mavrick/Warner Bros. 45287)	U.N.V.	43 7
60	RUFFTOWN BEHAVIOR (Luke 202)	Poison Clan	44 3
61	WHOOMP! (THERE IT IS) (Life/Bellmark 78000)	Tag Team	45 5
62	RIGORMORTIZ (Rap-A-Lot/Priority 53862)	DMG	46 4
63	JAZZMATAZZ VOLUME 1 (Chrysalis 21998)	Guru	37 13
64	BAD BOYS (Big Beat/AG 92261)	Inner Circle	64 17
65	YEARS OF TEARS (Malaco 7469)	Bobby Blue Bland	65 2
66	SWING'N (Skanless/Tommy Boy 3011)	Hi-C	DEBUT
67	DANGEROUS (Epic 45400)	Michael Jackson	47 88
68	ALL OUT (Qwest/Warner Bros. 452113)	The Winans	48 3
69	THE PREDATOR (Priority 57185)	Ice Cube	49 35
70	JUDGMENT DAY (Righteous/Scarface 3001)	Pooh-MAN	53 4
71	GUAD CITY KNOCK (Wrap/Ichiban 8117)	95 South	55 14
72	IF I EVER FALL IN LOVE (Gasoline 10762)	Shai	50 32
73	PRECIOUS (MCA 10605)	Chante' Moore	57 26
74	14 SHOTS TO THE DOME (Def Jam 53325)	LL Cool J	58 17
75	GAS CHAMBER (Awol 719)	C-Bo	63 6



By M.R. Martinez



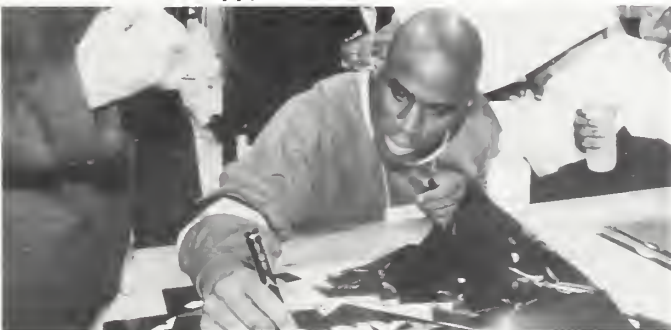
THE RHYME

Groundbreaking group Black (you can get with the strobe light honey) Sheep, recently signed a label deal with Mercury Records. The name of the new label will be One Love Records (item below). Pictured at the signing standing (l-r): Ed Eckstine, president, Mercury Records; Lisa Cortes, vp of A&R, Mercury; and Michael Kushner, PolyGram lawyer. Pictured seated (l-r) are: Ken Anderson, One Love lawyer; Dres, of the group and One Love CEO; and Jennifer Perry, One Love president.

HERDING THE ONE LOVE: Bronx, NY group Black Sheep has decided to dance with wolves on the open plains of label competition. The group, whose debut album, A Wolf In Sheep's Clothing was a critical fave last year (powered by the singles "The Choice Is Yours" and "Strobe Light Honey"), has opened One Love Records, which will be distributed through Mercury Records, according to an announcement by One Love president, Jennifer Perry. The label is the offspring of Black Sheep members, Dres and Lawnge. The idea is to work with up-and-coming artists in the hip-hop/rap/R&B genres. Dres will serve as CEO of the new label.

According to Perry, the label idea came into focus "as a result of a conversation between Dres and I three years ago. At the time I was in school completing my degree, and he was working on the first Black Sheep album. It was never a question of 'if' it would happen, rather an issue of when." The formation of One Love and its marriage to Mercury received the blessings of Mercury president Ed Eckstine and was shepherded through its honeymoon by Mercury A&R vp Lisa Cortes. "This is one of those rare deals where everybody wins," Cortes says. "There's no down side. We have the utmost confidence in Dres and Lawnge's ability to produce hit records, and they, in turn, have faith in our ability to deliver their records for them."

In addition to the follow-up to their near-platinum debut (which will be titled Non-Fiction and be out in February, 1994), the label will be launched in November, 1993 with the single "Jingle Jangle" by The Legion. One Love's Oakland-based female trio Emage will have an offering on the 1993 urban Christmas offering by Mercury, Madd Tidings. Mercury looks like, as far as hip-hop is concerned, that they want to start the next year in the Black. Happy New Year!



Great Entertainment Merchandise, Inc. (GEM) recently made a bold move to establish itself in the marketplace with a new line of hip-hop merchandise by signing the platinum-selling rap act Onyx as spokesmen. Pictured greeting retailers and signing autographs at the Men's Apparel Guild in California (MAGIC) trade show is D.J. Flamboyant of Onyx.

TOP 30 RAP SINGLES

CASH BOX • OCTOBER 23, 1993

- 1 FLOW JOE (Violator/Relativity 1185) Fat Joe 10 2
2 RECIPE (Chaos/Columbia 77081) Boss 14 2
3 WE GETZ BUZY (Rowdy/Arista 3-5024) Illegal DEBUT
4 WHAT'S NEXT (Elektra 66309) Leaders Of The New School DEBUT
5 VALLEY OF THE SKINZ (Mad Sounds/Motown 2206) Trends Of Culture DEBUT
6 SOUL BY THE POUND (Relativity 1183) Common Snese DEBUT
7 SLAM (JMJ/Chaos/Columbia 74882) Onyx 19 26
8 STAY REAL (Def Jam/Chaos/Columbia 77141) DEBUT
9 LET ME RIDE (Death Row/Interscope/Columbia 57128) DEBUT
10 LET ME ROLL (Rap-a-lot/Priority 53831) Scarface 8 3
11 ALRIGHT (Ruffhouse/Columbia 77103) Kriss Kross 6 3
12 OUTTA HERE (Jive 42147) KRS-One DEBUT
13 CHEIF ROCKA (Pendulum/Elektra 66302) Lords Of The Underground 5 7
14 BREAKADAWN (Tommy Boy 586) DE LA SOUL DEBUT
15 PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros 18382) George Clinton DEBUT
16 MAKE ROOM (Loud/RCA 62579) Tha Alkaholiks DEBUT
17 INDO SMOKE (Epic 77026) Mista Grimm 16 3
18 GRAND GROOVE (Tuffbreak /A&M 0082) Intelligent Hoodlum 7 3
19 MASH UP THE MIC (Virgin 39400) Private Investigators DEBUT
20 93 'TILL INFINITY (Jive 42157) Souls Of Mischief DEBUT
21 DON'T SLEEP ON A HIZZO (Luke 470) Poison Clan DEBUT
22 GOTTA GET MINE (Wrap/Ichban 93154) MC Breed 11 4
23 NICKEL BAGS (Pendulum/ERG 5807) Digable Planets DEBUT
24 VERY SPECIAL/STOP SHAMMIN (Cold chillin/Reprise 18437) Big Daddy Kane 18 2
25 CHECK YO SELF (Priority 53830) Ice Cube 4 3
26 I GET AROUND/KEEP YA HEAD UP (Interscope/Atlantic 96036) 2Pac 9 5
27 RUFFNECK (First Priority/Atlantic 98401) MC Lyte 1 7
28 INSANE IN THE BRAIN/WHEN THE S-T... (Ruffhouse/Columbia 77019) Cypress Hill 3 7
29 ALL SHE WANTED/HED RUSH (East/West 96042) Knucklehedz 12 4
30 PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam 74984/Columbia) L.L. Cool J. 2 8

RAP SINGLE REVIEWS

By Dr. Bayyan

TOO SHORT: "I'm A Player" (Jive JDJ-42152-2).

Dogs don't stop to see what sexually transmitted diseases they might encounter in the heat of the hump. Short Dog Too \$hort proclaims he will take all comers on this slightly funky mack daddy groove. There's no mystery when it comes to the \$hort one's subject matter. But you can bump and grind to this track. And that's all he really wants you to do in the first place.

ERICK SERMON: "Stay Real" (Def Jam/RAL/Chaos/Columbia OSK 77140).

Some wicked bottom groove, quirky scratch-and-sniff rhythmic fills, a sample of Zapp's "Dance Floor" and then the Sermon kickin' flavor on the mic with no mercy for the weak. Sermon tells the story of his return to performance. It's not so much bragadoccio as it is an exultation. Club DJ's will love the fully effected instrumental version on this disc.

BARRINGTON LEVY: "Work" (MCA MCA5p-2838).

Get busy with this dancehall toaster, who uses the Carib ambience to sing and chant on the subject of moving forward with sweat on your brow. While urging people to put in the effort, the track serves up minimalist music effort for maximum results. There's no doubt that this music would work at a skank rave up party. But when you get to the party, you must work.

## INTERNATIONAL

UK

By Mick Green



Diana Ross

**DIANA ROSS WAS HONORED** at a special Celebration Party at St. James Court, Buckingham Gate, London, on Thursday, October 7, put on by EMI UK and *The Guinness Book Of Records*.

Present were not only members of the music industry but also some of the most famous Brit names that appear in the *Guinness Book Of Records* like past World Formula One Racing Champion Jackie Stewart and British Olympic star Tessa Sanderson.

Also present were Sir David Frost and many current recording stars. Norris McWhirter, founder of the record book and who made the presentation, said that it was to recognize Diana Ross' 30 years in the music industry and the fact she is the most successful female vocalist to feature in the British charts.

Altogether she has no less than 51 solo hits. In addition she had another 22 hits with the Supremes (with Mary Wilson and Florence Ballard) before she started her solo career. And to that you can add several other hit recordings with singers such as Marvin Gaye, Michael Jackson, Smokey Robinson and Stevie Wonder.

McWhirter went on to say that, including America, Diana has had 150 chart entries, if you include albums as well as singles, and she had appeared in our charts at least once for every one of the 29 years since the Supremes got to Number 3 with "Where Did Our Love Go" and followed that with "Baby Love" which was a Number One!

The EMI representative said that the company's connection with Ms. Ross went back to a year earlier, in 1963, when the Supremes had their first UK release which was "When The Lovelight Starts

Shining Through His Eyes," through one of the labels and in 1965 Diana and the Supremes made their first visit to London to tie in with their first Motown release, which again was licensed to EMI, who have continually handled Diana's music through one of their labels or another ever since. They publicly stated they intend to do so in the future.

From that 1964 Number One until Diana left the group at the end of 1969 they had hit after hit in Britain and played many of our top shows including the *Royal Variety Show*.

From 1970 she performed as a solo artist she hit the same top spot with "I'm Still Waiting" and, 23 years after the Supremes Number One, *Chain Reaction* held the pole British position in 1986! Not content with just a recording career, in 1972 she played Billie Holiday in the movie *Lady Sings The Blues* and received an Oscar nomination.

In Britain Diana is a lady with not only a past but clearly has a present and a future. Her 1991-92 *The Force Behind The Power* album not only reached the #11 spot, but it also saw four single hits being culled from it—"When You Tell Me That You Love Me" (#2); "One Shining Moment" (#10); "If We Hold On Together" (#11); and "Hear" (#31).

Currently this month sees the release of her first boxed set and the ultimate TV-advertised hits album is headed up by a re-issue of *Chain Reaction*.

The lady looked really good dressed in a lovely black suit with a huge hat and the presentation was shown on national TV and covered by our national press. She was given a special commemorative certificate for lifetime achievement, a special edition of the *Guinness Book Of Records*, a silver commemorative vase from EMI and a huge bouquet.

**CHARTS...Take That**, with a little help from middle-aged pop star Lulu, made their debut at Number One this week with "Relight My Fire," and this means that they are the first act for 20 years to have two consecutive singles debut on the top of the charts—"Pray" did it last time—the only other act in our charts history to have two debut Number Ones consecutively are Slade back in 1973.

As for Lulu, she first entered our charts nearly 30 years ago, has never had a Number One hit before...incidentally BMG distributes all top three singles this week—another first!

Cliff Richard has always scored in Britain, despite not making anything like the same impact in the States, but his current single "Never Let Go" seems to be faltering, having dropped from its debut #32 to #45 this week. It also looks like it's bringing to a close his run of 15 consecutive Top 30 hits.

Releasing Bon Jovi's "I Believe" on CD as well as vinyl and cassette has been a real boost to the act...jumping from #68 to #18...which means they are the fastest-moving single in our Top 75 history.

Many had been questioning the Pet Shop Boys' ability to really sell albums because despite four Number One singles they had never had a Number One album—probably because of their bad timing for releasing albums!

However, this week they put this right by holding the top spot with *Very*. What is interesting is that the CD-only doublepack, *Very Relentless*, is counted in the overall figures. But if counted separately they would have been at Number One with *Very*, and *Very Relentless* would have made its debut at #3—which shows the underlying strength of their sales.

Because the Pet Shop Boys took over at the top this means that Meat Loaf's *Bat Out Of Hell II—Back To Hell* (sales now approaching 1,500,000) drops to #2 but he has the consolation of seeing his current single "I'd Do Anything For Love (But I Won't Do That)" debut at #8, making it Mr. Loaf's highest debut ever—and probably his biggest single hit worldwide.





## COUNTRY NEWS BOX

### Lee/Morris Still At Odds

**NASHVILLE**—Buddy Lee Attractions obtained a temporary injunction from the Chancery Court in Nashville on Monday enjoining ex-Buddy Lee agent Joe Harris and the William Morris Agency, his new employer, from contacting or otherwise representing any act or artist represented by Buddy Lee Attractions in any way during the year preceding Harris' August 18, 1993 resignation. The judge's ruling also prohibits Harris and William Morris from contacting such Buddy Lee Attractions artists or indicating in any way that Harris can be involved in the representation of such artists.

Buddy Lee has not yet sued or asserted any claims against any of its artists. The injunction will stay in force pending the trial or other resolution of the lawsuit against Harris and William Morris. Harris' attorney has publicly claimed that Harris stood to lose over \$2 million if the court issued the injunction. Tony Conway, president of Buddy Lee Attractions, stated that Harris had grossed but a fraction of that amount in total compensation during the six years since he was re-employed as a talent agent by Buddy Lee in 1987.

### Arista Texas Opens In Austin

**AUSTIN, TX**—Arista Texas recently opened its doors with the aim of finding, producing and marketing examples of the state's many indigenous forms of music. The label is a division of Arista Records Nashville. (See *Cash Box* September 25 Label Spotlight). Cameron Randle has been appointed the new label's vice president and general manager. For the past three years, Randle was a partner in the Nashville-based Refugee Management, where he was a prime mover in forming the Texas Tornados, an act Refugee subsequently managed, along with Holly Dunn, the Desert Rose Band, Flaco Jimenez, Freddy Fender and Tejano singing sensation Emilio Navaira. "Cameron's charter is to find, develop and evangelize on behalf of Texas talent in several genres," said head of Arista Nashville Tim DuBois. "Our reason for being in Texas is partly economic and partly emotional. It makes good business sense, we believe, but Texas is also the place where I became interested in country music."

"For too long," Randle adds, "Texas music has been required to meet Nashville, Los Angeles and New York on their terms. There's no reason in the world why Texas can't be met on its own terms. My goal is to make music that can be successful enough to pay for itself yet not be required to meet gold and platinum standards just to keep its doors open." Arista Texas is located at P.O. Box 163167, Austin, Texas 78716. (512) 329-9910. "In the beginning," DuBois continued, "most of the label's support services will come from Nashville. That makes the most sense at this point. But my long-range goal is to build a completely freestanding label here (Austin). Right now, we bring to the Texas market one of the greatest creative staffs in the business."

## AT THE CMA'S



**SIX PACK:** Spirits soared at the MCA Nashville post-CMA Awards party as the label congratulated Vince Gill, Mark Chesnutt and George Jones for taking home wins in six of the 12 award categories presented earlier in the evening. Shown here (l-r) are: Bruce Hinton, chairman, MCA Nashville; John Burns, president, UNI Distributing Co.; Al Teller, chairman, MCA Music Entertainment Group; Gill; Chesnutt; and Tony Brown, president, MCA Records Nashville.



**FOUR PACK:** Arista Records took home four CMA's this year. Pictured here with Billy Dean is Arista's big winner Alan Jackson. The two stars were seen hanging together at Arista's after-show party. Dean interviewed Jackson as part of a special episode of VH-1's *Country Countdown*.



**DE-JA-VU-MC?** Mary-Chapin Carpenter beams backstage after receiving her second award for Female Vocalist of the Year from the CMA. So far this year she is two-for-two with her second Grammy for Vocal Performance Female/Country and now her second CMA.



**MARK-O!** After performing on the CMA Awards Show with the other nominees for the Musician Of The Year Award; Marty Stuart announced Mark O'Connor as the winner of this year's prestigious award. This is Mark's fourth CMA Musician Of The Year Award.

# TOP 100 COUNTRY SINGLES

OCTOBER 23, 1993



#1 SINGLE: George Strait



TO WATCH: Garth Brooks #32



HIGH DEBUT: Trisha Yearwood #36



#1 INDIE: Bobby Hood #52

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	EASY COME, EASY GO (MCA 54717)	George Strait	5	9	51	WILD ONE (Warner Bros. 18411)	Faith Hill DEBUT
2	WHAT'S IT TO YOU (Giant 24511-2)	Clay Walker	3	15	52	LOST IN THE NEON LIGHTS (Belltune TV8-3)	Bobby Hood 53 10
3	NO TIME TO KILL (RCA 66239)	Clint Black	2	10	53	UNBREAKABLE HEART (Giant 18373)	Carlene Carter 54 2
4	DOES HE LOVE YOU (MCA 54719)	Reba McEntire with Linda Davis	8	8	54	HEAVEN'S JUST A SIN AWAY (MCA 54733)	Kelly Willis 56 2
5	HE AIN'T WORTH MISSING (Mercury 918)	Toby Keith	7	15	55	COWBOY BOOGIE (Warner Bros. 45319)	Randy Travis 37 7
6	JUST LIKE THE WEATHER (Liberty 79763)	Suzy Bogguss	11	12	56	TWO STEPS IN THE RIGHT DIRECTION (Atlantic 5226)	Roger Ballard 34 6
7	RECKLESS (RCA 66296)	Alabama	12	6	57	HELLO EARTH (Platinum Plus AAPL1101)	Chris Shook 59 8
8	SHE USED TO BE MINE (Arista 2602)	Brooks & Dunn	13	7	58	RHYTHM AND BOOZE (Rockin J TV8-1)	Norris Stewart 58 10
9	TRASHY WOMEN (Atlantic 82335)	Confederate Railroad	10	11	59	HOLDIN' HEAVEN (MCA 54659)	Tracy Byrd 44 18
10	ONE MORE LAST CHANCE (MCA 54715)	Vince Gill	1	12	60	MOMMA'S ROCKING CHAIR (Killer)	Sharon Kaye 61 9
11	ALMOST GOODBYE (MCA 54718)	Mark Chesnutt	19	7	61	WEEKEND SITUATION (Fraternity CP0001)	Curt Powers 63 9
12	NOTHIN' BUT THE WHEEL (Epic 77076)	Patty Loveless	14	15	62	LOOKING OUT FOR NUMBER ONE (Warner Bros. 18463)	Travis Tritt 47 14
13	THAT WAS A RIVER (Epic 77118)	Collin Raye	17	10	63	THE CALL OF THE WILD (RCA 66251)	Aaron Tippin DEBUT
14	HALF ENOUGH (BNA 66047)	Lorrie Morgan	15	11	64	HIGH POWERED LOVE (Asylum 61541-2)	Emmylou Harris DEBUT
15	HURRY SUNDOWN (MCA 54688)	McBride & the Ride	16	13	65	IF MY EYES COULD TALK (Killer)	Sylvia Winters 69 6
16	I FELL IN THE WATER (BNA 62621)	John Anderson	20	8	66	IN THE HEART OF A WOMAN (Mercury 934)	Billy Ray Cyrus 52 16
17	MERCURY BLUES (Arista 18711)	Alan Jackson	24	5	67	THE BOY FROM TUPELO (Tribute PSI13593C)	Shaun Neilsen 72 5
18	ON THE ROAD (Arista 2588)	Lee Roy Parnell	21	10	68	BEER AND BONES (Atlantic 82420)	John Michael Montgomery 62 16
19	MASTER OF ILLUSION (Step One 466)	Clinton Gregory	23	6	69	OL' RED (Giant 24490)	Kenny Rogers 55 8
20	THE BUG (Columbia 77134)	Mary-Chapin Carpenter	22	9	70	EVERYTIME I ROLL THE DICE (Liberty 79002)	Chris LeDoux 57 6
21	IF I DIDN'T LOVE YOU (Arista 2578)	Steve Wariner	6	17	71	A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038)	Boy Howdy 60 19
22	DO YOU KNOW WHERE YOUR MAN IS (Arista 2606)	Pam Tillis	25	8	72	WORKING MAN'S PH.D (RCA 66251)	Aaron Tippin 51 17
23	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071)	Joe Diffie	4	13	73	WHAT MIGHT HAVE BEEN (Warner Bros. 6159)	Little Texas 67 21
24	MY BABY LOVES ME (RCA 66299)	Martina McBride	27	11	74	WHY'D YOU HAVE TO LOOK SO GOOD (LRK)	Kevin Charles DEBUT
25	MY SECOND HOME (Atlantic 82483)	Tracy Lawrence	29	6	75	THE FLOOD OF '93 (Heartland)	Dave Busch 75 6
26	QUEEN OF MY DOUBLE WIDE TRAILER (Mercury 969)	Sammy Kershaw	30	6	76	YOU CAN'T TAKE IT WITH YOU (Epitome)	Jeff Allen DEBUT
27	I'M NOT BUILT THAT WAY (Liberty 79797)	Billy Dean	28	9	77	A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 6057)	Dwight Yoakam 65 16
28	THIS ROMEO AIN'T GOT JULIE YET (Arista 2580)	Diamond Rio	9	13	78	THANK GOD FOR YOU (Curb 77574)	Sawyer Brown 66 16
29	GOD BLESSED TEXAS (Warner Bros. 45276)	Little Texas	33	4	79	RENO (BNA 62537)	Doug Supernaw 70 22
30	I DON'T CALL HIM DADDY (BNA 62638-2)	Doug Supernaw	36	3	80	A NEW HEART (Hickory)	Emie Ashworth 84 2
31	THE GRAND TOUR (A&M 31454)	Aaron Neville	31	11	81	WHY DIDN'T I THINK OF THAT (Epic 77025)	Doug Stone 68 18
32	AMERICAN HONKY TONK BAR ASSOCIATION (Liberty 79006)	Garth Brooks	DEBUT		82	TRUE BELIEVER (Liberty 79668)	Ronnie Milsap 71 15
33	SOON (Liberty 79830)	Tanya Tucker	41	2	83	I'LL CRY TOMORROW (RCA 66210)	Larry Stewart 74 16
34	A COUPLE OF GOOD YEARS LEFT (Columbia 77130)	Ricky Van Shelton	35	9	84	LAY AROUND AND LOVE ON YOU (RCA 66117)	Lari White 73 7
35	SOMETHING'S GONNA CHANGE HER MIND (MCA 10658)	Mark Collie	38	5	85	WHY DID I WAKE UP (Treasure)	Monte Lee 64 9
36	THE SONG REMEMBERS WHEN (MCA 54734)	Trisha Yearwood	46	2	86	CAN'T BREAK IT TO MY HEART (Atlantic 82483)	Tracy Lawrence 79 20
37	SMALL PRICE (Epic 77169)	Gibson Miller Band	39	4	87	MAMA KNOWS THE HIGHWAY (Curb 1048)	Hal Ketchum 76 18
38	MOONLIGHT DRIVE-IN (BNA 62577)	Turner Nichols	40	7	88	DOWN ON MY KNEES (MCA 54670)	Trisha Yearwood 81 19
39	HAMMER AND NAILS (Arista 2608)	Radney Foster	43	3	89	IT SURE IS MONDAY (MCA 54630)	Mark Chesnutt 82 22
40	KISS ME IN THE CAR (Liberty 79000)	John Berry	42	4	90	EVERY LITTLE THING (Giant 42449)	Carlene Carter 78 21
41	SOMEBODY NEW (Mercury 1008)	Billy Ray Cyrus	DEBUT		91	EASIER SAID THAN DONE (Arista 2564)	Radney Foster 80 19
42	FAST AS YOU (Reprise/Warner Bros. 45241-2)	Dwight Yoakam	DEBUT		92	I'M THE ONLY THING (I'LL HOLD AGAINST YOU) (MCA 54716)	Conway Twitty 77 10
43	THE BOYS AND ME (Curb 1062)	Sawyer Brown	DEBUT		93	WE GOT THE LOVE (RCA 66049)	Restless Heart 83 22
44	JUST ENOUGH ROPE (Columbia 77159)	Rick Trevino	45	4	94	CHATTahoochee (Arista 2560)	Alan Jackson 86 21
45	AIN'T GOING DOWN (TILL THE SUN COMES UP) (Liberty 79795)	Garth Brooks	18	11	95	A BAD GOODBYE (RCA 62503)	Clint Black with Wynonna 89 23
46	I WANT TO BE LOVED LIKE THAT (RCA 78063)	Shenandoah	48	2	96	WE'LL BURN THAT BRIDGE (Arista 2563)	Brooks & Dunn 90 22
47	SOMEPLACE FAR AWAY (Curb 1065)	Hal Ketchum	50	2	97	IT'S YOUR CALL (MCA 54496)	Reba McEntire 92 23
48	ONLY LOVE (MCA 54689)	Wynonna Judd	26	14	98	MONEY IN THE BANK (BNA 62507)	John Anderson 94 25
49	FALLIN' NEVER FELT SO GOOD (Columbia 18465)	Shawn Camp	49	12	99	THE HARD WAY (Columbia 74930)	Mary-Chapin Carpenter 96 27
50	LET GO (Asylum 61554-2)	Brother Phelps	32	16	100	JANIE BAKER (RCA 66267)	Shenandoah 85 20

# COUNTRY SINGLES

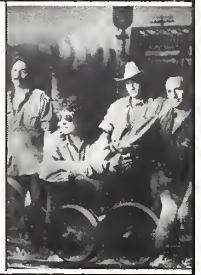
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MAMA'S ROCKING CHAIR (N/A)	60
MASTER OF ILLUSION M. Talis, Jr., C. Ryle (Tillis Tunes, Inc., BMI)	19
MERCURY BLUES R.L. Geddings, K.C. Douglas (B-Flat Music/Tradition Music, BMI)	17
MOONLIGHT DRIVE IN Z. Turner, T. Nichols, B. Krsh (Coburn Music/Nocturnal Eclipse Music, BMI)	38
MONEY IN THE BANK B. Jamard, B. Dipiero, M. Sanders (MCA Music Publishing/Alabama Band Music, ASCAP/Little Big Town American Made Music/BMI)	98
MY BABY LOVES ME G. Peters (Sony Cross Keys Pub. Co., Inc., ASCAP)	24
MY SECOND HOME T. Lawrence, K. Beard, P. Nelson (New Sony Tree Pub., BMI)	25
NOTHIN' BUT THE WHEEL J. S. Sherrill (Music Corp. Of America/Brand New Town Music/Old Wolf Music, BMI)	12
NO TIME TO KILL C. Black, H. Nicholas (Blackened Music, BMI)	3
OL' RED M. Sherill, D. Goodman, J. Bohan (Bulls Creek Publishing, BMI)	68
ONE MORE LAST CHANCE V. Gill, G. Nicholson (Benefit Music, BMI/Sony Cross Keys Pub. Co., Inc., ASCAP)	10
ONLY LOVE M. Hummon, R. Murnah (Careers-BMG Music Publishing, Murnah Music, Tom Collins Music, BMI)	48
ON THE ROAD (Polygram Int'l/ASCAP/Ranger Bob/ASCAP)	18
PROP ME UP BESIDE THE JUKEBOX R. Blaylock, K.K. Phillips, H. Perdew (Songwriters Ink, BMI/Texas Wedge Music, ASCAP)	23
QUEEN OF MY DOUBLE WIDE TRAILER D. Linde (EMI Blackwood Music Inc/Linde Manor Pub, BMI)	26
RECKLESS J. Stevens, M. Clark (W.B. Music Corp., ASCAP/Jeff Stevens Music/Warner Tamerlane Publishing Corp./Flying Dutchman Music, BMI)	7
RENO D. Supernaw, K. King, A. Huff, J. White, T. Buckley, J. Delson, D. Crider (Supernaw Music, ASCAP)	79
RHYTHM & BOOZE F. Weller, B. Fischer (Bobby Fischer/House Of Fire Music/ASCAP/Young World Music/BMI)	58
SHE USED TO BE MINE R. Dunn (Tree Publishing Co., Inc., BMI)	8
SMALL PRICE A. Cunningham, T. McHugh (MCA Music Pub./ASCAP/Music Corp. Of America, Inc./BMI)	37
SOMETHING'S GONNA CHANGE HER MIND M. Collie, D. Cook (BMG Songs, Inc./Judy Judy Judy Music/Sony Tree Publishing/ASCAP/BMI)	35
THANK GOD FOR YOU M. Miller, M. McAnally (Travlin' Zoo Music, Beginner Music, ASCAP)	78
THAT WAS A RIVER S. Longacre, R. Giles (W.B.M. Music Corp./Long Acre Music, SESAC/Great Cumberland Music, Diamond Struck Music, Patenrick Music, BMI)	13
THIS ROMEO AIN'T GOT JULIE YET J. Olander, E. Silver (Warner-Tamerlane, Taxicaster Music, BMI/Pickanbo Music, ASCAP)	28
A THOUSAND MILES FROM NOWHERE D. Yoakam (Coal Dust West Music, BMI)	77
TRASHY WOMEN C. Wall (Rhythm Wrangler/Groper Music, BMI)	9
TRUE BELIEVER J. Hiatt (Careers-BMG Music Publishing/Whistling Moon Traveler Music, BMI)	82
TWO STEPS IN THE RIGHT DIRECTION R. Ballard, D. Goodman, A.J. Masters (Circle South Music/On The Wall Music, BMI)	56
WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI)	96
WEEKEND SITUATION (N/A)	61
WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp., Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI)	83
WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP)	73
WHAT'S IT TO YOU C. Wright, R.E. Orrall (Stroudavious Music, BMG Songs, 2Kids Music, ASCAP)	2
WHY DID I WAKE UP M.L. DeGrave, K.C. DeGrave/N/A)	85
WHY DIDN'T I THINK OF THAT B. McMill, P. Harrison (Polygram Int'l Pub, Ranger Bob Music, ASCAP, Unichappel Music, BMI)	81
WORKING MAN'S PH.D. A. Tippin, P. Douglas, B. Boyd (Acuff-Rose Music, Careers BMG Music Publishing Co., BMI/BMG Songs, Mickey Hilder Music, ASCAP)	72

## REVIEWS by Brad Hogue

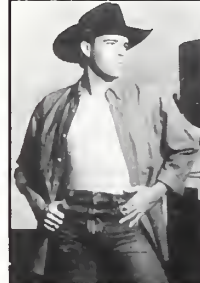
### ■ RESTLESS HEART "Big Iron Horses" (RCA 07863-66049-2/4)

In the tradition of "Wheels," "Big Iron Horses" is a power-ballad anthem with lyrics which bring to mind pictures of old steam trains rolling down their tracks. Written by John Dittrich, Dave Innis & Vince Melamed, the harmony-filled images presented in this tune are unmistakably Restless, hearts crying out for the simplicity of yesterday while they drive headlong into tomorrow. Josh Leo & Restless Heart produced. Turn up the radio!



### ■ CLAY WALKER "Live Until I Die" (Giant PRO-CD-6559)

His debut single, "What's It To You," presented a package of Clay Walker country radio really liked. His second effort, "Live Until I Die," slows down the pace to mid-tempo shuffle and doesn't hit quite as hard, but it does serve to draw comparisons to Atlantic's Tracy Lawrence. With a soothing fiddle intro and a crying steel in unison, James Stroud produced the song written by Clay. "I don't have to beg, steal or borrow/I just wanna live until I die."



### ■ TRACY BYRD "Why Don't That Telephone Ring" (MCA MCAC-10649)

I'm sure we've all asked this question at one time or another, but Tracy Byrd asks it with a mixture of strong feelings. "Why Don't That Telephone Ring" was written by Charles Quillen & Ron Hellard and produced by Keith Stegall. The sad ballad has Byrd awake in a hotel room at 2 a.m. as he remembers the woman that doesn't call. I don't expect a big hit, but it should keep his name alive on radio.



### ■ TRAVIS TRITT "Worth Every Mile" (Warner Bros. PRO-CD-6562)

Another one from old *t-r-o-u-b-l-e* himself, Travis Tritt tells us in this one it was "Worth Every Mile." Southern-rock lead licks and a strumming acoustic blend with a fiddle filling in and Tritt's vocals near the point of tears. Written by Travis and produced by Gregg Brown, "Worth Every Mile" could serve as another career-defining single for Tritt as it has wide, wide appeal. It's good nourishment for the heartbroken.



## PICK OF THE WEEK



### ■ DWIGHT YOAKAM "Fast As You" (Reprise/Warner Bros. PRO-CD-6519)

"Maybe I'm" still blinded by the dancing girls Yoakam enlisted to aid him with the performance of this song on CMA Awards night, but it sure hits me like a smash! Line-dance heaven, "Fast As You" has mighty Dwight strutting that coolness of his in a honky-tonk stomp produced by long-time cohort Pete Anderson. "Maybe I'll break hearts and be as fast as you...ahh sookie." Hot One!

# COUNTRY ALBUMS

## TOP 75 COUNTRY ALBUMS

CASH BOX • OCTOBER 23, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM  
Garth Brooks



TO WATCH:  
Alan Jackson #2

Rank	Album Title	Artist	Last Week	Total Weeks
1	IN PIECES (Liberty 80857)	Garth Brooks	1	6
2	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P2)	Alan Jackson	2	50
3	TELL ME WHY (Curb/MCA 10822)(P)	Wynonna	3	21
4	NO TIME TO KILL (RCA 66239)	Clint Black	4	12
5	CONFEDERATE RAILROAD (Atlantic 82335)(G)	Confederate Railroad	5	35
6	ALMOST GOODBYE (MCA 10851)	Mark Chesnut	12	16
7	THIS TIME (Reprise/Warner Bros. 45241-2)(P)	Dwight Yoakam	7	29
8	GREATEST HITS VOL. II (MCA)	Reba McEntire	20	2
9	EASY COME EASY GO (MCA)	George Strait	14	2
10	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	9	34
11	CLAY WALKER (Giant 24511-2)	Clay Walker	10	7
12	CALL OF THE WILD (RCA 66251)	Aaron Tippin	11	8
13	IT WON'T BE THE LAST (Mercury 514758)(P)	Billy Ray Cyrus	6	16
14	HARD WORKIN' MAN (Arista 18716)(P)	Brooks & Dunn	13	33
15	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	8	52
16	OUTSKIRTS OF TOWN (Curb 77626)	Sawyer Brown	15	8
17	I STILL BELIEVE IN YOU (MCA 10630)(P2)	Vince Gill	25	55
18	IT'S YOUR CALL (MCA 10673)(P2)	Reba McEntire	17	40
19	WIND IN THE WIRE (Warner Bros. 45319)	Randy Travis	18	7
20	BIG TIME (Warner Bros. 45276)	Little Texas	19	20
21	A BRIDGE I DIDN'T BURN (Columbia 48992)	Ricky Van Shelton	16	6
22	THE CHASE (Liberty 98743)(P5)	Garth Brooks	21	54
23	RED & RIO GRANDE (BNA 66133)	Doug Supernaw	22	15
24	SOMETHING UP MY SLEEVE (Liberty 89261)	Suzy Bogguss	23	2
25	NO FENCES (Liberty 93866)(P10)	Garth Brooks	24	158
26	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	26	63
27	ALIBIS (Atlantic 82483)(P)	Tracy Lawrence	27	30
28	THE WAY THAT I AM (RCA 66288-2)	Martina McBride	28	2
29	FINAL TOUCHES (MCA)	Conway Twitty	29	5
30	HONKY TONK ATTITUDE (Columbia 530021)	Joe Diffie	30	23
31	TOBY KEITH (Mercury 514421)	Toby Keith	31	23
32	SOLID GROUND (BNA 66232)	John Anderson	32	16
33	SOME GAVE ALL (Mercury 510635)(P7)	Billy Ray Cyrus	33	70
34	WATCH ME (BNA 66047)(G)	Lorrie Morgan	34	49
35	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	35	58
36	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	36	103
37	LITTLE LOVE LETTERS (Giant 24499)	Carlene Carter	37	15
38	WYNONNA (Curb/MCA 10529)(P3)	Wynonna	38	78
39	GARTH BROOKS (Liberty 90897)(P5)	Garth Brooks	39	214
40	IN THIS LIFE (Epic 48983)(G)	Collin Raye	40	56
41	HEROES (Warner Bros. 45257)	Mark O'Connor	41	2
42	UNDER THE KUDZU (RCA 07863)	Shenandoah	42	10
43	SPINNING AROUND THE SUN (Elektra 61502)	Jimmie Dale Gilmore	43	6
44	THE GRAND TOUR (A&M)	Aaron Neville	44	6
45	BRAND NEW MAN (Arista 18658)(P3)	Brooks & Dunn	45	108
46	ONLY WHAT I FEEL (Epic 53226)	Patty Loveless	46	24
47	HAUNTED HEART (Mercury 14332)	Sammy Kershaw	47	30
48	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	48	53
49	DAY IN THE SUN (Columbia 53559)	Darryl & Don Ellis	49	6
50	GREATEST HITS 1990-1992 (Liberty 81367)	Tanya Tucker	50	23
51	FROM THE HEART (Epic 45303)(G)	Doug Stone	51	58
52	TEMPTATION (Morgan Creek 20018)	Shelby Lynn	52	12
53	DRIVE (Arista 18691)	Steve Warner	53	10
54	MARK COLLIE (MCA 10658)	Mark Collie	54	34
55	DEL RIO, TX 1959 (Arista 18713)	Radney Foster	55	73
56	ACROSS THE BORDERLINE (Columbia 52752)	Willie Nelson	56	28
57	LET GO (Asylum 61544)	Brother Phelps	57	10
58	SLOW DANCING WITH THE MOON (Columbia 53199)	Dolly Parton	58	32
59	AMERICAN PRIDE (RCA 66044)(P)	Alabama	59	58
60	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	60	122
61	SONGS FROM AN AGING SEX BOMB (RCA 56227)	K.T. Oslin	61	23
62	HOMEWARD LOOKING ANGEL (Arista 18649)(G)	Pam Tillis	62	51
63	JOSHUA JUDGES RUTH (Curb/MCA 10475)	Lyle Lovett	63	13
64	TRUE BELIEVER (Liberty 80805)	Ronnie Milsap	64	10
65	UNDER THIS OLD HAT (Liberty 80892)	Chris LeDoux	65	44
66	WHERE THERE'S SMOKE (Columbia 52980)	Gibson Miller Band	66	33
67	READ BETWEEN THE LINES (RCA 61129)(P)	Aaron Tippin	67	83
68	KELLY WILLIS (MCA 10789)	Kelly Willis	68	13
69	SURE LOVE (Curb 77581)	Hal Ketchum	69	52
70	GREATEST HITS (MCA 10653)	Patty Loveless	70	19
71	OTHER VOICES OTHER ROOMS (Elektra 61464)	Nanci Griffith	71	30
72	SEMINOLE WIND (BNA 61029)(P)	John Anderson	72	86
73	BIG IRON HORSES (RCA 66049)	Restless Heart	73	54
74	TRACY BYRD (MCA 10649)	Tracy Byrd	74	23
75	WHAT COMES NATURALLY (Mercury 314514-710)	Ronna Reeves	75	10

## REVIEWS by Brad Hogue

### LEE ROY PARNELL *On The Road* (Arista ARCD-8739)

Arista Records had been developing this talented guy for a couple of years before "Tender Moment" took him to the top of the charts. Now, with the release of his third album for Arista Nashville *On The Road*, Lee Roy Parnell might just gain the notoriety he deserves. Textured with swing, blues and boogie styles, *On The Road* certainly delivers some good country, but at the same time reveals Parnell as a true blues man. The lead single and title cut is already a hot item, with other pleasures including the riotous "Country Down To My Soul," written by Cris Moore with Parnell; the tender remake of "The Power Of Love," which Parnell says has always been one of his favorites; the mid-tempo Tony Arata tune, "I'm Holding My Own;" and the feel-good fun of "Fresh Coat Of Paint," which involves a Jerry Lee Lewis piano stomp and a tip of the hat to Texas. Parnell penned six of the songs and Scott Hendricks produced.



### EMMYLOU HARRIS *Cowgirl's Prayer* (Asylum 61541-2)

Sweet! Sweet! Sweet! Emmylou Harris is a walking, talking, singing institution to the art-form of country music. *Cowgirl's Prayer* is no exception. Produced by Allen Reynolds & Richard Bennett, her Asylum Records debut serves up an exquisite set of introspective songs from the lady who has linked folk, country and rock for nearly two decades. You won't want to miss any of the 11 cuts but favorites include her cover of "You Don't Know Me," her originals "The Light" and "Prayer In Open D," as well as Lucinda Williams' Cajun-spiced "Crescent City," Leonard Cohen's "Ballad of a Runaway Horse," and Tony Joe White's "High Powered Love." Another high point is the first spoken-word piece of Harris' career, "Jerusalem Tomorrow," which is performed with ice-cold beauty. It relays the story of a religious charlatan who finally finds ultimate redemption. With arrangements including acoustic, electric and strings, *Cowgirl's Prayer* displays an array of intense emotions as only Emmylou Harris can—it's truly recorded ART.



### JEFF KNIGHT *Easy Street* (Mercury 314-514 926-2)

Texas-born and Pennsylvania-reared singer/songwriter Jeff Knight's second and latest Mercury Nashville release, *Easy Street* is a strong improvement from his last project. The lead single and title cut is currently seeing enough action at radio to garner further attention to the project, which is filled with strong songs of survival, surrender and sacrifice. Featuring a handful of Knight's originals, *Easy Street* also includes tunes from the likes of Curtis Wright, Even Stevens, Hillary Kantor and Gerry House. Select cuts include "Someday You'll Love Me," "What Are You Doin' After Him," "True Love Stands Alone," and "People Sure Are Hard To Keep." The CD produced by Bud Logan & Harold Shedd presents Jeff as a very strong vocal stylist as well as a competent songwriter. "A lot of my original songs are about sad situations," Knight admits, "But I really prefer to deal with them in a positive, or even lighthearted way." Good stuff!

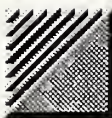


## PICK OF THE WEEK



### TANYA TUCKER *Soon* (Liberty CDP-0777-7-89048)

There are three potential hits within the first four tunes from *Soon*, Tanya Tucker's newest Liberty Records CD. Initiating the album with a seductive performance of "You Just Watch Me," written by Rick Giles and Bob Regan, Tucker next slides into a Western swing sing-a-long called "Come On, Honey," penned by Paul Davis. The title cut is already a hit single on country radio, and deeper into the project, Double-T demonstrates her unfailing ability to take outside material and interpret it as if she were the sole songwriter on the disc. On "We Don't Have To Do This," Tucker sets fire to a ballad written by Victoria Shaw & Gary Burr. From the high energy of "I Love You Anyway," to the poignant "Let The Good Times Roll," written by Tony Martin & Reese Wilson, Tucker offers listeners a variety of styles ranging from blues to two-steps to power ballads. She's never been in better form. Excellent!



## Cash Box COUNTRY RADIO

By Brad Hogue

### HIGH DEBUTS

1. GARTH BROOKS—"American Honky Tonk Bar Association"—(Liberty)—#32
2. BILLY RAY CYRUS—"Somebody New"—(Mercury)—#41
3. DWIGHT YOAKAM—"Fast As You"—(Reprise/Warner Bros.)—#42
4. SAWYER BROWN—"The Boys & Me"—(Curb)—#43

### MOST ACTIVE

1. TRISHA YEARWOOD—"The Song Remembers When"—(MCA)—#36
2. MARK CHESNUTT—"Almost Goodbye"—(MCA)—#11
3. TANYA TUCKER—"Soon"—(Liberty)—#33
4. ALAN JACKSON—"Mercury Blues"—(Arista)—#17
5. DOUG SUPERNAW—"I Don't Call Him Daddy"—(BNA)—#30

**POWERFUL ON THE PLAYLIST**—Trisha Yearwood's CMA Awards debut performance of "The Song Remembers When" has already made it a hot single with country radio. The tune climbs 10 spots towards the top this week to rest anxiously at #36. Mark Chesnutt and Tanya Tucker also serve as tough contenders this week as Chesnutt's "Almost Goodbye" takes an eight-spot climb to #11, while Tucker's "Soon" single moves up eight to #33. Alan Jackson catches the "Mercury Blues" this week as his latest motors up seven spots to #17. Rounding out the significant leaps of the week is BNA's Doug Supernaw. Doug finds success as "I Don't Call Him Daddy" climbs six to #30 on this week's *Cash Box* Top 100 Country Singles chart.

**RADIO NEWS**—HELP WANTED—KRKT AM/FM in Albany-Salem, Oregon is searching for on-air country talent. Send your resume and demo tape to Bill O'Brian, KRKT AM/FM, 1207 East 9th, Albany, Oregon 97321. NO calls & NO beginners.

Richard Aguirre is leaving KGKL and taking a sales position with another company. His position as program director will be assumed by Linda Stone effective immediately. The morning air shift will be filled by Jeremy Gibson. KGKL and *Cash Box* congratulate all three on their new endeavors.

### 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. ANDY CHILDS—"Broken" (RCA)
2. CHARLIE FLOYD—"I've Fallen In Love (And I Can't Get Up)" (Liberty)
3. SHANIA TWAIN—"You Lay A Whole Lot Of Love On Me" (Mercury)
4. PIRATES OF THE MISSISSIPPI—"Dream You" (Liberty)
5. MATTHEWS, WRIGHT & KING—"One Of These Days" (Columbia)

## CMT Top Ten Video Countdown

1. Vince Gill . . . . . One More Last Chance (MCA)
2. Reba McEntire with Linda Davis . . . . . Does He Love You (MCA)
3. Steve Wariner . . . . . If I Didn't Love You (Arista)
4. Confederate Railroad . . . . . Trashy Women (Atlantic)
5. Diamond Rio . . . . . This Romeo Ain't Got Julie Yet (Arista)
6. Clay Walker . . . . . What's It To You (Giant)
7. Lorrie Morgan . . . . . Half Enough (BNA)
8. Mark Chesnutt . . . . . Almost Goodbye (MCA)
9. Joe Diffie . . . . . Prop Me Up Beside The Jukebox (Epic)
10. Collin Raye . . . . . That Was A River (Epic)

—Compliments of CMT video countdown, week ending October 13, 1993.

## Thanks DJ's!



## Jeff Allen

### "You Can't Take It With You"

Debut *Cash Box* Top 100 at # 76 Bullet

From the album

### "What My Heart Says"

CD 2301

on *Epitome Records*

an *Umbrella Music Corp. Company*

For information or product contact:

Mike Shepard

613 West Main Street

Hendersonville, TN 37075

(615) 264-3600

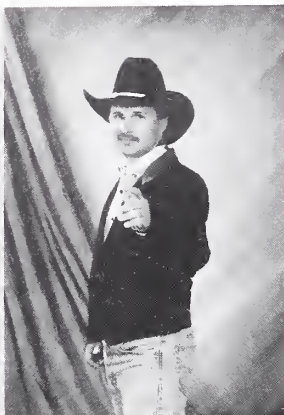
National Promotion by

Chuck Dixon - Phone 615-754-7492

Special thanks to the staff at *Cash Box*  
and everyone who helped make this possible!

# COUNTRY MUSIC

ROGER EARL



## Cash Box COUNTRY INDIE

One of the best things about the continuing evolution of country music is that product on indie labels is getting better! Roger Earl's

first single from *Love Is A Winding Road*, "My Crazy Mind" presents Earl as a strong vocalist with style enough for the big leagues. Written by Craig Dillingham, Mark Sherrill & Troy Martin, the mid-tempo tune gives a yodel, a yell, and a good look at unrequited love. Joe Carroll produced. Give it a spin!

■ **WYLIE & THE WILD WEST SHOW** "Black Boots & Blue Jeans" (Oh Boy!/Three Cross Records)

A cowboy's dream come true, the lady in "Black Boots & Blue Jeans" is gone but certainly not forgotten. With a lead vocal style similar to Tracy Byrd or Dude Mowrey, Wylie wraps this tightly packaged country tune up with a smile and some strong songwriting. Will Ray produced. Good stuff!



Mercury Nashville celebrated CMA week with a soiree at Nashville's Mere Bulles Restaurant. Pictured (l-r) are: Steve Miller, veepee of marketing; Luke Lewis, president; Tom Cyrana, veepee of PolyGram Diversified Entertainment; Ronna Reeves; Toby Keith; Joel Neville; Aaron Neville; Bo "T"; Shellee Morris (Twister Alley); John Brannen; Shelby Lynne; Bob Frank, director of finance; and Amy Hitt (Twister Alley). (Photo Credit: Dan Loftin)



RCA Records hosted their annual post-award show party at The Merchants in Nashville. Shown (l-r) are some of the label's most recent signees: Andy Childs; Mike Henderson; RCA veepee, Nashville operations' Thom Schuyler; Jamie O'Hara and Garth Fundis, RCA Nashville's veepee of A&R.

## THIRD COAST

### Steve Wariner/Cactus Brothers In Mid-Tour

**NASHVILLE**—General Motors of Canada is sponsoring Steve Wariner's transcontinental *Chevy Drive Tour* thru November 16. It is



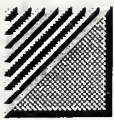
the first time the car manufacturer has underwritten such an event. The tour supports Wariner's latest Arista CD, *Drive*. Canadian singer Cassandra Vasik will open for Wariner on the 16-date concert series which began in September in Surrey, British Columbia, and ends in Halifax, Nova Scotia. Mercury's Toby Keith and RCA's Larry Stewart will also be included on the bill. General Motors dealerships along the tour route will promote Wariner's shows with

ticket giveaways, banners and vehicle displays at concert sites. Additionally, Wariner will visit selected dealerships to meet fans. BMG Music Canada will stage nationwide radio and record store contests to attract attention to the tour and album release. Nashville's Compact Disc Profiles has produced an hourlong special in which Garth Brooks interviews Wariner about *Drive*, guitars, family and other subjects. The special will be released to country radio throughout Canada and the U.S.

**NASHVILLE**—Liberty recording artists, The Cactus Brothers, recently kicked off their first national *Coast To Coast Cactus* tour, which will lead the eclectic pickers into venues ranging from colleges, honky-tonks, alternative and rock clubs and festivals in 39 cities in 22 states with bookings from Monterey Artists ongoing. "This is a band that just has to be seen," states Bob Freese, vice president of sales and marketing for Liberty. "Liberty Records is proud of the tour and we are supporting it!" Principal songwriter and singer for the band, Paul Kirby added, "It's a grass-roots effort, just like the first major tours by The Police and REM." The traveling cacti were first introduced to national audiences in the Summer of 1992, with their appearance in George Strait's acting debut, *Pure Country*. Liberty issued the bands' self-titled debut album in May.

### Nashville's New Country: Touring Teamwork

**NASHVILLE**—Sony Music, Arista Records, and Giant Records have teamed up for the launch of *Nashville's New Country*, a national tour featuring live performances designed to provide ongoing exposure for some of the newest emerging talents of a burgeoning music scene. The lightbulb of Max Kittel (Talmark Resource Group/Nashville), *Nashville's New Country* tour is expected to achieve multi-artist revenues, connecting through the network of radio and clubs across the United States. An ultimate goal would be to establish regular monthly NNC dates at a series of national venues. A pioneering move on the part of the three labels involved, cooperation is fostered by the companies' mutual desire to develop alternative ways to break new artists into the evolving mainstream of country music. Costs are being underwritten by the labels with participating clubs and radio stations developing cross-promotional strategies. The first NNC tour features Darryl & Don Ellis (Sony Music/Epic), Dude Mowrey (Arista), and Rhonda Vincent (Giant). The dates began on October 6 at Painted Desert in Tulsa, OK, and will wind up at Atlanta's Buckboard on October 27.



# CHRISTIAN COUNTRY

## Christian Country News

# Christian Country Goes CDX

**NASHVILLE**—Christian Country breaks new ground this week as Don Richmond's "Ask the Man Upstairs," written by Don Richmond and David Walker appears on CDX #68 set for an October 19 release to 2,300 secular country music stations across the U.S. and Canada.

Until this point, these discs have been exclusively reserved for secular hits of country and pop artists. Richmond's song will be included with new songs from Wynonna Judd and George Jones among others.

### News Briefs

Glen Campbell's new album, *Home for the Holidays* is out. The Christmas project, Campbell's second, features guest vocalist/CMA entertainer of the year Vince Gill.

Scott & Kim Coner have signed a recording agreement with the Nashville-based DoveSong Records.



The newest Christian Country label in town is Heaven Spun Records, who have just opened its doors in Brentwood, Tennessee. First scheduled release is Ted White. For more info call (615) 371-1770. In radio news: Wendy Duvall, executive vice president of the International Country Gospel Music Association announced the top Christian Country Radio Trailblazers Awards. Top radio station is WTSJ/Cincinnati, Ohio. Top radio directors are: Robin Dykes, KECO/Elk City, Oklahoma; Mike Lee, KFEL, Pueblo City, Colorado; Darrell Alexander, WCNW/Fairfield, Ohio; Virginia Lafara, KBYE/Oklahoma City, Oklahoma; and Tim Peters, KDAZ/Albuquerque, New Mexico. Darrell Alexander received the DJ of the year award for his work at WCNW/Fairfield, Ohio.

### ARTIST SPOTLIGHT

# Claire Lynch

By Kathleen Ervin



**CLAIRE LYNCH'S SPEAKING VOICE** is music like her voice on record: sweet, unaffected, showing unmistakable traces of her Alabama home. The singer from the highly regarded bluegrass ensemble, the Front Porch Band, recently released her solo debut *Friends For A Lifetime*.

Lynch's early musical influences came from church music along with Peter, Paul & Mary records she and her sisters listened to and tried to emulate when Lynch was a very young

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## CONTEMPORARY CHRISTIAN

### CASH BOX • OCTOBER 23, 1993

1 STILL CALLED TODAY (Sparrow 79546)	3 6
..... Steven Curtis Chapman (with BeBe Winan)	
2 WALK IN THE DARK WITH JESUS (DaySpring)	4 5
..... Wayne Watson	
3 STEP BY STEP (Myrrh 6953386)	1 6
..... Bryan Duncan	
4 GIVING YOU THE REST OF MY LIFE (Sparrow 51370)	9 5
..... Bob Carlisle	
5 KEEP MY MIND (Sparrow 51343)	2 7
..... Margaret Becker	
6 THE SEA OF FORGETFULNESS (DaySpring 2537)	7 5
..... Helen Baylor	
7 GOT ME GOING (DaySpring 29874)	5 7
..... Newsong	
8 WE BELIEVE IN GOD (Reunion)	16 3
..... Amy Grant	
9 ANYTIME (Pakadern 7012520264)	6 5
..... Scott Springer	
10 THERE IS A LOVE (Warner Alliance)	15 4
..... Michael English	
11 MIDNIGHT OIL (Star Song SGD3044)	8 6
..... Phillips, Craig & Dean	
12 I'LL BE BELIEVING (Word)	17 3
..... Point of Grace	
13 HE'S KNOCKING (Star Song 8286)	14 5
..... Andy Landis	
14 TURN, TURN, TURN (Benson 7263)	11 5
..... Pam Thum	
15 THE RIVER (Benson)	20 3
..... Carman	
16 INNOCENT EYES (Sparrow 51327)	10 6
..... Susan Ashton	
17 STANDING ON THE ROCK OF LOVE (Star Song SGD3044)	19 5
..... Imperials	
18 SET YOUR MIND ON THINGS ABOVE (Benson 2867)	18 5
..... Dallas Holm	
19 TRADEWINDS (QWest/Warner Bros. 945213)	12 5
..... The Winans	
20 EVOLUTION...REDEFINED (ForeFront)	25 2
..... Geoff Moore & the Distance	
21 I'M COMMITTED TO YOU (Warner Alliance 4146)	DEBUT
..... Steve Camp	
22 STRANGE WAY TO SAVE THE WORLD (Benson 29602)	DEBUT
..... 4 Him	
23 ONCE AND FOR ALL (Star Song)	DEBUT
..... White Heart	
24 KENTUCKY ROSE (Reunion)	DEBUT
..... Michael W. Smith	
25 HOLD ME JESUS (Reunion)	DEBUT
..... Rich Mullins	
26 OVER YOU (Star Song 8189)	13 12
..... David Meece	
27 HEAVEN IS COUNTING ON YOU (Word 929460x)	24 9
..... Ray Boltz	
28 RIGHT HERE AT HOME (Benson)	29 2
..... Billy & Sarah Gaines	
29 LIGHT OF LOVE (Frontline 16492)	27 4
..... Angie & Debbie	
30 SOLDIERS OF THE CROSS (Benson 20982)	28 4
..... DeGarmo & Key	

## CHRISTIAN COUNTRY

### CASH BOX • OCTOBER 23, 1993

1 EACH STEP I TAKE (Morning Star)	1 12
..... Fox Brothers	
2 BURN BRIDGE BURN (Independent)	2 11
..... Cross Country	
3 CRAZY 'BOUT JESUS (Expression 2004)	4 10
..... Randy Coward	
4 NO ONE WORSHIPS THERE ANYMORE (Homeland 5139)	3 12
..... Bruce Haynes	
5 PARDON ME, I'VE BEEN PARDONED (Manuel MFBC4)	5 12
..... Manuel Family Band	
6 LET'S GET THE DEVIL OUT OF HERE (Kings Day 12692)	6 12
..... Judy Deramus	
7 DIAMONDS FROM DUST (Dovesong)	10 7
..... Pam Walker	
8 ALL OF THIS AND HEAVEN TOO (His Productions)	8 12
..... Don Vinson	
9 FORGOTTEN FRIENDS (Expression 2001)	7 12
..... Ken Holloway	
10 THE MIDDLE MAN (Heartwrite 71192)	9 12
..... David Patillo	
11 THEY SEE MY DADDY IN ME (Homeland 9073)	11 12
..... Margo Smith & Holly	
12 HOME AWAY FROM HOME (Riversong)	16 4
..... Barbara Fairchild	
13 GOD'S NEVER TOO LATE (Gospel Choice 1005)	12 12
..... Del Way	
14 CHILD OF THE LIGHT (Cheyenne)	20 3
..... The Days	
15 MAMA PRAYS (Intersound 7011)	13 12
..... Terri Lynn	
16 ALL I WANT, ALL I NEED (Expression)	17 7
..... Kathy Yoder	
17 WELL DONE (Damasus)	14 12
..... Terry Lee Goffee	
18 PRAY PRAY PRAY (Circuit Rider)	18 12
..... W.C. Taylor	
19 WAY DOWN DEEP (Homeland)	21 8
..... White River	
20 AMERICA IN GOD WE TRUST (Victory)	19 12
..... Billy Holcomb	
21 SPIT AND WHITTLE CLUB (His Productions)	20 2
..... Don Vinson	
22 THANK YOU (Morning Star)	15 3
..... Isaacs	
23 GLORY BOUND (His Ministries)	23 6
..... Brian Elliott	
24 THE MISSING PIECE (Riversong)	28 4
..... Dennis Parker	
25 OH! I WANT TO SEE HIM (Psalms Ministries 107)	22 12
..... Susan Luchsinger	
26 HEAVENLY HIGH (Homeland)	26 3
..... Bruce Haynes	
27 I HEARD ABOUT A STONE (Some Dawning)	27 12
..... Kevin Spencer	
28 ONLY YOU (His Productions)	25 5
..... Destiny A.D.	
29 TAKE MINE (Cheyenne)	30 2
..... White River	
30 REVIVAL IS COMING (Victory)	DEBUT
..... Billy Holcomb	

# CONTEMPORARY CHRISTIAN

## CLAIRE LYNCH

(continued from page 23)

girl. This early love of acoustic music reached its fruition when she was first exposed to bluegrass during her college years, and her affection for the acoustic side of things remains undiminished to this day.

"It's the woody, acoustic sound of the instruments," she states. "It's so pleasant to the ear. When I first heard it, it reached right out and grabbed me. Also, at the time I first heard it in the early '70s there was an interest in the ecology movement, and the fact that the instruments were acoustic was an ecological statement in some way; kind of a 'back-to-nature' movement," she recalls with a laugh.

While noting that she does occasionally think about approaching her own music from a more modern angle in order to gain wider acceptance—"If you compare my music to straight-line bluegrass, I already have taken some liberties," she observes. Lynch has no burning desire to stray far from the music she loves, especially given what she sees as its communicative power to an audience. She notes, "A genuineness, authenticity, and simple beauty is what I most want to convey musically. When you simplify it down to the acoustic sound, true musicianship comes through clearer. It's not muddled. The effort that the musician makes on the instrument isn't clouded by anything. It's up front. I appreciate the clarity of that approach to music."

She goes on to add, "People are always interested in something fresh. I hope to be able to bridge the gap in giving them something fresh without compromising my acoustic preferences. It's the approach I've always taken."

Lynch's main instrument is her voice, of which the purity of tone and natural strength has turned many a critic's ear. Yet Lynch is modest to the extreme when it comes to accolades, noting that her singing is neither purely natural nor premeditated. "It's a combination of the two. When I learn a song, I mold my licks to it. So in my gut, I make an effort, but it displays itself naturally." Lynch's talents in other areas are known well, her skill as a songwriter has landed her a staff writer slot for PolyGram Music with compositions recorded by such artists as Kathy Mattea and Patty Loveless. She states that she doesn't write songs with specific artists in mind, preferring instead to write songs with universal appeal.

Far more people-oriented than career-oriented, Lynch and her husband long ago reached the decision to stay home and concentrate on raising children, Keagan and Christy, rather than tour with the Front Porch Band in which Larry plays mandolin, or having Lynch giving concerts as a solo artist. Lynch comments that her desire to be a good parent extends to her music. "Children learn by three things: example, example and ... example!" she laughs. "To compromise my beliefs in a song is out of the question. Being a parent has a great bearing on what I do, so I don't ever want to write or record something that would tear people down. I want to build people up. I have that responsibility." Lynch also credits her husband, who gave her her first gig, for being a mirror reflecting who she is and a respected, understated musical director in addition to being a loving husband and father.

The gospel direction for Lynch's new album came about at the suggestion of her label. The original intent was to make what turned out to be *Friends For A Lifetime*, a regular release, but at almost the last minute the label requested a pure gospel album, with Lynch and producer Bill VornDick consenting and the end result being a wonderful collection of mostly recent compositions and a couple of traditional hymns all performed in the rich acoustic vein that is Lynch's hallmark. Lynch comments that although she is a believer whose faith permeates all aspects of her life including her music, she has no plans for becoming strictly a gospel artist. She also plans that her next album will be a regular release which will hopefully have participation by the Front Porch Band, although it will be a solo album.

What plans does Lynch hold for the future? "I'm not one of these people who burn with ambition," she replies. "I would like to make the most of what I do, and I do want more people to hear what I do within the market I'm in. However, career doesn't take place over home and family. I'm a firm believer in living out my faith, and relationships are a big part of that. On my deathbed, what's going to matter the most is having my family there. They shouldn't take second place."



**AL DENSON ON TBN**—Al Denson made an appearance on Pat Boone's *Gospel America* for the Trinity Broadcasting Network. Talking up his latest Benson project, *Reasons*, Denson was featured on the show along with Lee Greenwood and Crystal Gayle. Pictured (l-r): Greenwood, Connie Smith, Denson and Boone.



**A UNIQUE PARTY**—The Mary Rice Hopkins video premiere party, featuring new videos, *Uniquely Me*, *Uniquely Us*, *Uniquely His*, was the cause for celebration. Pictured (l-r): Michelle Morrison, marketing assistant for Kids' Praise Company; Kathleen Chapman, executive director for Kids' Praise Company; Mary Rice Hopkins; and Christian Macey, assistant to Hopkins.



**STRESS RELIEF**—Integrity Music is gearing for the November release of the next two projects in the Scripture Memory series *Renewing Your Mind* and *Overcoming Stress*. Recently in the studio recording a cut for the *Overcoming Stress* project were (l-r): Steven V. Taylor, producer; Chris Rodriguez, vocalist; and Bret Teegarden, engineer.



**WHITE HEART'S TALES CONTINUE WITH HIGHLANDS**—White Heart lead vocalist Rick Florian is caught by the CCM TV cameras while filming the group's newest video single, "Heaven Of My Heart," from its October release *Highlands*.



# CONTEMPORARY CHRISTIAN

## ARTIST SPOTLIGHT

# Michael Houston

By Tim Smith



**GOSPEL MUSIC HAS HAD** its share of innovative forces: Dr. Thomas Dorsey, Rev. James Cleveland, Edwin Hawkins, Rance Allen, the Winans and Andrae Crouch. The latest addition to this list is a young man from the windy city of Chicago; his name: Michael Houston.

Houston and his latest creation, the group Gideon, burst onto the gospel music scene in grand fashion in 1990. Their debut *How Marvelous*, released via a joint agreement with Tyscot and Houston's own Suite 9 Records, earned them a 1991 GMWA Gospel Excellence Award nomination for Contemporary Group of the Year.

Houston's unique style of contemporary gospel music was nurtured from a musical background this is unlike many coming through the ranks of the black church experience. "When I first got saved, I enjoyed listening to Contemporary Christian music versus black gospel," Houston explains. "There was a radio station in Hammond, Indiana, WYCA, that played strictly Contemporary Christian music from 3 to 6 p.m. While all of my peers were listening to the hottest choirs, I was listening to artists like Russ Taff, Kathy Troccoli, and Michael W. Smith. I ingested a lot of that style of music. When I began writing, that was the musical genre that influenced my writing style." On that same subject, Houston adds, "When you put a bunch of black gospel folk together and you're singing Contemporary Christian-oriented chord changes, melodies, and harmonies, you can't help but to be black, that comes naturally. But at the same time, you're going to have a little flair. That's been the most contributing factor to my uniqueness as an artist and a songwriter."

Houston and Gideon, whose members consist of Lucretia Dunning, Monique Whittington, D. Maurice Macklin, Denise Purkett, Angie Martin, Timothy Scott, Jesse and Walter Smith has just released their sophomore album on Tyscot entitled *II or More*. The "uniqueness" Houston earlier elaborated on filters through to the music this talent group of singers delivers. "We present a wide variety of sounds and styles," says Houston. "Influence-wise, I personally enjoy innovative artists such as Smallwood Singers, the Winans, Commissioned, actually anybody that's making a mark in gospel music period. Although our style is very unique, I have to say, on this album, we've taken a bite of every style prominent today. You may hear one song and think the album is totally contemporary. On the other hand, you'll listen to the next and think it's strictly traditional. This album has variety, there's something on it for everybody's musical taste."

Houston is more than your average songwriter/producer/artist. There's a special flavor that accompanies his production. The decision makers at Tyscot experienced Houston's tenacity, the seriousness of his convictions and dedication to God and his ministry. Through this, Houston and Tyscot developed a "special" relationship that only he can explain. "I've experienced that there is definitely a way of advancing yourself and your career if you're knowledgeable. In talking to Tyscot, initially, they saw my determination, which helped in developing a pretty good relationship with them. Initially Bryant Scott [Tyscot's general manager] secured me with a distribution deal for my label, Suite 9 Records. The first album under the deal was, *How Marvelous*. This was followed by a couple albums by other artists. What I had done with my own company was definitely an asset in bringing quality material to Tyscot.

"In the early part of 1992, we talked about me actually moving to Indianapolis from Chicago to work right off the Tyscot roster in the A&R capacity, helping to develop artists, coordinate talent, securing material, everything from engineering to producing. I know it was in His plan from the very beginning in terms of my relationship with Tyscot. Everything just fell into place. We're here in Indianapolis working on making Tyscot's presence in the gospel industry 200% better than what it is now."

Although Houston is grateful to Tyscot, as well as the many artist who have supported, encouraged and influenced him throughout the development of his ministry, there's a very special person in his life that according to Houston, "comes before them all."

"I would definitely have to say that my mom has been a great influence and inspiration to me and my ministry," says Houston. "Back in Chicago, we used to rehearse in my studio, which was directly above the printing company that my mother owns and operates. Down through the years, day in and day out, she put up with listening to all of this contemporary music. Whenever she heard something she liked, she'd come up to the studio and tell me about it. Although she's from the 'old traditional school,' I'm thankful for all of her support and encouragement."

Houston has worked with some of the best: Vanessa Bell Armstrong, Vickie Winans, Commissioned, Fred Hammond, and Darius Brooks, among others. His talent, zeal and aspirations are unmeasurable. But for him, it goes way beyond those things, "I want to remain humble, never forgetting where I came from," says Houston. "My main goal and purpose, above everything else, is to be an encourager and to bring joy to whoever comes in contact with my ministry."



**RUN-DMC'S BGV'S**—Run-DMC joined Commissioned in the studio for a bit of bgv work on Commissioned's new *Matters of the Heart* for Benson. Pictured front row (l-r): Marvin Sapp, Commissioned; Tara Griggs-Magee, Benson A&R director; DMC; and Chuckii Booker, producer. Back row: Karl Reid, Commissioned, Run; Fred Hammond, producer; and Mitchell Jones, Commissioned.



**A HOLIDAY WITH ANNOINTED**—Brainstorm artist Annointed performed with Jennifer Holliday to an enthusiastic crowd at the Hammersmith Apollo in London. Pictured (l-r): Denise Walls, Mary Tiller, Holliday, Steve Crawford, and Da'dra Crawford.

# COIN MACHINE

## AROUND THE ROUTE

By Camille Compasio

**IT'S SHOWTIME**, once again, as AMOA Expo '93 gets underway on October 21, at the Anaheim Convention Center in Anaheim, California for its annual three-day run. Expectations are high this year for the show's outcome. Ops are thirsting for some outstanding new equipment and manufacturers are more than willing to oblige. Distributor representation at Expo goes without saying and the 1993 edition will be no exception, based on the feedback we've been receiving. California, as the convention site, is expected to further sweeten the pot in terms of overall attendance. It is unfortunate that California state law prohibits the transporting of gaming equipment across state lines, however, from what AMOA officials tell us, this translates into the loss of only a handful of exhibitors and should in no way dampen the spirit of the show.

As a matter of fact, even taking this into consideration, the Anaheim Convention Center floor will house a record 971 booths hosted by an equally impressive 263 exhibiting firms! You can bet there will be plenty, but plenty of equipment on display! And then there's the seminar program, reduced in number of sessions but embellished in content so that attending ops can realize the benefits without sacrificing time on the exhibit floor. The format has been customized to provide every possible incentive for attendees—and AMOA is looking at a possible 8,000 figure—which ain't bad at all!

The annual banquet and awards show will be emceed by Rita Coolidge with Kenny Loggins performing as headliner. The AMOA Jukebox Award winners will be announced at this event, along with the "jukebox legend" inductees—namely, Nat "King" Cole (deceased) and Eric Clapton (living). Sorry, but JB award winners are never revealed in advance, so you'll have to wait until banquet night for this information! Incidentally, be sure to buy a ticket for the Hesch raffle, mainly because the proceeds go into the Wayne Hesch Memorial Scholarship Fund, which is a most worthy cause; but also because this year's grand prize is a new Saturn G.M. (SC2) car!

Enjoy the show!

## Coin-Op In Bowling Centers—Your Key To Increased Profits

By Angela Orlando (P.R./Programs Coordinator, American Amusement Machine Assn. [AAMA])

**CHICAGO**—How can you take your bowling center and make it not only more profitable, but more user-friendly, as well? How about by adding coin-operated equipment? The addition of video games, jukeboxes and pool tables, along with the newest form of coin-operated equipment—redemption, involving the dispensing of tickets, which are redeemable for prizes, as rewards for good scores—may be your key to increased traffic and higher profits. A number of bowling centers across the country have already successfully implemented expanded coin-operated amusement areas, and are currently revelling in their success.

Paul Virgadamo, president and CEO of Southeast Amusement and Vending Corporation, Tampa, Florida, recently began to offer complete arcade/redemption center design and consultation services worldwide, specializing in ways the amusement business can enhance bowling center revenues. According to Virgadamo, certain locations taking advantage of his services now make over four times as much from amusement revenue as they did prior to enlisting his services.

Virgadamo says that there are a few different options one can take to set up such a center in their location. One of these would be to own

and operate the equipment on their own. Another option is to partake in a joint venture with an amusement vending operation company. Finally, there is the option to lease the space in the location to an operator. There are a number of positives to each of these options, and it is up to the location owners to decide what is best for them.

There are a number of positive reasons for adding an amusement area to your center, and Virgadamo pointed out a few. First, it allows greater usage of the existing facility; second, it appeals to the broad demographic base of customers who are already frequenting the location; third, it attracts new customers to the location; and, finally, it encourages repeat visits to your bowling center. All of these reasons add up to one thing—**INCREASED PROFITS!**

If you are interested in updating/renovating your current amusement area, or plan on adding a new area altogether, the best place to start is by contacting a reputable operator or distributor in your area. Besides Southeast Amusement and Vending, there are a number of other operators and distributors throughout the country who can help you accomplish this.

For the name of a distributor in your area, contact Angela Orlando at the American Amusement Machine Association, 708-290-9088.

(Ed Note: Check next week's *Cash Box* for AAMA's updated "What's Hot In Coin-Op?" charts.)

## Weissman Wins Air Hockey Tourney

**"YOUNG WOLF" DOES IT AGAIN!** The 1993 U.S. International Air Hockey Championships, staged at Exhilarama in Voorhees, New Jersey (8/21-22), attracted players from throughout the Western Hemisphere who competed for \$10,000 in cash and prizes. Event was sponsored by Edison Brothers' Exhilarama, Dynamo Corp. and the U.S. Air Hockey Association and received extensive mass media coverage including articles in the *Philadelphia Inquirer* and *New Jersey's Courier-Post* as well as a featured spot on Fox TV affiliate Channel 29.

Winning his second international title and ninth consecutive national title was the now legendary Tim "Young Wolf" Weissman of Houston, Texas. Other winners, who took respective honors of second to tenth place were: Andy Yevish of Philadelphia; Keith Fletcher of Loveland, CO; veteran Mark Robbins of Boulder, CO; Houston's Owen Giraldo; Don James, Jr. of Athens, GA; Jesse Douty of Atlanta, GA; Houston's Albert Ortiz; Mike Barry of Lake Worth, FL; and Houston's Phil Arnold. Another familiar player at this event was two-time national champion Robert Hernandez, who won in the Pro B division.

Further information on upcoming events and matches may be obtained by contacting U.S. Air-Table-Hockey Association (USAA) at 303-444-9164 or 713-464-9185.

Pictured (photo 1, l-r) is world champion Tim Weissman congratulating Venezuelan champion Argenis Montilla; and (photo 2) a lineup of champions (with trophies), including Mark Robbins, Keith Fletcher, Tim Weissman, Andy Yevish and Owen Giraldo.



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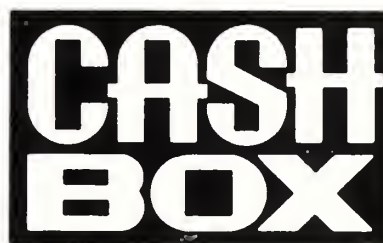
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