

CASH BOX

THE COIN-OP TRADE MAGAZINE

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Janet Jackson: **GROWN-UP VIRGIN**

VINCE NEIL: *Exposing Himself*
BMI'S POP, FILM & TV AWARDS



CASH BOX

THE MUSIC TRADE MAGAZINE

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INSIDE THE BOX



COVER STORY

Janet Jackson: Grown-Up Virgin

Michael's little sister has matured into a beautiful, sensuous and talented woman. She exhibits all these traits on her latest album, *janet.*, which is the first record on her new label, Virgin. The initial single, "That's The Way Love Goes," is already #1 on both *Cash Box's* Pop and R&B Singles charts. M.R. Martinez profiles the superstar.

—see page 8

Vince Neil: Exposing Himself

The former lead singer of Motley Crue has released his first solo effort, *Exposed* (Warner Bros.), which lands at #25 this week on the *Cash Box* Top 100 Album Chart. The ever-controversial rocker talks about his old and new bands and the upcoming tour with labelmates, Van Halen.

—see page 3

BMI's Pop, Film & TV Awards

When BMI gave out its Pop, Film & TV Awards at dinners on two consecutive nights in L.A. last week, *Cash Box* was there with a ringside seat. Find out what were the most performed songs of the year.

—see pages 4 and 11

NUMBER ONES

POP SINGLE

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

R&B SINGLES

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

COUNTRY SINGLE

Ain't That Lonely Yet
Dwight Yoakam
(ARISTA)

RAP SINGLE

How I'm Comin'
LL Cool J
(DEF JAM/COLUMBIA)

POP ALBUM

Porno For Pyros
Porno For Pyros
(Geffen)

R&B ALBUM

The Chronic
Dr. Dre
(PRIORITY)

COUNTRY ALBUM

This Time
Dwight Yoakam
(REPRISE)

GOSPEL ALBUM

I'm Going Through
Rev. Clay Evans
(SAVOY/MALACO)

DANCE SINGLE

Who Is It
Michael Jackson
(EPIC)

CONTENTS

COLUMNS

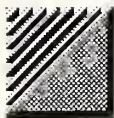
Country Music	21
East/West	6
Rhyme/Rap	19
Rhythm	18
Indie News	7
Film/Video/TV	11
Metal	7
Publishing	4

CHARTS

Top 30 Rap/Dance LPs & Singles	19
Top 75 R&B LPs	18
Top 100 R&B Singles	16
Top 100 Pop LPs	14
Top 100 Pop Singles	12
Top 100 Country Singles	22
Top 75 Country LPs	24
Top 40 Gospel LPs	27
Top 30 Jazz LPs	20

DEPARTMENTS

News	4
Country	21
Gospel	26
Coin Machine	28
Classifieds	31



Vince Neil: Exposing Himself

By Sue Gold

IT SEEMS AS THOUGH VINCE NEIL'S name has been synonymous with controversy ever since he emerged as lead singer for the heavy metal band Motley Crue more than 10 years ago. Problems in his personal life, including a car accident in which he killed Hanoi Rocks member Nick Dingley, made the news as often as the group's excessive drug use and Neil's very public split with the band. But now, with his first solo album, *Exposed* (Warner Bros.), Neil is hoping to put these stories and Motley Crue behind him.

Exposed ends a year of speculation by fans and the media as to what the former front man for one of rock's most successful bands of the 1980s would do. The album features nine tunes co-written by Neil and his first single, "Sister Of Pain" has been one of the most requested songs at AOR radio since its release.

Much of the early success for Neil's album is due to the stellar line-up of musicians he recruited for his new band. Former Billy Idol guitarist Steve Stevens, who co-wrote Idol's hits "Rebel Yell" and "White Wedding," was one of the first musicians to be brought on board after Neil received a call from Idol praising his work. "Steve's the only guitar player that I had always wanted to play with," Neil confesses. "He's such an innovative guitar player, it's frightening. He plays some guitar licks on this album that'll scare you."

Stevens adds, "The amount of freedom Vince has given me is phenomenal. As long as someone just wants me to play some great guitar parts, that I can do."

Besides Stevens, Neil's new band includes former Enuff Z'Nuff drummer Vikki Foxx, rhythm guitarist Dave Marshall and newcomer Robbie Crane on bass. According to Neil, "[Robbie] snuck out of the house to see Motley Crue play when he was only 13. Thirteen!"

"This record sounds like we've been together for a long time, even though we've only been together since July," he continues. "From the start with these guys, I knew we had it right. We wrote and demoed together, just to make sure we all worked well together before we got serious about it. The chemistry was there."

Along with the band, the album features contributions from a host of other veteran rockers such as ex-Eagles singer Timothy B. Schmidt, keyboardist Robbie Buchanan and Jack Blades and Tommy Shaw of Damn Yankees. Neil first worked with Blades and Shaw last year when the three of them wrote Neil's first solo hit, "You're Invited (But Your Friend Can't Come)" for the *Encino Man* soundtrack. The collaboration was so successful that Blade and Shaw contributed their writing talents to two other tracks on *Exposed*, "Sister Of Pain" and "Can't Change Me." A new rendition of "You're Invited" is also featured on the album.

And while the album boasts an impressive line-up, Neil hasn't been relying on it or his association with Motley Crue for his solo career. Since the album's release, Neil has been working non-stop to promote his music. Linnea Nan, national manager, metal marketing at Warner Bros. Records says, "The name 'Motley Crue' doesn't even come up a lot in my dialogue with people. The only time it comes up is when people say there's a Crue sincerity to the album. They don't feel like they've been cheated if they're Motley Crue fans. They feel Vince has really delivered."

Neil adds, "We're carrying on the Motley Crue sound because Motley sure ain't doing that anymore. I'm going to be the Motley Crue now, I think."

Motley Crue band members may differ with Neil's last statement, and it wouldn't be the first time they were at odds. When Crue fired Neil from the band last year, Neil says it was the biggest surprise of his life. "I didn't have an inkling that this was going to happen," Neil said. "I mean, I wouldn't have driven an hour in the rain to go to rehearsal to get fired, know what I mean?"

During Neil's tenure with the band, Motley Crue sold more than 20 million albums worldwide while building a name for himself as a strong live performer. When Crue announced he was fired, their official statement claimed he was let go because of his auto racing career, but Neil says, "When I saw the press release, I was thinking, 'That's a good one. Can't you guys come up with something else?'"

Unfortunately, his departure from the group didn't end his relationship with his former band members. Accusations from both sides were thrown around the media for months before Neil filed a lawsuit against Motley

Crue for money allegedly due him. "It's going to take a while to clear up," he explains. "It's just about money that's being withheld that I want back. That's basically why I had to take them to court, to try and get it."

While the lawsuit is still pending, Neil says it isn't getting in the way of his solo career and being on his own has allowed him to do the things he wanted, without the politics that are often found within the framework of a rock group. "There were things in Motley Crue you weren't allowed to do often, like write lyrics. There are no egos [now] and that's really refreshing."

In spite of Neil's complaints about not being able to write as much as he wanted for Crue, he did end up penning many of their hits. Yet some feel Neil was never allowed to fully let go until now. "I think he sounds considerably different on the new stuff," Stevens says, "and I think he sounds even better. One of the reasons is that he's writing. The music definitely reflects the new creative input from Vince."

Now that the album is done, Neil is preparing to do his first major tour with his new band. In June, he'll hit the road for two months with Van Halen. "He'll be doing a full set so it will be worth the ticket price. It's not like he'll be opening for them, he'll be touring with them," Nan says.

The tour is scheduled to last until the end of August with a possibility of more shows being added in the future. Neil is also planning to do some club dates in Los Angeles before the tour. While no dates have been confirmed, sources close to Neil say he will probably play on Sunset Strip.

Whether Neil's newfound freedom will bring him as much success as his days with Crue is yet to be seen, but if early response to his album is any indication, Neil could have a long, healthy career ahead of him.



PUBLISHING/NEWS

NEW GRAMMY OFFICERS: National Academy of Recording Arts & Sciences (NARAS) met May 10 - 15 and elected **Hank Neuberger** Chairman of the Board of Trustees; **Stix Hooper**, National Vice-Chairman and **Alfred Schlesinger**, National Secretary Treasurer. In addition to elections the members also enacted changes in several Grammy Award categories.

Said Academy president **Michael Greene**, "The Recording Academy and the Grammy Awards are together undergoing a process of fundamental and very positive change. Our Trustees have set the stage for a new Recording Academy that combines relevance and integrity with a pro active cultural agenda."

REMEMBER 'STAMP OUT ROCK 'N' ROLL?': Well, rock 'n' roll gets the stamps out now. **Otis Redding**, **Buddy Holly**, **Dinah Washington**, **Bill Haley**, **Ritchie Valens** and **Clyde McPhatter** join Elvis at post offices when stamps honoring the music legends go on sale nationwide June 16.

Under the title "Legends of American Music, Rock & Roll/Rhythm & Blues" the stamps were designed by artists **Mark Stutzman** and **John Berkey**. Stamp ceremonies will be held in cities of significance to individual musicians on opening day and the Postal Service has joined with the Rock & Roll Hall of Fame/Museum and the National Music Foundation in hosting two public first-day-of-issue ceremonies. One will be held in Cleveland, OH and another at the Santa Monica, CA pier and hosted by **Dick Clark**.

LAGUNA SECA DAZE FEST: The First Laguna Seca Daze Music Festival will be held Memorial Day weekend, May 29 & 30. Music will start at 11 a.m. and will go 'til it's over with **The Allman Brothers Band**, **Phish**, **Blues Traveler**, **Shawn Colvin**, **The Jeff Healey Band**, **10,000 Maniacs**, **The Samples**, **Big Head Todd & The Monsters** announced.

It is the first overnight alternative music festival focusing on the college age/post-college age audience and will feature camping, marshmallow roasts, paddleboat racing, light show and performance after the concert, arts and crafts show and international foods, and various environmentally and politically active groups will be present.

TACO BELL & CLARK PAIR FOR BATTLE: For the second consecutive year **Taco Bell Corp.** has enlisted **dick clark productions, inc.** to produce *Battle Of The Bands* as an ABC-TV special featuring bands competing for a recording contract and other prizes. Auditions are being held throughout the United States for professional bands that are not yet signed to a record deal. They will be chosen in the categories of Rap, Pop, Rock and R&B and finalists will compete on the televised special, July 29. **Clark** and **Al Schwartz** are exec producers. **Arthur Smith** will produce and **Jeff Margolis** will direct.



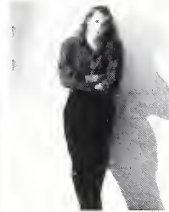
Pictured at the ribbon-cutting ceremony for the new Sony Music Studios in New York (l-r) are: **Mel Ilberman**, president, Sony Music International; **Michele Anthony**, exec v.p., Sony Music; **Sony artist Cyndi Lauper**; **Don Ienner**, president, Columbia Records; **Norio Ohga**, president/CEO, Sony Corp.; **David Dinkins**, mayor of New York; **Al Smith**, v.p., Sony Music; **Sony artist Dolly Parton**; **Michael Schulhof**, chairman, Sony Music Entertainment; and **David Glew**, president, Epic Records.

Cash Box MUSIC PUB

By Fred L. Goodman



Mariah Carey



Michael Bolton

POP! GOES BMI: BMI hosted its 41st Annual Pop Awards dinner last Tuesday night at the Beverly Wilshire Hotel, and once again it was a stellar and gala affair. The

next night, the performing rights society held its Film and TV Awards dinner—same place, same time. (For those winners, see page 11).

I attended the Pop Awards (along with 600 others), and let me tell you about my table. Well, it was round... I mean, let me tell you about *the people* sitting at my table. First off, there was the writing team of **Jud Friedman** and **Alan Rich**, who just happened to have written one of my favorite songs, "I Don't Have The Heart," which was a #1 record for **James Ingram**. They informed me that they have **Whitney's** next single from *The Bodyguard* soundtrack. Poor babies!

Also at the table were those adorable **Wilson sisters**, **Carney** and **Wendy**. In between courses and awards presentations, they told me that they were working on a Christmas album with daddy **Brian**. I told them that I once played tennis with their mother, **Marilyn**. They also picked up two citations for "The Dream Is Still Alive" and "You Won't See Me Cry." Poor babies!

Sitting next to me was legendary, Hall-of-Fame writer **Lamont Dozier**. What can I say? As part of the team of **Holland-Dozier-Holland**, he wrote oodles of hits for Motown artists all through the '60s and '70s, including two he was cited for that evening, "Baby, I Need Your Loving," which was the fourth time it won, and "You Can't Hurry Love," for the third time. Poor baby!

Other winners (ones I didn't sit with) were **Mariah Carey** and **Michael Bolton**, sharing Songwriter of the Year honors with three citations each. **Mariah**, who was back East preparing for her wedding, won for "Can't Let Go," "Emotions" and "Make It Happen." **Bolton**, who videotaped his acceptance speech, got awards for "Love Is A Wonderful Thing," "Missing You Now" and "Steel Bars."

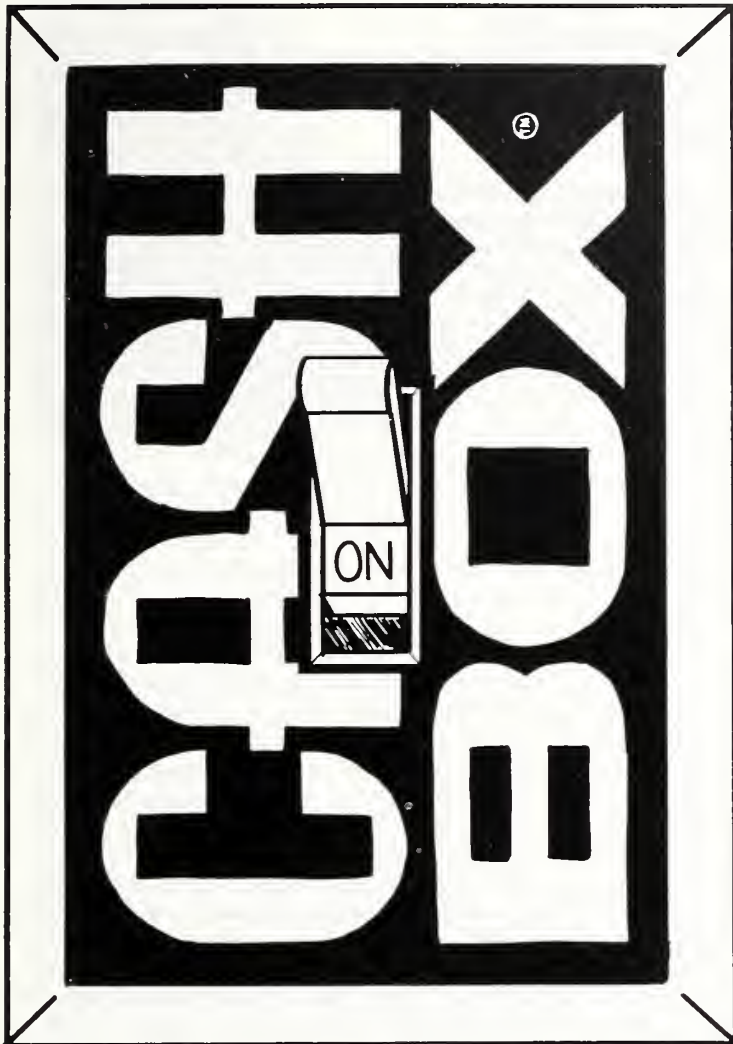
Nirvana's "Smells Like Teen Spirit," was named most performed College Song of the Year; "When A Man Loves A Woman," written by **Calvin Lewis** and **Andrew J. Wright** grabbed Song of the Year honors; and the **Warner Music Group** took home the award for Publisher of the Year with 15 citations.

Once again, BMI president/CEO **Frances W. Preston** was the lively and genial emcee, with help from staffers **Rick Riccobono**, **Barbara Cane** and **Del Bryant**. A special tip of the *Cash Box* hat to **Pat Baird** and **Stacy Nick** for getting me such a good seat.

NAS-TY BOYS: The National Academy of Songwriters (NAS) will present "4 Songwriters in the Round," a roundtable format of hit songwriters sharing stories and singing the hits that made them successful. The discussion/concert takes place at 8 p.m., June 14 at the Troubadour in West L.A., directly following the Acoustic Underground's new artist showcase.

The event will feature **Colin Hay** from Men At Work; **Dave Alvin** of Blasters fame; hit writer **Billy Steinberg**; and legendary writer/producer **Jerry Fuller**.

For more info call, **Lori Hehr** or **Bobbi Marcus** at (310) 829-9800.



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**ON
THE
MOVE**



Kremen



McNamara



Sabini



Lewis



Perez



Schwartz



Boyer



Bulling

■ **MCA Records** has promoted **Paul Kremen** to the position of vice president, A&R. His former post was director, A&R, West Coast. ■ **Gary Gersh** has resigned as an A&R executive for **Geffen** and **DGC Records**. He has not announced his future plans. ■ **Mercury Records** has made a couple of staff changes. **Josh Ziemann** has been named senior director of marketing. Prior to joining the company, he was director of marketing at EMI, USA. **Bruce Hartley** has been upped to coordinator, media & artist relations. ■ **Polydor Records** has promoted **Denis McNamara** to the position of senior director of international A&R from his former role as director of the same department. ■ **EMI Records Group** has announced two staff appointments. **Hilary Lerner-Shaev** has been named senior director, alternative and video promotion. She had been director of the department. **Allison Bandier** has been tapped as director, national video promotion. She was manager of the same department. ■ **Lucy Sabini** has been named director, East Coast publicity for **EastWest Records America**. Prior to this appointment, she was publicity manager for Atco Records. ■ **Sony Music** has made some appointments. **Amy Strauss** has been appointed to the newly created position of vice president, strategic marketing. For the past three years, she was director of product marketing for Columbia Records. **L. Jeff Walker** has been upped to senior counsel, law department. He has been counsel since 1991. **Anthony Sclafani** has been promoted to senior counsel, law department, West Coast. He joined Sony in 1990 as counsel. ■ **Ann Lewis** has been appointed director of A&R administration for **A&M Records**. She was most recently marketing and operations manager for the label. Taking over that spot is **Jon McHugh**, who comes to A&M from Elektra where he was director of national promotion. ■ **PolyGram** has made a couple of staff changes. **Salvador Perez** has been named managing director, PolyGram Latino U.S. Previously, he was director, Latin artists marketing at PolyGram's Latin American regional office. **Wayne Chernin** has been tapped as Northeast regional sales director, PolyGram Label Group. He comes to PLG from PolyGram Distribution where he was most recently a sales rep. ■ **Phran Schwartz** has been appointed director of marketing for **Jim Henson Records/BMG Kidz**. Prior to this appointment, she was director of marketing and artist development with Arista Nashville. ■ **Windham Hill Records** has announced a slew of staff changes. **John Vernile** is national promotion manager; **Joanne Brown** is national publicity manager; **Bob Duskis** is director of A&R; and **Bob Appel** is A&R manager. ■ **Gene Boyer** has been hired by **Par Records** to be its national promotion director. He comes to the label from Virgin Records' promotion department. ■ **Warner/Chappell Music** has named **Erich Bulling**, a 20-year veteran in the Latin music market, to the post of creative director, Latin music.

INDUSTRY BUZZ

By Neil Alunkal



POV

heyday. Here is a special spotlight on three new acts coming out of New York promising to de-homogenize the mainstream:

POV SHOT: Mark, HB and E cracked up when stranger Link came into view on a South Jersey beach enraptured in soulful vocals with Twinkie cream all over his face. They stopped laughing when the boy wiped his face, turned to them and continued to improv a Hostess-inspired melody with the kind of meandering Jamaican chant they were looking for—the missing ragga link for their band POV. A self-proclaimed musical “candy store in all flavors,” POV have since perfected an infectious synthesis of R&B, hip-hop, and dancehall reggae with songs like “Another Love” already raging on the urban contemp scene from their debut LP *Handin' Out Beatdowns* (Giant). Although some will unfairly claim HB's father and manager Robert Bell, aka “Kool” of *Kool And The Gang*, had much to do with POV's signing, HB contends he mastered his own sound DJing alone in the basement. Coming out of the interview I found Kool himself in the Warner Bros. lobby. Complaining about an “Oldies But Goodies” spot I saw him in at Hard Rock Cafe (“I'm back” he said with a new album just out), Kool and wife were proudly wearing POV promo hats and gear.

“EASY” DOES IT: Although Ian Dyer is the God-given name for the Jamaican-born, New York-bred vocalist hitting the charts with “I Don't Wanna Get Over This Feeling,” he asks of his friends on his album title to *Call Me Mr. Easy* (QWest). Though the name officially refers to his “easy style of singing” or his personable, easy-going manner he admitted off-the-record the nickname dates back to his long reputation of being “easy with the girls.” After a breakthrough performance on *Showtime At The Apollo* in 1991, however, the likes of *Maxi Priest*, *Shabba Ranks* and *Quincy Jones* backed the mellow Mr. Dyer straight to release. Though the new album delves deep into the lush crooning of a decidedly R&B groove, Dyer has had an established notoriety in the dancehall scene with underground club hits like “Mary Mary” (Two Friends) and a camp ragga rendition of “Rhinestone Cowboy” (VP Records) under his multifarious, urban belt.

THE CHOSEN FEW: The TCF Crew are still keeping their day jobs. Oo-Chile, Big Shawn B, K.O. and Non-Chalant must jump into a kind of Superman/Clark Kentian phone booth to return to their 9-to-5 day personas Fola Bell, Shawn Bailey, Nicola Bailey and Kenny Nealy at workplaces Citibank, United Way, and NYC channel 11 news. After all, the superfriends of gospel-based rap can see themselves daily on BET with their third single “I Ain't The One” already on heavy rotation—a follow up to the smash hit status of their debut “I Wanna Sex Me Up” (a response to the *Color Me Badd*) song) and second release “Go To The Horse's Mouth.” Discovered when touring as dancers for *Kool G. and Polo*, *Trakmaster* and *Grandmaster Flash* to their LP *Come And Play With Me* (Cold Chillin'/Warner Bros.), putting a very street spin on their Baptist Church roots. The Chosen Few have a promotional tour slated for the summer. But meanwhile, don't be surprised if you find yourself in a bank with a TCF crew member handing you a deposit slip.

Cash Box EAST COAST

By John Carmen

Cash Box WEST COAST



Sting (l) and A&M prexy Al Cafaro going platinum.

ANIMOSITY, UNLIKE DEATH isn't permanent, as metal gurus *Guns 'N Roses* have proven. On the eve of their final leg of the two-year *Use Your Illusion* tour, rhythm guitarist *Gilbey Clarke* broke his wrist while motorcycling (*Cash Box*, May 15), so their tour dates were jeopardized. His replacement: original GNR picker *Izzy Stradlin*, whom Clarke replaced last year amidst a flurry of rumors (drugs, no drugs, money, “musical differences”). The hatchet buried, Stradlin will do a series of dates including Europe and Israel before Clarke is able to return. Stradlin is currently writing songs for a second *Juju Hounds* lp.

IT WAS THE big hometown showcase for Warner Bros. recording artists, the *Muffs* on May 13, with their debut garnering raves, the label came out in force for the band at the Palace in Hollywood. In typical *Muffs* style, however, their gig was chock full of the kind of insanity that has made them the beloved misfits of L.A. First, rhythm guitarist *Melanie Vammen's* amp crapped out, and then the band got into a spitting match with each other on the stage. This led to lead singer *Kim Shattuck* decking bassist *Ronnie Barnett* with her guitar (Barnett, male, was decked out in full *Alice In Wonderland* drag, what a fashion plate), and the plug being pulled on them. With the 15-year anniversary of the *Sex Pistols* farewell gig a few months back, are the *Muffs* picking up the punk torch? Hope so.

AND SPEAKING OF FORMER punk-rockers (stretching it, I know), former *Police*-man *Sting* received his umpteenth platinum record award (see photo above), this time for *Ten Summoner's Tales*, his latest from A&M. The party was held at Spago after *Sting's* recent four-night stand at the Greek Theatre. Celebrities in the crowd included *Jodie Foster*, *Christian Slater*, *Don Henley* (comparing pony-tails with *Sting*, no doubt), *Kelly Lynch*, and others. *Sting* is doing a bunch of shows this summer with the *Grateful Dead*, as well as headlining the sheds himself.

ANYONE WHO WATCHED last year's Grammys must have been floored by the burning chops of trumpeter *Arturo Sandoval*. On May 20, *Sandoval* and trombone legend *Bill Watrous* held a master's class at the *Hamilton High School Academy of Music*. An opportunity to get up close with two horn gods is a rare treat indeed, and with music and the arts a priority in the new administration in Washington, this is two legends putting their mouths where their money is (I've waited years to use that one).

THE FIRST MAJOR FOLK festival in 20 years takes place at Drake Field, UCLA June 5 and 6. *Rhino Records* and *Concert Associates* are putting on a *Troubadours of Folk* fest featuring such acts as *The Kingston Trio*, *Peter, Paul and Mary*, *Taj Mahal*, *John Prine* and many others, including a few “legends” who will be announced. The hours will be from 9 a.m. to 8:30 p.m., tix are \$45. All to benefit the university's performing arts program. Granola optional.

METAL/INDIE

By L. Morgan

Cash Box METAL MUSIC



Galactic
Cowboys

DINNER AT BARNEY'S BEANERY with Geffen's Galactic Cowboys and manager Andy Gould was a blast. Found out that Monty Colvin is not only an extraordinary musician but a Bulls fanatic. Progressive metalheads can't miss their June 3 show at Anaheim's Celebrity Theatre with

Dream Theatre, though it'd be cool if they had a Los Angeles date. Still, they're definitely worth the trip.

Locally, Korn persevered through a sudden tear gas (or similar noxious substance) incident at English Acid that cleared out the place in minutes during the middle of their set. Amazingly, the guys finished the song playing to an empty room...Elektra held a listening party for Anthrax's *Sound Of White Noise* at Club Lingerie for retailers and showed that the addition of John Bush to the band takes them to a new level... Soundgarden's Kim Thayill is working on a song called "My Stuff" with Jeff Gilbert for a compilation CD due out later this year... The Drunk Fux made a valiant return to the Hollywood Palladium this past weekend in a benefit for the Fred Saunders Medical Fund. The show featured Gilby Clarke (vocals only, due to a broken wrist), Matt Sorum, Duff McKagan and Dizzy Reed from Guns 'N Roses, Motorhead's Lemmy, and Body Count's Ernie C. as well as Zakk Wilde and Randy Castillo of Ozzy Osbourne. Duff debuted material from his upcoming solo project.

Mark Slaughter will be one of the participants in this weekend's LifeBeat activities to fight AIDS this Saturday. Catch him behind the counter or at the counter at Tower Sherman Oaks and Hollywood's Music Plus... May 18 was officially proclaimed "Kiss Day" in Los Angeles by Mayor Tom Bradley. The band gave their handprints and was inducted into Hollywood's Rock Walk while *KISS ALIVE III*, their third live album in their 20-year career was released the same day... RockFest this past weekend in Phoenix rocked. Suicidal Tendencies, Flotsam & Jetsam, Sepultura and White Zombie were amazing, while newcomers Damn The Machine proved to be a force to reckon with. The crowd must have been in testosterone overdrive however, because a good number seemed peeved when Greta's Paul Plagens dared to hit the stage wearing a dress. Relax, people... What's up with Slayer and Ice-T? Well, in the tradition of Aerosmith and Run DMC, rock and rap met once again. The two were in the studio recording a yet untitled tune for the movie *Judgment Night* together.

Capitol Records has just released the *Super Mario Brothers Original Motion Picture Soundtrack* with music from Joe Satriani, ("Speed Of Light"), Megadeth ("Breakpoint") and Extreme ("Where Are You Going")... Masters of Reality recently recorded a song to help stop a cement company from building a quarry smack in the middle of the Oahu, Hawaii countryside. The trio recorded "Stop The Ameron Express," which, with heavy airplay, helped raise local government awareness and stop the construction of the quarry... Hey, rumor has it that the new Danzig video for "It's Coming Down" will be very twisted—expect heavy S&M content. There will be two versions, an X-rated and a watered-down MTV version. Lookin' forward to it.

Cash Box INDIE MUSIC

Gimme Some Of That Old-Time Bad Religion

By John Carmen



"NEVER SAY DIE," that seems to be the byword of many an old act who keeps churning out the product long after anybody gives a rat's rectum. But it also applies in the most positive light to long-running punk/hardcore/neo-progressives Bad Religion.

Now on their seventh release, *Recipe For Hate*, Bad Religion, like their brothers-in-arms Fugazi, are a complete enigma. Touring and recording only when band leader Greg Graffin has time away from his job as a paleontologist at Cornell, Bad Religion has garnered and held a huge audience of fans.

Recipe For Hate is more of the same Bad Religion rock that's made them a steady winner. Unlike the standard thrash ensemble, Bad Religion's main feature is its layered wall of vocal harmonies (which at times come dangerously close to Styx or Kansas), and the sung hooks that frame each song. Discernable melodies and an odd attraction to minor keys without Gothic pretensions are another anti-standard for the band. Graffin's passionate and pleading vocals are also sung in as clear a manner as possible (some would say in a professorial lecturing tone), so that their message can never be misconstrued. Plus, the songs are all framed with repetitive, poppy choruses over the incessant 2/4 beat, making them a little closer to the premier punk crew, the Ramones.

Recipe For Hate also features a slew of the band's heavy friends, including Pearl Jam's Eddie Vedder on backing vocals, and a fantastic slide/steel solo from Greg Weisz, whose regular gig is slidin' the iron for k.d. lang (now that's surreal). Actually, the band is relatively diverse in its tastes, guitarist Brett Gurewitz is a legendary fan and producer of Hollywood garage rock groups like the Little Kings and the Miracle Workers. The band's other guitarist, Greg "Gretzky" Hetson is a legend himself (some would say in his own mind) as the guitar-wielder of the Circle Jerks. Hetson is presently hyperventilating in his apartment as his heroes, the L.A. Kings, approach the Stanley Cup.

Best of all, the band does not have any desire to move on up to the majors. Two of the Bad Religioners, Gurewitz and bassist Jay Bentley run Epitaph, the band's label, and as Bad Religion sells over 100,000 CDs a pop, why mess up a good thing? Despite numerous offers, Bad Religion continues on its own path, doing it entirely themselves.

JANET JACKSON:

By M.R. Martinez

IT'S UNDOUBTEDLY A BURDEN GROWING UP under the glare of public scrutiny, especially if you're part of a pop star family. And especially if you've broken away to carve out a distinguished career niche of your own. Such is the case with Virgin recording artist Janet Jackson, whose debut for the label, simply titled *janet.*, is a demonstration of a new, hard-earned plateau of maturity in her already storied development. The first single from the album is "That's The Way Love Goes," soaring at #1 on both the *Cash Box* Pop and R&B Singles charts.



Grown-Up Virgin

The little girl struggling to throw off the shackles of parental manipulation (*Control*), and the new age dance diva who preached unity and peace (*Rhythm Nation 1814*, both on A&M Records) has given way to a sultry, womanly persona that is simply embodied in *janet*. One need only look at the album cover, with a sensuous Jackson, 26, standing there with a womanly hairdo and an unbuttoned pair of jeans. It will make you want to contemplate her navel. Artists change images like hairdos, but a more fundamental change is evident through the music on this 27-track album, comprised of 13 songs and 14 intro/interludes (see review, page 15) and which traverses a spectrum of musical expression from funk, hip-hop and rap to jazz, pop techno/industrial and opera. In addition to her regular collaborators—Jimmy "Jam" Harris and Terry Lewis—Jackson is joined on the album by guests as diverse as Public Enemy's Chuck D. and opera diva Kathleen Battle.

She could very well repeat accomplishments such as Grammy Awards, BMI Songwriter of the Year honors, NAACP Image Award honors and kudos from the Soul Train Music Awards.

Jackson says that before she sat down to write the songs for *janet*. (which she co-produces with Jam and Lewis), she looked into her *Control* and *Rhythm Nation 1814* driven past. "This time I wanted to make an album that focused on my feelings about the different aspects of love, and all its ups and downs," she says.

In fact, the set with Chuck D., "New Agenda," probably best describes the chrysalis unfolding around Jackson. In addition to the new album, Jackson will make her feature film debut in the long-awaited, sophomore film by Oscar-nominated director John Singleton, *Poetic Justice* (set to open July 23). In this Columbia Pictures film, Jackson portrays a young woman named Justice who attempts to find release from the pain of heartache and the frustrations of modern living through her poetry, supplied for the film by the inimitable Maya Angelou. Word has it that *Poetic Justice* "was too black" a first film project for Jackson to undertake, given her broadbased core of music fans. There was concern she might alienate some of those fans. According to *Essence* magazine contributor Gordon Chambers, who wrote up Jackson's first probing interview in many years: "She had been asked not to do this project by several bigwigs in Hollywood. But this project was very, very, very important to her. She wants people to know she is a black woman and she loves her people."

Jackson says that her decision to expose more of herself emotionally on the album was spurred by her role in *Poetic Justice*. "It opened me up emotionally," she says.

Jimmy Jam agrees, saying, "I think what you'll find is a more mature, womanly persona on this record. I mean, it's still the same Janet in many respects, but very much a mature incarnation."

An incarnation with a decidedly harder edge.

While she exudes a compelling sexuality on the ballad "The Body That Loves You" and on the sizzling "If" ("Close your eyes and imagine my body undressed/Take your time; we've got all night/You on the rise as you're touchin' my thighs"), she gets more Afrocentric and politically aggressive on the song "New Agenda," where she exhorts black women to celebrate themselves ("It's time for us to step it up and respect/That level of sisterhood that's been holding up our neighborhood/And if it wasn't for our mothers, there would be no brothers/And if it wasn't for our sisters, there would be no misters.").

Jackson says the song grew out of a poem she penned, "African-American Woman," which she was inspired to write by Maya Angelou, but was born of her own experiences. "Things I address in the song have happened to me," Jackson explains. "Probably contrary to a lot of people's beliefs, some things still do, even though I'm the person who controls my career and my life."

She makes her disposition on matters of love and life abundantly clear on the opening, funk-laden track "You Want This," where she sings, "Not anyone I'll just let into my heart/You have to be hungry for me/If you want my future/You better work it, boy." The same kind of power exudes from the majestically produced tome "This Time," which is spiced by the powerful, soaring vocals of Kathleen Battle. Jackson says, "The song begins almost solemnly, before it turns into anger and ends positively with a cleansing-type feel: the woman in the song is going to move on with her life. And Miss Battle captures this."

But all is not self-examination and politics on this album. Two standout tracks are the cosmic house-influenced "Throb" and "If," which kicks out heavy doses of techno/industrial textures along with a seamless groove. And Jackson had a hand in every phase of the record's development. New challenges were presented to her as producer. She likens the chores of producer to that of a film director. "It's like a director getting in there and conceiving a whole piece. You have to know what you want before you go in and lay anything down."

Jam says that it's a role that further reflects how Jackson has grown since their association began in the late '80s. "When we were first asked to produce the *Control* album," he recalls, "she just came into the studio and asked where she had to stand so she could sing. So we had to explain to her that she was going to do an album that she wanted to do, that we wanted her to express her own ideas. She'd never been asked to do that before."

By the fall, when Jackson launches her cross-country tour, the previous images of this little waif busting mega-attitude while imitating Mae West on the TV show *Good Times*, later looking for the "Nasty," and just another "Escapade," may give way to the new woman, who has a fresh agenda. And by that time Virgin may realize that their more-than-\$60-million investment to sign her was well spent.

TALENT REVIEW

Singers' Salute To The Country Songwriter

By Robert Adels



Travis Tritt, Trisha Yearwood and Vince Gill (l-r)

DOROTHY CHANDLER PAVILION, LOS ANGELES, CA—On a stage swarming with country's hottest sex symbols, Johnny Cash stoically observed, "I'm glad fans don't care how old the writer is."

The Man In Black was one of five father figures honored by the first *Singers' Salute To The Songwriter*—a live, rapid-paced awards show, long on surprises and short on speeches.

To the young singers—Vince Gill, Hal Ketchum, Collin Raye, Tracy Lawrence, Travis Tritt, Joe Diffie, Trisha Yearwood and Sweethearts of The Rodeo—went the swoons. But to the veteran writers—Cash, Harlan Howard, Hank Cochran, Buck Owens, Roger Miller—went the standing ovations. Nashville home-spun commentary by TNN's Ralph Emery reflected the songs saluted: honest truths told without wasted words or false emotions.

Rosemary Clooney set the appreciative tone with "Half As Much," opening the festivities to benefit The Betty Clooney Foundation For Persons With Brain Injury, which she founded in her sister's memory.

The late Roger Miller was posthumously honored with the "American Legend" award, following a salute kicked off by newcomer Dale Watson—who recalled a youthful Roger, puckishly writing unspellable euphoria into "Dang Me" and "Chug-A-Lug." The mature Miller who took country to Broadway with his *Big River* score was also honored when *All My Children's* Brian Green dramatically delivered "River In The Rain."

Joe Diffie's "King Of The Road" proved a reverent yet joyous reading of Roger's biggest hit. In accepting the award, Mary Miller revealed that her husband most wanted to be remembered "simply by not being forgotten."

Johnny Cash is so unforgettable a writer that even his B-sides were commemorated—with performances invoking both goosebumps (Trisha Yearwood's "I Still Miss Someone") and hip-shakin' (Sweethearts Of The Rodeo's "Get Rhythm"). Unofficial "arrangement of the night" honors went to Travis Tritt for his slow-burnin' "I Walk The Line."

Buck Owens emerged from retirement to witness his own salute featuring former duet partner Rose Maddox singing "Sweethearts In Heaven." Vince Gill was all romance on "Together Again" while Travis Tritt was all rowdy on "Sam's Place." Long-running *Hee Haw* host Owens was rendered virtually speechless.

Tributes to Hank Cochran and Harlan Howard turned the spotlight back on creators whose writing eclipsed their performing. Hank's living legacy was masterfully served by Tracy Lawrence ("Ocean Front Property") and Hal Ketchum ("I Fall To Pieces"). As Cochran later referred to the latter: "I'd like to take all the credit for that one, but (co-writer) Harlan's here tonight."

With over 100 Top 10 hits, Harlan Howard has clearly earned his own salute. Joy White ("I Don't Know A Thing About Love"), Trisha Yearwood ("He Called Me Baby"), Collin Raye ("All I Can Be") and Joe Diffie ("Heartaches By The Number") were tough acts to follow. But Ray Charles brought the crowd to its feet with a hyper-buoyant "Busted."

Music director John Jorgenson assembled a cookin' band to match his four-time ACM "Guitarist Of The Year" status. Producer Allen Sviridoff turned a potential logistical nightmare into an evening that went down as smooth as Kentucky bourbon.

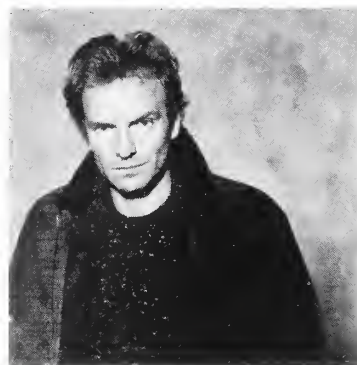
In the future, this production deserves a TV special of its own. But this year's edition was extraordinary, largely because it

sought its preservation in personal memory rather than on corporate Memorex.

TALENT REVIEW

Sting

By Hilarie Grey



THE GREEK THEATRE, LOS ANGELES, CA—Centering on the strong, appealing material from his latest A&M release, *Ten Summoner's Tales*, Sting took a detour from the absorbing, studied tone of his *Soul Cages* trek, in favor of a jumping, even playful set. Although the 41-year-old former teacher could easily have knocked out a lengthy "greatest hits" set, he opted instead to devote the majority of his time on stage to the new songs—which proved to have the grooves to carry a great show.

Backed by a world class band (which, as a special treat for this Mother's Day audience, included the ever-elegant Branford Marsalis on saxophone), Sting showcased his trademark sense of humor and creative timing and musical invention on pieces like "Love Is Stronger Than Justice (The Magnificent Seven)." The countrified galloping chorus of the cheeky mini-epic segued into heavy rock chords and a full-blown jazz payout without any seams showing. The hard-angled "Heavy Cloud No Rain," fast and furious "She's Too Good For Me," and critic-mocking "Epilogue (Nothing 'Bout Me)" kept the audience dancing while the singer wailed away in bold voice.

"Fields Of Gold" and the off-beat sway of "Seven Days" provided moments of wistful elegance akin to...*Nothing Like The Sun's* "Fragile," which served as a

beautiful final encore under the stars.

Sting is one of the few rock musicians who can effectively put on a completely fresh show for every tour, boasting a deep enough catalogue to leave out entire solo albums (in this case, both *The Dream Of The Blue Turtles* and *The Soul Cages* were absent) and throw in a few off-the-wall surprises without letting his fans down. In this show, Sting dipped into the Police catalogue for hits like "Roxanne" and "King Of Pain," as well as the less standard "Synchronicity II" and "When The World Is Running Down (You Make The Best Of What's Still Around)," which included an electrifying jazz keyboard solo by David Sancious that left the crowd breathless.

On the solo side, Sting side-stepped nearly all of the big radio hits in favor of a few choice album cuts like the quirky and gentle "Straight To My Heart" and the aforementioned "Fragile." He filled the "unexpected cover" spot occupied by "Purple Haze" on the last tour with a steady, faithful rendering of The Beatles' "A Day In The Life," giving the band space to build to powerful crescendos.

Avoiding typical rock star bravado, Sting adopted a low-key persona, joking about being tapped to write a "buddy song" for the film *Lethal Weapon III* ("The first thing that came to mind was 'My lethal weapon is bigger than yours.'") before launching into the darkly atmospheric "It's Probably Me," and engaging in spirited extended jams with his bandmates. As always, well-crafted, flawlessly executed music was the first order of business in a set which left both the faithful and the cynical buzzing and speculating about what the inventive singer/songwriter will come up with next.



BMI Honors Year's Top Composers At Film And Television Awards

BMI LAST WEEK SALUTED the composers and songwriters of the year's top films and prime-time television shows at their annual Film and Television Awards Dinner. Contemporary composer Michael Kamen was celebrated with a Lifetime Achievement Award.

Composers honored for their work on the top-grossing films of 1992 were: Danny Elfman for *Batman Returns*, Jerry Goldsmith for *Basic Instinct*, Hans Zimmer for *A League Of Their Own*, Alan Silvestri for *Father Of The Bride*, John Williams for *Home Alone 2: Lost In New York* and Thomas Newman for *Fried Green Tomatoes*. Alan Menken received five awards for his work on *Aladdin*.

The composers of the top-rated network television shows who were saluted included Steve Dorff for *Murphy Brown* and *Murder, She Wrote*, Bruce Miller for *Hearts Afire*, Bobby Goldsboro for *Evening Shade*, David Schwartz for *Northern Exposure* and Mike Post, Stephen Geyer and Frank Denson for *Blossom*.

En Vogue were present to salute Denzil Foster, Thomas McElroy and Bennett Salvay for their work on *Hangin' With Mr. Cooper*.

The award for the Most Performed Song from a Motion Picture went to Antonio "L.A." Reid, Kenneth "Babyface" Edmonds and Daryl Simmons for "End Of The Road" from *Boomerang*.

Songwriters Steve Tyrell, Stephanie Tyrell and Barry Coffing received a special recognition award for their hit, "How Do You Talk To An Angel," from Fox-TV's *The Heights*.

The highlight of the evening was the presentation of The Richard Kirk Award for Lifetime Achievement to Michael Kamen.

REVIEW

Bound By Honor

By John Goff



East L.A. trio (l-r): Jesse Borrego, Benjamin Bratt and Damian Chapa

TAYLOR HACKFORD'S BOUND BY HONOR should be one of 1993's important films. It touches, repels, makes you flinch and turn away from the screen while compelling you to watch at the same time. It has a viscerally honest visual feeling with the actual location footage of Latino East L.A. and San Quentin prison. The character development within the script concerning the three central characters is the best to

come along in a long time. Its boxoffice success—how Hollywood rates "importance"—depends on how many people want to plunk down the prices asked today to come out of a theatre with the taste of brass in their mouth, that taste one gets from running too far too hard from something fearful chasing you. Violence and language have given it an R tag.

The film works on several levels. The moments it doesn't is when it stops to teach the audience a lesson. But these are few, largely a wrap-up scene at closing and an ending legend on screen which comments on the prison riots of the '80s. Leave the commentary alone and let the piece speak for itself. It speaks well. And there's the usual aggravating car chase early on with the driver watching everything and everybody except the road. The chase, at that moment storywise, is called for. Alright, no argument with that, but the dynamics within it simply make one want to yell, "Stop the theatrics!" and let it unfold as honestly as the rest of the piece.

The story centers on three East L.A. cousins, talented artist Jesse Borrego, flash-and-dash fighter Benjamin Bratt and wanna-fit, half-breed Damian Chapa and how their lives are affected because of a single, improvised moment on a dark mean street and the consequences caused by that fateful moment—a dare of one young man to another to stop a "tagger" with a paint can in "their" territory. Their personal stories play out on the streets and in prison. The script by Jimmy Santiago Baca & Jeremy Iacone and Floyd Mutrux from a story by Ross Thomas is intensely personal while at the same time wrapped in the just-slightly-broader context of today's metropolitan inner-city society. There's a family tale nicely woven in with joy and laughter when someone succeeds, pain and harm when they fall and waste through drugs.

Performances by Borrego and Bratt are excellent and show growth of characters from youth, evolvment because of life experience with Bratt going "good," if good means going into law enforcement, Borrego wasting an artist talent through drug use and self-disgust when his use is an example to a younger brother who dies from it and their survival. Chapa has the toughest acting assignment, the half-white, half-Latino who desperately wants to fit in somewhere and finds that destiny only in prison. This was Chapa's first film assignment and his intensity goes a bit over the top at times. It was Hackford's job as director to rein some of that in, otherwise it was a strong and digging, solid performance.

Blue-blue contacts are distracting on the large screen also.

Hackford's reputation (*Officer And A Gentleman*, *La Bamba*) will have to be the carrying point in areas outside metropolitan areas. He delivers a fine product in *Bound By Honor*, with those noted moments of exception. He obviously took time with his story and central characters and it works. He has assembled a strong supporting cast with prison gang leader Enrique Castillo and cellmate Victor Rivers turning in strong performances. Victor Mohica as the father and stepfather of Borrego and Bratt turns in a touchingly strong performance along with Karmin Murcelo as the hurting mother. And Delroy Lindo is a standout prison gang leader. Hackford handles the film as a whole admirably with the gathering of Gabriel Berstain as director of photography, some

terrific editing by Fredric Steinkamp and Karl F. Steinkamp. Bill Conti composed and conducted the score which does the job of supplementing without intruding during the film, but soaring with some heavy brass for end credits.

A strong piece of film making presented by Hollywood Pictures in association with Touchwood Pacific Partners I and distributed by Buena Vista Pictures.

TOP 100 POP SINGLES

MAY 29, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Snow



HIGH DEBUT: Tina Turner

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

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

POP SINGLES

POP SINGLES INDEX

7 Prince,McCracklin,Fulson (Controversy/WB,ASCAP)	95
A WHOLE NEW WORLD A. Menkin, T. Rice (Wonderland,BMI/Walt Disney,ASCAP)	62
A SONG FOR YOU (N/A)	52
ANGEL I. Secada M.A. Morejon (Estefan,ASCAP/Foreign Imported,BMD)	28
BAD BOYS Inner Circle (Mad House,BMI)	24
BAD GIRL M. Ciccone, S. Pettibone (WB/Webo Girl/Shepsongs/MCA,ASCAP)	96
BEAUTIFUL GIRL A. Farriss (Polygram,ASCAP)	94
BED OF ROSES J. Bon Jovi (Polygram Int'l/Bon Jovi,ASCAP)	33
BUDDY X N. Cherry/C. Mcvey/K. Barnes/J. Barnes (EMI Virgin Songs/Tricky Track Music,BMI)	38
CANDY EVERYBODY WANTS Drew Merchant (Christian Burial,ASCAP)	92
CAT'S IN THE CRADLE H. Chapin, S. Chapin (Story Songs,ASCAP)	29
COME IN OUT OF THE RAIN C. Boone, N. Lyras, E. Williamson Jr. (Square Lake/M. Square/WB,ASCAP Cotton Row/Raddio,BMD)	81
COME UNDONE Duran Duran (N/A)	17
COMFORTER C. Martin, M. Gaye, D. Van Renssaler (Music Corp. Of America,BMI/Gasoline Alley,ASCAP)	23
CONNECTED R. Birch, N. Hallan, H. W. Casey, R. Finch (EMI Virgin,ASCAP Harrick/Longitude,BMD)	15
DAZZY DUKS L. Anso, C. Taylor, Boy (Giglio Chez/Alvert,BMI)	73
DEDICATED R. Kelly (Willessden/R. Kelly, BMI)	36
DITTY Ferguson, Ferguson, Clark, Johnson, Troutman (Next Plateau/Cisum Ludes,ASCAP/Saja/Troutman,BMI)	64
DO YOU BELIEVE IN US I. Secada M.A. Morejon (Estefan,ASCAP Foreign Imported,BMD)	97
DO YOU WANT TO WALK AWAY V. Benford, R. Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI)	13
DOWN WITH THE KING Simmons, McDaniel, Phillips, Penn, Rado, Ragni, Macdermot (Pro Toons/Rough Groove/Smooth Flowin'/Pete Rock/EMI U Catalogue,ASCAP)	30
EASY L. Richie (Jobete/Libren,ASCAP)	92
FOREVER IN LOVE K.G. (Kenny G/EMI Blackwood/Kuzu,BMI)	42
FREAK ME K. Sweat, R. Murray (Keith Sweat, E/A,ASCAP/Saints Alive,BMD)	4
FUNKY CHILD T. Wardrick, D. Kelly, M. Williams (Marley Marl/EMI,ASCAP)	91
GET AWAY T. Riley, B. Belle, T. Haynes, B. Brown L. Silas (Zomba/Donril/WB/B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown,ASCAP)	11
GOOD OL'DAYS G. Lever, M. Gordon (Willessden/Trycep, BMI)	89
HAVE I TOLD YOU LATELY W. MORRISON (Essential/Rightsong, BMD)	9
HEAL THE WORLD (Mijac/Warner-Tamerlane, BMI)	97
HERE WE GO AGAIN M. Salsbury, E. Kirkland, P. Johnson, S. Wonder, S. Green (Hee Bee Doo/Int'l/WB/Jobete/Black Bull,ASCAP/Doll Face/Stone Diamond,BMD)	88
HERO (N/A)	48
HIP HOP HOORAY Naughty By Nature (T-Boy/Naughty,ASCAP)	35
I FEEL YOU M.L. Gore (Grabbing Hands/EMI,ASCAP/EMI Blackwood,BMI)	91
I GOT A MAN Positive K. J. Johnson, R. Bautista, B. Miller (Bigone,ASCAP/Step Up Front/Conductive/Rhythm Planet/Willessden, BMI)	71
I HAVE NOTHING (from "The Bodyguard") D. Foster, L. Thompson (Warner Tamerlane/One Four Three/Linda's Boys,BMD)	8
I HEAR YOUR SMILE I. Secada, M.A. Morejon (Foreign Imported,BMI/Estefan,ASCAP)	96
I WILL ALWAYS LOVE YOU D. Pardon (Velvet Apple,BMD)	76
I'LL NEVER GET OVER YOU D. Warren (Real Songs,ASCAP)	27
I'M EVERY WOMAN N. Ashford, V. Simpson (Nick O'Val,ASCAP)	34
I'M GONNA GET YOU Bizzarre Inc., Toni C. (Schnozza PRS/House Of Fun,BMI)	80
I'M SO INTO YOU B.A. Morgan (Bam Jams/Warner Tamerlane/Interscope Pearl,BMD)	6
IN THESE ARMS J. Bon Jovi, R. Sambora, D. Bryan (Polygram Int'l/Bon Jovi/Agressive/Moon Junction,ASCAP)	46
IF I COULD R. Miller, K. Hirsch, M. Sharron (ATB, Music Corp Of America, WB, Spinning Platform,EMI Blackwood,ASCAP)	49
IF I EVER FALL IN LOVE C. Martin (Gasoline Alley, BMI)	94
IF I EVER LOS MY FAITH IN YOU Sting (Blue Turtle,ASCAP)	22
IN THE STILL OF THE NITE (I'LL REMEMBER) N/A (Lee, BMI)	95
INFORMER D. O'Brien, S. Moltke, E. Leary (Motor Jam/Green Snow/M.C. Shan,ASCAP)	12
IT WAS A GOOD DAY Ice Cube, Isley Brothers, C. Jasper, A. Goodman, S. Robinson (Gangsta Boogie/WB/EMI April/Bovina,ASCAP)	16
KISS OF LIFE Adu, Matthewman, Hale, Denman (Angel, PRS/Sony Music UK, PRS/Sony Tunes,ASCAP)	68
KNOCKIN' DA BOOTIS A. Davidson, T. Riley, M. Smith (Pac Jam/Saja/Troutman, BMI)	7
LA LA LOVE T. Lewis, J. Harris III, B.K. Avila, B. Avila Sr. (Flyte Tyme/Eye BCR & J. Scarf/Brunswick, BMI)	89
LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott (EMI April/De Swing Mob/Back To The Geto,ASCAP)	77
LITTLE BIRD (La Lennox/BMG,ASCAP)	98
LIVIN' ON THE EDGE S. Tyler, J. Perry, M. Hudson (Swag Song/MCA/Beef Puppet,ASCAP)	9
LOOKING THROUGH PATIENT EYES A. Cordes, G. Michael (MCA,ASCAP)	1
LOST IN YOUR EYES T. Petty (Almo Music Corp,ASCAP)	87
LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff-Enuff/Irving, BMI)	31
LOVE IS Tonio K., J. Keller (WB/Pressmancherry/N.Y.M./Warner-Tamerlane/Pressmancherry/Blow,ASCAP/Chekerman, BMI)	3
LOVE U MORE Sunscreen (BMG,ASCAP)	98
MAN ON THE MOON Berry, Buck, Mills, Stipe (Night Garden/Unichappel, BMI)	50
MORE AND MORE G. Schein, O. Reincke, J. Katzmann, T. Dawson-Harrison (JCM/Addition/Get Into Magic/WB,ASCAP)	45
MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development, BMI)	29
NOTHIN' MY LOVE CAN'T FIX J. Lawrence, A. Forbes, E. Beall (Platinum Plateau/Irving,ASCAP/J. Lawrence/E. Beall, BMI)	18
NUTHIN' BUT A "G" THANG Snoop (Ain't Nuthin' Goin' On But Fu-ckin',ASCAP/Sony Songs, BMI)	17
ORDINARY WORLD Duran Duran (N/A)	23
PASSIONATE KISSES L. Williams (Lucy Jones, BMI)	93
REBIRTH OF SLICK Digable Planets (Wide Grooves/Giro, BMI)	47
REGET Gilbert, Hook, Morris, Sumner, Elague (Vitalium/WB,ASCAP)	83
RHYTHM IS A DANCER B. Benites, J. Garrett III, T. Austin, D. Butler (Hanseatic/Intersong,ASCAP Songs Of Logic, BMI)	88
ROMEO D. Pardon (Velvet Apple, MD)	100
RUMP SHAKER N/A (EMI April/Abdur Rahman/D. Wynn/Zomba,ASCAP)	100
SHOW ME LOVE A. George, F. McFarlane (Song-A-Tron/Champion, BMI)	25
SILENCE IS BROKEN Tommy, Jack, Ted (Ranch Rock/Tranquility Base,ASCAP Warner-Tamerlane/Broadhead, BMI)	70
SIMPLE LIFE E. John, B. Taupin (Big Pig/Intersong U.S.A.,ASCAP)	53
SIX FEET DEEP B. Jordan, M. Burnette, L. Richie, M. Gaye (N-The Water/Jobette,ASCAP)	54
SLEEPING SATELLITE T. Archer, J. Beck, J. Hughes (EMI Virgin,ASCAP)	67
SO ALONE G. Lever, E. Nicholas, J. Little, E. Banks (Trycep/Ramal/Willessden, BMI)	26
SOMEBODY LOVE ME M.W. Smith, W. Kirkpatrick (O'Ryan/Reunion,ASCAP Emily Boothe/Magic Beans, BMI)	99
SUPERMODEL Rupaull, Tee, J. Harry (T-Boy/Music Whorga Musica,ASCAP)	93
SWEET THING C. Khan, T. Maiden (MCA,ASCAP)	69
TAP THE BOTTLE K. Ron, Firstborn, Flex, Shorty, Terminator X (Shocklee, BMI)	82
TARZAN BOY N. Hackett, M. Bassi (Screen Gems-EMI, BMI)	79
TELL ME WHAT YOU DREAM J. Leo, V. Melamed, T.B. Schmidt (Jeddrah,ASCAP Careers-BMG/Mopage/Jaspereters/August Wind/Longitude, BMI)	43
TELL THE TRUTH J. Cole (EMI Blackwood/Coleson, BMI/MCA,ASCAP)	99
TOUCH MY LIGHT Quino, G. T. Blakney, J. Cruz, M. Reinke (Euro Thec/RML, BMI)	60
THAT'S THE WAY LOVE GOES J. Jackson, J. Harris III, T. Lewis (Flyte Tyme Tunes,ASCAP/Black Ice, BMI)	1
THAT'S THE WAY LOVE IS T. Riley, D. Shipp, A. Davidson, B. Brown (Zomba/Donril/Micon/EMI April/Abdur Rahman/MCA/Bobby BRROWN,ASCAP)	61
THAT'S WHAT LOVE CAN DO Stock, Aitken, Waterman (All Boys USA, BMI)	35
THE CRYING GAME G. Stephens (Southern,ASCAP)	37
THE MORNING PAPERS Prince (Controversy/WB,ASCAP)	21
THE RIGHT KIND OF LOVE T. Faragher, L. Golden, R. Nevil (MCA/Matak, Mad Fly, Dresden China/WB,ASCAP)	55
THREELITTLE PIGS Green Jelly, M. Leventhal (Jello R Us/Schmemeone/Chrysalis,ASCAP)	20
TONIGHT Clark, Colten, Elliott, Lange, Savage (Bludgeon Riffola/Zomba,ASCAP)	85
TYPICAL REASON Johnson, Morales, Rooney, Calhoun (Flow Tech, Music Corp Of America, Second Generations Rooney Tunes, Taking Care Of Business, Blackwood/BMI/EMI)	74
TWO PRINCES Spin Doctors (Sony Songs/Mow B'Jow, BMI)	14
WANNAGIRL K. Thomas, T. Haynes (Yellow Elephant/Large Giant/Prosthytunes, Sony Tunes,ASCAP)	39
WEAK B.A. Morgan (Bam Jams, BMI)	10
WHAT YOU WON'T DO FOR LOVE B. Coldwell, A. Kettner (The Music Force/Longitude, BMI)	86
WHAT'S UP L. Perry (Stuck in the throat/ASCAP)	57
WHO IS IT M. Jackson (Mijac/Warner-Tamerlane, BMI)	7

REVIEWS by John Carmen

■ ROCKAPELLA: "Where In The World Is Carmen Santiago?" (BMGG-Kidz 38018-2)

As the name implies, this is an a cappella number. As the label implies, it's kiddie music, and as it is a PBS-TV theme song, it's a bit of a piece. Cute 'n' kissy indeed, with dense neo doo-wop harmonies all over the track, the children must love this adorable tune. Not quite novelty enough to cross over a la "Three Little Pigs," but one that will perk up a tyke's ears, if one's lurking in your house.



■ PAPERBOY: "Bumpin'" (Next CD 021-2)

Another big hit possibility from Paperboy, "Bumpin'" (Adaptation of Humpin') is another Naughty By Nature tribute, whether it's intended to be or not: semi-patois rappin', rapid-fire rhyming, big hook in the chorus, the works. Of course it isn't up to the nutball standards NBN has set, but it moves and flows along nicely, with a lot of def and deft wordplay. From the *Jack Move* album, with the prerequisite five mixes on tap. A must for CHR and club play.



■ STONE TEMPLE PILOTS: "Plush" (Atlantic CD4982)

The second single from *Core*, and while it's not quite in the league of "Sex Type Thing," it's still more than acceptable AOR fodder. Can't get over how much they sound and look like the almighty Pearl Jam, which is their hook, and likely their downfall once the prevailing winds change course. Big chordal riffing, mercifully brief solo, and even though they'd like to think they're a groundbreaking alternative act (went so far as to turn down an Aerosmith tour because the headliners are "sexist"). This is fine metal boogie.



■ G. WIZ: "Teddy Bear" (Scotti Bros. 75360-2)

How's this for wanting to be all things to all people? Cutesy hip-hop aimed squarely at the pre- and post-teen urban female demo, but with the obligatory "tough guy" rap in the middle, so nobody thinks they're soft. Given that the audience they're aimed at aren't deep thinkers for the most part, they may get away with this shambolic bit of marketing. But us older 'n' wiser crits smell a heavy production hand callin' the shots. Joe Public fans will love this.



PICK OF THE WEEK



■ NEW MODEL ARMY: "Here Comes The War" (Epic 658935-2)

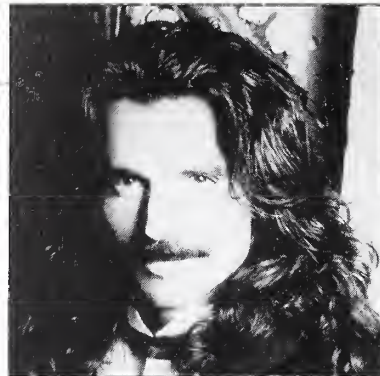
Tough and spare, New Model Army has been a marginal contender with a sense of folk-plus-punk grandeur for a while, a pity considering the generally excellent level of their albums (and their magnificent theme song "51st State" aimed at us American imperialist swine). Produced by Niko Bolas (Neil Young, Mary's Danish), "Here Comes The War" deserves the same wide sales and recognition that *Midnight Oil* has achieved, with shouted chorus and hectoring protest lyrics leading the way. A must for commercial alternatives and college, and as a long-time entry at those formats, New Model Army finally delivers an anthem that radio can love.

TOP 100 POP ALBUMS

MAY 29, 1993



#1 SINGLE: Porno for Pyros



TO WATCH: Yanní



HIGH DEBUT: New Order

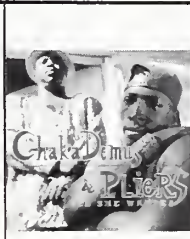
		Total Weeks ▼		Last Week ▼	
1	PORNO FOR PYROS (Reprise/Warner 45228)	PORNO FOR PYROS	2	3	
2	GET A GRIP (Geffen GEFD 24455)	AEROSMITH	1	4	
3	THE BODYGUARD (Arista 18699)(P6)	SOUNDTRACK	3	24	
4	TEN SUMMONER'S TALES (A&M 31454 0070)	STING	5	10	
5	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	SPIN DOCTORS	6	38	
6	UNPLUGGED (Reprise 45024)(P3)	ERIC CLAPTON	6	36	
7	LOVE DELUXE (Epic 53178)(P)	SADE	7	24	
8	REPUBLIC (Qwest/WB 45250)	NEW ORSER	DEBUT		
9	THE CHRONIC (Death Row/Interscope 57128/Priority)	DR. DRE	11	31	
10	BREATHLESS (Arista 18646)(P2)	KENNY G	10	22	
11	IT'S ABOUT TIME (RCA 66074)	SWV	9	16	
12	ARE YOU GONNA GO MY WAY (Virgin 86984)	LENNY KRAVITZ	8	10	
13	DOWN WITH THE KING (Profile PCD 1440)	RUN D.M.C.	15	2	
14	CORE (Atlantic 82418)	STONE TEMPLE PILOTS	12	18	
15	12 INCHES OF SNOW (Eastwest 92207)	SNOW	14	15	
16	LOSE CONTROL (Keia/Elektra 611394)	SILK	16	17	
17	19 NAUGHTY III (Tommy Boy 1069)	NAUGHTY BY NATURE	20	13	
18	DURAN DURAN (Capitol CD 798876-2)	DURAN DURAN	22	12	
19	FEVER FOR DA FLAVOR (Luke 126)	H-TOWN	29	4	
20	PORK SODA (Interscope 92257)	PRIMUS	13	5	
21	TEN (Epic 47857)(P4)	PEARL JAM	18	73	
22	SONGS OF FAITH AND DEVOTION (Sire/Reprise 9 45243-2)	DEPECHE MODE	21	8	
23	COVERDALE/PAGE (Geffen gefd-2448)	COVERDALE/PAGE	19	8	
24	CEREAL KILLER SOUNDTRACK (Zoo/11038)	GREEN JELLY	23	7	
25	EXPOSED (Warner Bros 945260)	VINCE NEIL	17	3	
26	THIS TIME (Reprise 4/2 45241)	DWIGHT YOAKAM	24	8	
27	DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	27	74	
28	EARTH & SUN & MOON (Columbia 53793)	MIDNIGHT OIL	28	3	
29	SAN FRANCISCO DAYS (Reprise/Warner Bros 45116-2)	CHRIS ISAAK	25	5	
30	THE BLISS ALBUM...? (Gee Street/Island/PLG 47865)	P.M. DAWN	30	7	
31	JON SECADA (SBK 98845)(P)	JON SECADA	36	39	
32	SOME GAVE ALL (Mercury 510635)(P5)	BILLY RAY CYRUS	31	50	
33	HARD WORKIN' MAN (Arista 18716)	BROOKS & DUNN	33	11	
34	DIRT (Columbia 52475)(P)	ALICE IN CHAINS	34	29	
35	TILL DEATH DO US PART (Rap-A-Lot 53818)	GETO BOYS	37	10	
36	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. COOL J	26	7	
37	IF I EVER FALL IN LOVE (Gasoline Alley 10762/MCA)	SHAI	32	17	
38	BACDAFUCUP (RAU/Chaos/Columbia 53302)	ONYX	52	5	
39	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P)	ARRESTED DEVELOPMENT	35	14	
40	IT'S YOUR CALL (MCA 10673)	REBA McENTIRE	39	17	
41	WHO'S THE MAN (Uptown 10794)	SOUNDTRACK	40	3	
42	THE PREDATOR (Priority 57185)	ICE CUBE	41	23	
43	IN MY TIME (Private Music 82106)	YANNI	54	5	
44	FOR REAL THO' (Atlantic/AG 82462)	LEVERT	38	7	
45	BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112)	4 NON BLONDES	49	4	
46	COME ON COME ON (Columbia 48881)(G)	MARY-CHAPIN CARPENTER	60	42	
47	GRAND TOUR (A&M 0086)	AARON NEVILLE	47	3	
48	WHICH DOOBIE U B (Immortal/Epic 53212)	FUNKDOOBIEST	DEBUT		
49	PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P)	GEORGE STRAIT	53	33	
50	HARBOR LIGHTS (RCA 66114)	BRUCE HORNSBY	51	6	
51	AMERICAS LEAST WANTED (Stardog 512571/Polygram)(G)	UGLY KID JOE	43	33	
52	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	DIGABLE PLANET	45	12	
53	LIFE'S A DANCE (Atlantic 82420)	JOHN MICHAEL MONTGOMERY	48	16	
54	ALADDIN (Walt Disney 60846)	SOUNDTRACK	50	24	
55	FIVE LIVE (Hollywood/Elektra 611479)	GEORGE MICHAEL & QUEEN	57	3	
56	READ BETWEEN THE LINES (RCA 61129)	AARON TIPPIN	55	12	
57	ACROSS THE BORDERLINE (Columbia 52754)	WILLIE NELSON	DEBUT		
58	NINE YARDS (Next Plateau/FFRR 1012)	PAPERBOY	56	12	
59	ALIBIS (Atlantic 82483/AG)	TRACY LAWRENCE	58	7	
60	PASSION (Columbia 48826)(G)	REGINA BELLE	59	12	
61	ON THE NIGHT (Warner Bros 45259)	DIRE STRAITS	DEBUT		
62	METALLICA (Elektra 61113)(P6)	METALLICA	65	86	
63	SLOW DANCING WITH THE MOON (Columbia 53199)	DOLLY PARTON	62	10	
64	BLACK TIE WHITE NOISE (Savage 74785-50212-2)	DAVID BOWIE	42	6	
65	RID OF ME (Island/PLG 314514629)	P.J. HARVEY	DEBUT		
66	THE CHASE (Liberty 98743)(P5)	GARTH BROOKS	70	31	
67	GREATEST HITS (Hollywood 61265)(G)	QUEEN	69	30	
68	OUR TIME IN EDEN (Elektra 61385)	10,000 MANIACS	68	30	
69	SHEPHERD MOONS (Reprise 26774)(P)	ENYA	87	76	
70	HOME INVASION (Rhyme Syndicate/Priority P2 53858)	ICE-T	61	8	
71	THE ULTIMATE EXPERIENCE (MCA 10829)	JIMI HENDRIX	72	2	
72	WYNONNA (Curb/MCA 10529)	Wynonna	DEBUT		
73	TAXI (Reprise/Warner 9 45246)	BRYAN FERRY	64	5	
74	TIMELESS (THE CLASSICS) (Columbia 52783)(P3)	MICHAEL BOLTON	93	30	
75	JADE TO THE MAX (Giant/Reprise 2466/WB)	JADE	63	16	
76	STAR (Sire/Reprise 45187/WB)	BELLY	46	11	
77	FUNKY DIVAS (Atco East/West 7 92121-2)(P2)	EN VOGUE	66	57	
78	I STILL BELIEVE IN YOU (MCA 10630)(P)	VINCE GILL	81	34	
79	NO FENCES (Liberty 93866)(P9)	GARTH BROOKS	83	140	
80	SAVE HIS SOUL (A&M 0080)	BLUES TRAVELER	71	6	
81	GREATEST HITS (Epic 53046)	GLORIA ESTEFAN	67	24	
82	ANAM (Atlantic/AG 82409)	CLANNAD	73	7	
83	WHAT'S THE 411? (Uptown 10681/MCA)(P)	MARY J. BLIGE	74	36	
84	LIVE: RIGHT HERE RIGHT NOW (Warner Bros. 45198)	VAN HALEN	75	13	
85	BANG! (Ensign/Chrysalis 21991)	WORLD PARTY	82	3	
86	KEEP THE FAITH (Mercury 514045)	BON JOVI	80	26	
87	UNPLUGGED (Chrysalis/ERG 21994)	ARRESTED DEVELOPMENT	44	7	
88	DIVA (Arista 18704)(P)	ANNIE LENNOX	76	49	
89	HARD OR SMOOTH (MCA 10566)(P)	WRECKX-N-EFFECT	77	22	
90	MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS (Victory/PLG 480013)	PAUL RODGERS	90	3	
91	WHATEVER (Imago/BMG 72787)	AIMEE MANN	DEBUT		
92	COOLEYHIGHHARMONY (Motown 6320)(P4)	BOYZ II MEN	85	102	
93	CONNECTED (Gee Street/Island/PLG 14061)	STEREO MC'S	DEBUT		
94	INGENUA (Sire 26840)(G)	K.D. LANG	88	59	
95	US (Geffen 24473)	PETER GABRIEL	89	29	
96	AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138)	R.E.M.	84	31	
97	GRAVE DANCERS UNION (Columbia 48898)	SOUL ASYLUM	78	24	
98	BRAND NEW MAN (Arista 18658)(P)	BROOKS & DUNN	91	52	
99	WANDERING SPIRIT (Atlantic 822436/AG)(P2)	MICK JAGGER	92	12	
100	BEASTER (Rykodisc 50260)	SUGAR	86	5	



REVIEWS by John Carmen

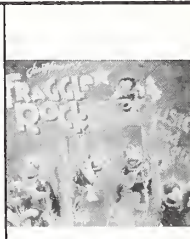
■ CHAKA DEMUS & PLIERS: *All She Wrote* (Mango-162-539-930-2)

Powered by the most famous rhythm section in reggae (Sly and Robbie), Chaka Demus and Pliers are typical '90s reggae stylin' types, not too heavy on the offbeat, and with a nod to dancehall. *All She Wrote* is a bit of dub and a bit of pop on the top, plus a Jamaican-fried George Clinton cover to round out the stew. Lively and cool-sounding, if you ever loved Black Uhuru, this is a must for your pile of CDs.



■ JIM HENSON'S FRAGGLE ROCK: *Music and Magic* (Jim Henson Records 4860-30024-2)

Music for children that an adult can love is rare, and this disc had me hummin' and dancin' in my living room like a the biggest fool in the world. Happy, joyous and raucous, Henson's crew of musical Muppets makes mighty merry hereabouts, and if your offspring are clamoring for some aural candy, indulge. Personal fave: "Wemblin' Fool," which stuck to my brain-pan like velcro for two days. Does this mean I've finally reached the "inner child?"



■ BIG MOUNTAIN: *Wake Up* (Quality 19121-2)

This is world beat that doesn't need to make a big stink about it, because it's what that genre always should be, universal. Big Mountain mix reggae, Latin, light hip-hop, and lots of pop hooks on *Wake Up* and as Hispanic sex symbols headed for international stardom, they've got the music to back it up. Lotsa percussion, lotta get-together anthems, lots o' traditional reggae beatin', this is a party album from cut one to the closer.

■ HYPNO LOVE WHEEL: *Altered States* (Alias AO34-D)

Another East Coast Pixies tribute/rip, Hypno Love Wheel do have the late Boston quartet's sound down nicely: basso-profundo vocals, oddball chord changes that seem a little random, and a vague sense of lyric which means they're alienated, right? A big college radio fave undoubtedly, well-produced by Lou Giordano (Bob Mould), and with a stunningly riffy classic, "Dysfunctional Friend," they've got themselves an anthem.



■ JOHNNY MATHIS: *How Do You Keep The Music Playing?* (Columbia CK53204)

At this point, anyone who isn't familiar with Johnny Mathis must have been living in a cave for the last 40 years, so it goes without saying that he's a crooner nonpareil, make-out music, a kind of a male Sade for our parent's generation. This collection of Michel Legrand and Alan and Marilyn Bergman standards is more of the same Johnny Mathis one would logically expect, with lush, full orchestrations, swelling strings, the works. The ideal gift for a late-night listener.

■ VARIOUS ARTISTS: *Who's The Man Movie Soundtrack* (MCA 53427-2)

A hip-hop potpourri, all in the service of one of this year's funniest movies, this soundtrack cuts a wide swath through the territory. House Of Pain's title cut is a killer, although the lead track, "Party and Bullshit," is a real quizzer, a party track in a downer mode, minor key and all. Plus Jodeci, Mary J. Blige and a slew of MCA's other heavyweights (no pun intended), rhymin' and chimin' in on a diverse and necessary sampler. Deep in that it sports at least five possible hits, MCA's R&B division has done it again.



■ JERRY LEE LEWIS: *All Killer, No Filler* (Rhino Box Set 7866-2)

The Killer in all his glory, beautifully annotated and liner-noted, chock full of his hits and misses from the well-known rockers ("Whole Lotta Shakin'", "Great Balls Of Fire," "High School Confidential") to his country phase ("What's Made Milwaukee Famous Has Made A Loser Out Of Me"), to his "lovable old-guy period" ("39 and Holding"). An absolute must for a collection devoid of the man who claims only Hank Williams, Al Jolson, Lefty Frizzell and Jimmie Rodgers as peers.

POP ALBUMS INDEX

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

PICK OF THE WEEK



■ JANET JACKSON: *janet.* (Virgin V2-87825). Producers: J. Jackson with James Harris III and Terry Lewis.

Janet may be maturing into a sensual creature, but varied music shows up here demonstrating that she still has a great sense of adventure. The 27 tracks (including 14 interludes/intros) offer a spectrum of textures. She kicks sultry vibes out on "The Body That Loves You," brings a hard-edged fusion to "If," slaps you in midtempo funk time with "That's The Way Love Goes" (the album's first single), brings a little industrial-strength house in on "Throb," busts some rap flava with "New Agenda" (featuring Chuck D), and gets into a techno-operatic mode on "This Time" (featuring Kathleen Battle).

TOP
100 R&B
SINGLES
MAY 29, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Levert



HIGH DEBUT: Tene Williams

Total Weeks ▼
Last Week ▼

1	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	1	4	52	DAYDREAMING (Columbia)	Penny Ford	56	3
2	KNOCKIN' BOOTS (Luke)	H Town	4	5	53	SEND FOR ME (Motown 2191)	Gerald Alston	45	7
3	WEAK (RCA)	SWV	3	4	54	MR. WENDAL (Chrysalis 24810)	Arrested Development	48	19
4	WHO IS IT (Epic 74333)	Michael Jackson	6	6	55	GET AWAY (MCA 54511)	Bobby Brown	50	19
5	FREAK ME (Elektra 64654)	Silk	2	12	56	CREWZ POP (Eastwest 96068)	Da Youngsta's	57	59
6	SO ALONE (Atco/EastWest 98459)	Men At Large	5	22	57	LOVE IS A LOSING GAME (CBS)	Kirk Whalum	68	3
7	I'M SO INTO U (RCA 62451)	SWV	7	10	58	FUNKY CHILD (Elektra 61672)	Lords O T Under	55	9
8	LITTLE MIRACLES (Epic 3474226)	Luther Vandross	16	3	59	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	64	7
9	IF I COULD (Columbia 74864)	Regina Belle	10	10	60	YOU'RE THE LOVE OF MY LIFE (Next Plateau)	Sybil	41	4
10	NUTHIN BUT A "G" THANG (Solar/Epic 53816)	Dr. Dre	9	16	61	DRE DAY (Death Row/Interscope/Atlantic 53827)	Dr. Dre	65	3
11	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	8	9	62	WHAT 'CHA GONNA' DO (Epic 74938)	Shabba Ranks Featuring Queen Latifah	63	4
12	I HAVE NOTHING (Arista 12490)	Whitney Houston	12	10	63	HOW I'M COMIN' (Def Jams 74811)	L.L. Cool J.	52	5
13	EVERY LITTLE THING (Motown)	Christopher Williams	15	4	64	I DON'T WANNA FIGHT (Virgin 12652)	Tina Turner	DEBUT	
14	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	21	4	65	ROLL WIT THA FLAVA (Flavor Unit/Epic 74897)	Flavor Unit Mc's	66	5
15	IT'S ALRIGHT (Silas 54321)	Chante' Moore	14	8	66	UM UM GOOD (Eastwest 98435)	Men At Large	74	3
16	GOOD OL' DAYS (Atlantic 87379)	LeVert	11	11	67	JUST TO BE CLOSE TO YOU (Epic 74934)	Trey Lorenze	69	4
17	THE FLOOR (Motown 2202)	Johnny Gill	30	3	68	BY THE TIME THIS NIGHT IS OVER (Arista 2565)	Kenny G with Peabo Bryson	DEBUT	
18	DON'T WALK AWAY (Giant 18687)	Jade	13	22	69	LOVE THANG (Atlantic 85802)	Intro	47	14
19	DOWN WITH THE KING (RAL)	Run DMC	18	6	70	SWEET AS IT COMES (Motown 92198)	Nikita	72	4
20	I CAN'T STAND THE PAIN (Alpha/Intl. 787001)	Lorenzo	22	10	71	WHO'S THE MAN? (Tommy Boy 556)	House Of Pain	DEBUT	
21	DAZZEY DUKS (TMR 71000)	Duice	23	10	72	SO GOOD (Reprise 18573)	Michael Cooper	78	3
22	DEDICATED (Jive 42115)	R. Kelly and Public Announcement	17	16	73	WHATZUPWITU (Motown)	Eddie Murphy	75	3
23	BABY BE MINE (MCA)	Blackstreet	25	4	74	MORNING PAPERS (Paisley Park 18824)	Prince	62	3
24	SHOW ME LOVE (Big Beat/Atlantic 10118)	Robin S.	36	6	75	INFORMER (Atco/EastWest 96112)	Snow	44	17
25	KISS OF LIFE (Epic 74848)	Sade	19	12	76	WRECKX SHOP (MCA 54388)	Wreckx-N-Effect	61	5
26	COMFORTER (Gasoline 54596)	Shal	20	15	77	BAD BOYS (THEME FROM "COPS") (Big Beat/Atlantic 98426)	Inner Circle	DEBUT	
27	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	31	3	78	IF YOU BELIEVE (RCA 62498)	Chantay Savage	82	3
28	DEEPER (Def Jams)	BOSS	29	3	79	LOVE ME DOWN (Capitol 44898)	Tisha	70	8
29	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	32	7	81	SEEMS YOU'RE MUCH TOO BUSY (A&M 0140)	Vertical Hold	DEBUT	
30	HONEY DIP (Capitol 4487C)	Portrait	26	13	82	THE THINGS THAT WE ALL DO FOR LOVE (Atlantic)	Nona Gaye	81	9
31	TELLIN' ME STORIES (East West 98451)	Big Bub	27	11	83	WITH YOU (Scottie B.)	AZ-1	67	5
32	LET'S GO THROUGH THE MOTIONS (Uptown)	Jodeci	39	3	84	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	DEBUT	
33	ONE WOMAN (Giant 18687)	Jade	43	4	85	I AIN'T THE ONE (Cold Chillin'/WB 18595)	T.C.F. Crew	DEBUT	
34	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	24	16	86	IF YOU EVER LOVED SOMEONE (Mercury 864784)	Walter Beasley	73	10
35	GIVE HIM A LOVE HE CAN FEEL (Pendulum/Elektra 64655)	Tene Williams	DEBUT		87	SHOOP SHOOP (Reprise 18649)	Michael Cooper	87	12
36	DITTY (Next Plateau 350012)	Paperboy	28	14	88	A SONG FOR YOU (Warner Bros.)	Ray Charles	59	3
37	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	60	3	89	SO CLOSE (A&M 0206)	Dina Carroll	71	5
38	LOVE DON'T LOVE YOU (EastWest 498585)	En Vogue	35	4	90	CLOUDY WITH A CHANCE (Zoo 14051)	Voices	76	3
39	TYPICAL REASONS (Columbia 74866)	Prince Markie Dee	33	8	91	DO YOU WANNA RIDE (Mercury)	Dougie Dee	77	3
40	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	38	19	92	FOREVER IN LOVE (Arista 12482)	Kenny G	86	19
41	PASSIN' ME BY (Delectious Vinyl/Atlantic 98434)	The Pharcyde	46	6	93	IF I EVER FALL IN LOVE (Gasoline 54518)	Shai	79	29
42	ABC-123 (Atlantic 87366)	Levert	54	3	94	CAN'T GET ANY HARDER (Scottie B 753525)	James Brown	80	5
43	IN THE MIDDLE (Tabu)	Alexander O'Neal	49	3	95	I WILL ALWAYS LOVE YOU (Arista 12490)	Whitney Houston	84	25
44	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Getto Boys	53	5	96	BORN TO BREED (Warner Bros. 18691)	Monie Love	85	7
45	SWEET ON YOU (Perspective 7418)	LO-Key	34	12	97	I DON'T WANT TO CRY (Warner Bros. 18819)	Al B. Sure!	89	6
46	I WANT TO KNOW YOUR NAME (Capitol)	Walter & Scotty	42	3	98	REBIRTH OF SLICK (Elektra 64674)	Diggable Planets	87	10
47	WHOOPI!(THERE IT IS) (Life 79001)	Tag Team	DEBUT		99	IN THE STILL OF THE NITE (Motown 374631)	Boyz II Men	88	23
48	CRY NO MORE (Gasoline Alley/MCA 54650)	Il D Extreme	51	5	100	HAT 2 DA BACK (Arista 1-4009)	TLC	90	10
49	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After Seven	37	12					
50	SWEET THING (Uptown/MC 54526)	Mary J. Blige	40	8					
51	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boyz	58	6					



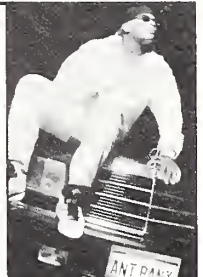
R&B SINGLES INDEX

ABC-123 G. Levert, E. Nicholas, T. Scott (N/A)	42
A SONG FOR YOU L. Russell (Irving, BMD)	88
BABY BE MINE T. Riley, J. Stonestreet (Zomba, BMI/Dorrit/Street Rose, ASCAP)	23
BABY I'M YOURS C. Martin, M. Gaye (N/A)	84
BAD BOYS (THEME FROM "COPS") Inner Circle (N/A)	77
BORN TO BREED M. Love, Prince, L. Seacer, Jr. (MCA/Controversy//WB/Michael Anthony, ASCAP)	96
BY THE TIME THIS NIGHT IS OVER M. Bolton, D. Warren, A. Goldmark (N/A)	68
CAN HE LOVE YOU LIKE THIS D. Simmons, K. Reid (Greenskirt/Kear/Sony Songs, BMD)	49
CAN'T STAND THE PAIN K. Anderson, S. Carswell (Peljo/Walter Simmons, BMD)	20
CAN'T GET ANY HARDER (Leaders of the New School, BMI/Virgin/Clivilles/Duranman, ASCAP)	94
CLOUDY WITH A CHANCE ()	90
COMFORTER C. Martin, M. Gay, D. Van Rensalier (Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	26
CREWZ POP 118th St Productions (N/A)	56
CRY NO MORE R. White, K. Jackson, D. Willy (N/A)	48
DAYDREAMING A. Franklin (Springtime, BMD)	52
DAZZEY DUKS Lasno, Creo, Taylor Boy (Giglo Chez, BMI/Alvert, BMD)	21
DEEPER J. Forston, R. Samuels, R. Royal, C. Reid (Longitude, BMI/Word Life/Windswept Pacific/Erstingtany, ASCAP)	28
DEDICATED R. Kelly (Willesden, BMI/R. Kelly, BMD)	22
DITTY Ferguson, Ferguson, Clark, Johnson, Troutman (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMD)	36
DON'T WALK AWAY V. Benford, R. Spearman (Gradington/MCA-ASCAP/Ronnie Onyx-BMD)	18
DOWN WITH THE KING J. Simmons, D. McDaniels, P. Phillips, J. Rado, G. Ragni, G. MacDermot (Protons/Rush GGroove/Smooth Flowin'/Pete Rock/EMI U, ASCAP)	19
DO YOU WANNA RIDE ()	61
DRE DAY Dr. Dre, Snoop, C. Wolfy (N/A)	91
EVERY LITTLE THING C. Williams, K. Griffin (Babydon/EMI April/KG Blunt/Zomba/Isaya He's Funky, ASCAP)	13
THE FLOOR J. Jam, T. Lewis (Flyte Tyme/ASCAP)	17
FOREVER IN LOVE Kenny G (Kenny G, EMI Blackwood/Kuzu, BMI)	92
FREAK ME K. Sweat, R. Murray (Saints Alive-BMD)	5
FUNKY CHILD T. Wardrick, D. Kelly, M. Williams (Marley Marl/EMI April, ASCAP)	58
GET AWAY T. Riley, B. Belle, T. Haynes, B. Brown, L. Silas, Jr. (Zomba/Donril/WB/B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown-ASCAP)	55
GIVE HIM A LOVE HE CAN FEEL Churley McAllister, D. Rush (N/A) 35	
GOOD OL' DAYS G. LeVert, M. Gordon (Tricpe/Willesden, BMD)	16
HAT 2 DA BACK D. Austin, L. Lopes, K. Wales (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMD)	100
HONEY DIP Portrait (Warner Bros, OBO Itself, Unit 4, Hee Bee Dooin It/ASCAP)	30
HIP HOP HOORAY Naughty By Nature (T-Boy, ASCAP/Naughty, ASCAP)	34
HOW I'M COMING J. T. Smith, M. Williams (Def Jam/LL Cool/J.EMI April/Marley Marl, ASCAP)	63
I AIN'T THE ONE M. Oliver, Barnes, Rich Borg, Palmental (N/A)	85
I DON'T WANNA FIGHT S. Doherty, Lulu, B. Lawrie (Chrysalis/ASCAP)	64
I DON'T WANT TO CRY Al B. Sure, K. West (Al B. Sure!/EMI April/Willaire, ASCAP)	97
IF I COULD R. Miller, K. Hirsch, M. Sharron (WB, ASCAP/Spinning Platinum, ASCAP-EMI/Blackwood, BMI/ATV, BMI/Music Corp Of America, BMD)	9
IF EVER I FALL IN LOVE (Gasoline Alley, BMI/Music Corp. Of America, BMD)	79
IF YOU BELIEVE E. Miller, C. Savage, M. Dawson (Last Song/Third Coast, ASCAP)	79
IF YOU EVER LOVED SOMEONE W. Beasley (Jolorae, BMD)	86
I HAVE NOTHING D. Foster, L. Thompson (Warner-Tamerlane/One Four Three/Brenda's Boys)	12
I'M EVERY WOMAN N. Ashford, V. Simpson (Nick-O-Val-ASCAP)	40
I'M SO INTO YOU B.A. Morgan (Bam Jams, BMD)	7
INFORMER D. O'Brien, S. Moltke, E. Leary (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan ASCAP)	75
IN THE MIDDLE T. Coffey, J. Nettlesby (Big Giant/Coffey-Nettlesby/Warner-Tamerlane, BMD)	43
IN THE STILL OF THE NIGHT (I'll Remember You) (Lee-BMD)	99
IT'S ALRIGHT C. Moore, V. Benford (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMD)	15
IT WAS A GOOD DAY Ice Cube, The Isley Bros., A. Goodman, S. Robinson, H. Ray (Gangsta Boogie, ASCAP/WB, ASCAP-EMI/April, ASCAP/Bovina, ASCAP)	45
I WANT TO KNOW YOUR NAME K. Gamble, L. Huff (Warner-Tamerlane, BMD)	46
I WILL ALWAYS LOVE YOU D. Parton (Velvet Apple, BMD)	95
JUST TO BE CLOSE TO YOU L. Richie (N/A)	67
KISS OF LIFE Adu, Matthewman, Hale, Denman (AngeLASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP)	25
KNOCKIN' BOOTS Shazam, Dino, G. L. Stick (Pac Jam, BMI)	2
LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott (EMI April/DeSwinng Mob/Back To The Ghetto, ASCAP)	32
LITTLE MIRACLES L. Vandross, M. Miller (EMI April, ASCAP/Uncle Ronnie's/MCA/Thriller Miller, ASCAP)	8
LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff-Eruuff/Irving, BMI)	38
LOVE IS A LOSING GAME K. Whalum, R. Lawson (WB, ASCAP/Wallyworld/Johnn Bettis, ASCAP)	57
LOVE ME DOWN V. Venford, A. Tatum (N/A)	8
LOVE NO LIMIT K. Greene, D. Hall (WB/Ness, Nitty & Capone/Stone Jam, ASCAP)	27
LOVE SHOULDA BROUGHT YOU HOME (Saba Seven/Kear/Ensign/Greenskirt-BMD)	98
LOVE THANG K. Greene, E. Ferrell, N. Hodge (Frabensha, MCA, Frank Nitty, Velle, Ness, Nitty & Capone/Warner Bros., Geffen, edie Brickell, ASCAP)	69
MORNING PAPERS Prince (Controversy/WB, ASCAP)	74
MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development-BMD)	54
NUTHIN BUT A G THANG Snoop (Ain't Nuthin Goin On But Fu-kin, ASCAP/Sony Songs, BMD)	10
ONE WOMAN V. Benford, R. Spearman (Ronnie Onyx, BMI/MCA/Gradington, ASCAP)	33
PASSIN' ME BY E. Wilcox, R. Robertson, D. Stewart, T. Hartson, J. Martinez (N/A)	41
REBIRTH OF SLICK Digable Planets (Wide Grooves, G. G. Iro, BMD)	98
ROLL WIT TA FLAVA Criss Roachford, Foxxx Owens, Heavy D., Jones, McDuff, Titus (N/A)	65
SEEMS YOU'RE MUCH TO BUSY A. Stone (N/A)	81
SEND FOR ME S. Dees, R. Kersey (Lijersrika/Mercy Kersy/Irving, BMD)	53
SHOW ME LOVE A. George, F. McFarland (N/A)	24
SIX FEET DEEP B. Jordan, M. Burnett, L. Richie, M. Gaye, J. Johnson (N-The Water, Jobette, Straight Cash, ASCAP/EMI Blackwood/BMD)	44
SO ALONE G. LeVert, E. Nicholas, J. Little, E. Banks (Tricpe/Ramal/Willesden-BMD)	6
SO CLOSE D. Carroll, N. Lewis (MCA/Polygram Int'l., ASCAP)	89
SO GOOD M. Cooper, T. Shockency (Norcal Atlanta, BMD)	72
SOMETHING'S GOIN' ON J. Powell, D. Peets, J. Clay (NA)	37
SWEET AS IT COMES S. Birman, M. Bernstein (N/A)	70
SWEET ON YOU L. Alexander, T. Tolbert (New Perspective, ASCAP)	45
SWEET THING T. Maiden, C. Kahn (MCA, ASCAP)	50
TELLING ME STORIES H. Middleton, L. Drakeford (Bug Herb's/Down Low/Davone Ravone Lee, BMD)	31
THAT'S THE WAY LOVE GOES J. Jackson, J. Jam, T. Lewis (Flyte Tyme, ASCAP/Black Ice, BMD)	1
THAT'S THE WAY LOVE IS T. Riley, D. Shipp, A. Davidson, B. Brown (Zomba/Dorrit/Ramah/Bobby Brown)	14
THE THINGS WE DO D. Bramble (Virgin, Ascap)	82
TRUTHFUL T. Dofat, Heavy D., T. Robinson (n/a)	51
TYPICAL REASONS D. Johnson, M. Morales, M. Rooney (EMI Blackwood/Flow Tech/Music Corp. Of America/Second Generation Rooney Tunes, BMD)	39
WEAK B.A. Morgan (Bam Jams/Interscope-Pearl/Warner-Tamerlane, BMD)	3
WHAT GONNA DO? Gordon, Dillon, Dillon, Shabazz, Owens, Rushan, Washington, Brown (N/A)	62
WHATZUPWITU E. Murphy, T. Gumbs (Eddie Murphy/Rayco, ASCAP)	73
WHERE I'M FROM Digable Planets (N/A)	59
WHO IS IT M. Jackson (Mijac/Warner-Tamerlane, BMD)	4
WHOOMPI (THERE IT IS) (Lag Team)	47
WHOOT, THERE IT IS J. McGowan, N. Orange (Jamie, Koke, Moke & Noke/BMD)	29
WHO'S THE MAN Schrody, O'Conner, Dimatte, Bell, Right Cheek (N/A)	71
WITH YOU (AA/Full Swing, ASCAP)	83
WRECKX SHOPA. Davidson, T. Fyffe, T. Riley, M. Riley, M.L. Smith (EMI April/Abdur Rahman/Zomba/Donril/Tadej, ASCAP)	76
YOU'RE THE LOVE OF MY LIFE G. Toby, Sybil (Next Plateau, ASCAP/Careers-BMG/Sweetman, BMD)	60

REVIEWS by M.R. Martinez

■ ANT BANKS: *Sittin' On Somethin' Phat* (Jive 01241-41496-4). Producer: A. Banks.

Yes, he's sittin' on somethin' phat. And it's those thumpin' basslines that underscore Ant Banks' ribald/deadly street humor, which he delivers of live instrumentation and just the right sample for just the right song. The collection's first single, "Late Nite F***," says it all, but he's got more flava to kick, especially on the alternative-textured "2 The Head," "Roll 'em Phat" and "U Just A Punk." It's easy to see why labelmate Too Short and the rest of the Oakland crew look to his production work as a benchmark.



■ LIGHTNIN' HOPKINS: *It's A Sin To Be Rich* (Verve/Gitanes 314 517 514-2). Producer: Ed Michel.



Recorded in 1972 and only mixed in 1991, this 11-song package captures the seminal power and sly humor of one of America's best bluesmen. It would be difficult to pick out the best of this album, but those songs like "It's A Sin To Be Rich, It's A Low-Down Shame To Be Poor," "I Forgot To Pull My Shoes Off" and the opening track "Roberta." John Lee Hooker (guitar), violinist Michael White and keyboardist Clifford Coulter work magic on their respective instruments especially on "Roberta."

■ COLIN ENGLAND: *Out Of Control* (Motown 3746363622). Producers: Various.

New jack hip-hop with a pop sheen helps England take control on this album. He manages to keep a consistent edge throughout the album. Whether it be uptempo, mid-tempo or down slow, England shows that he wants to sing, not shout. The best tracks are "Come Over, Baby," a unique cover of the Bernie Taupin/Elton John tune, "Sorry Seems To Be The Hardest Word (To Say)" and the title track. This young man clearly sings for the ladies. So be careful when dedicating this to someone over the radio.



■ TENE WILLIAMS: *Tene Williams* (Pendulum/Elektra 9 61416-2). Producers: Various.

This lovely young lady's album benefits from a combination of smartly staying within the market groove and some fine production work. Williams' voice has potential, but it's her apt interpretive skills that make the record work. You know to expect contemporary R&B/pop, and that's what you get. The opening track, "Good Morning," "Give Him A Love He Can Feel" (with its new jack groove and jazz breaks) and "Can We Get Together Tonight" are the standout tracks on this 10-song package.



PICK OF THE WEEK



■ YO YO: *You Better Ask Somebody* (EastWest 4-92252). Producers: Various.

While this 12-track collection has examples of all the requisite flavors of rap and hip-hop, Yo Yo's third album kicks the hardest with alternative textures, and when she comes like a gangsta bitch she's got the best mic work. She's articulate throughout, but you have fun listening to her kick the lingo on "Can You Handle It?" (which features some of the Baker Boys' work), "They Shit Don't Stink" and "Girl's Got A Gun." The humor shows up big time on "Westside Story" and on the title track. She demonstrates she's more than a female Ice Cube.

By M.R. Martinez

THE RHYTHM



Blues meisters (l-r) B.B. King, Robert Cray and John Lee Hooker, representing three generations of the blues, are pictured in a relaxing moment during the recording of King's forthcoming MCA Records album, *Blues Summit* (see story below).

A SUMMIT FOR THE BLUES KING: A measure of greatness is when you can have a room full of stars waiting in line to record with you. That's what blues legend B.B. King accomplished recently in preparation for his next MCA Records album, *Blues Summit*, which features some of the most venerable names in blues and R&B. Wanna hear a list of 'em? O.K., here it go: Ruth Brown, Robert Cray, Albert Collins, John Lee Hooker, Lowell Fulson, Buddy Guy, Etta James, Koko Taylor, Irma Thomas, Joe Louis Walker, and Katie Webster. King takes a turn doing duets with each of the artists in this all-new studio work, which King claims to have waited 20 years to do. The selections are all classics, including the appropriate "Playin' With My Friends," with Cray; "I Pity The Fool," with Guy; and "Call It Stormy Monday," with Collins. Denny Diante, vp of A&R at MCA, said the record "ain't slick. It's greasy, sweet potato pie, Rendezvous-Ribs, very authentic sounding record." I'm hungry now.

BUSBY TO CHAIR SOUL CELEBRATION: Jheryl Busby, Motown Records CEO/president, has been selected to serve as honorary chairperson for the star-studded *Celebrate the Soul of American Music* television special slated for June 6 that will be sponsored by Sony Music Entertainment, Inc. and Toyota Motor Sales, U.S.A., Inc. Proceeds from the event are to benefit Cities In School, Inc., the nation's largest non-profit organization devoted to school dropout prevention. LeBaron Taylor, sr. vp at Sony Music and Robert Best, group sr. vp for Toyota are the event's co-chairs.



British R&B act 5 Star recently inked a long-term, multi-million dollar deal with Santa Monica, CA-based RaRa Records. Pictured at the signing are: Front row (l-r) Doris Peterson of the group; Ricky Amar, chairman of RaRa; Deniece Pearson of the group; Back row (l-r) Buster Pearson, group manager; Ron Lebow, RaRa legal affairs; Stedman Pearson, of the group; J.B. Pleasant, vp at RaRa; Lorraine Pearson, of the group; Alvin Davies, president/CEO, RaRa; and Delroy Pearson, of the group.

TOP 75 R&B ALBUMS

CASH BOX • MAY 29, 1993

1	DOWN WITH THE KING (Profile 1440)	Run-D.M.C.	DEBUT
2	FEVER FOR DA FLAVOR (Luke 126)	H-Town	5 2
3	THE CHRONIC (Priority 57128)	Dr. Dre	1 19
4	IT'S ABOUT TIME (RCA 66074)	SWV	2 14
5	THE BODYGUARD (Original Motion Picture Soundtrack)		
	(Arista 18699)	Various Artists	6 22
6	FOR REAL THO' (EastWest)	LeVert	4 6
7	LOVE DELUXE (Epic 74734)	Sade	7 25
8	BREATHLESS (Arista 18646)	Kenny G	8 22
9	LOSE CONTROL (Elektra 61394)	Silk	3 14
10	UNCUT DOPE (Priority 57183)	Geto Boys	9 13
11	14 SHOTS TO THE DOME (Def Jam 53325)	LL Cool J	10 4
12	WHICH DUBIE U B (Immortal/Epic 53212)	Funkdoobiest	DEBUT
13	WHO'S THE MAN (Uptown/MCA 10794)	Various Artists	12 2
14	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2PAC	23 10
15	BACDAFUCUP (RAL/Chaos 53302)	Onyx	15 4
16	PASSION (Columbia 48826)	Regina Belle	14 10
17	BANGIN' ON WAX (Dangerous/Pump/Quality 19138)	Bloods & Crips	26 2
18	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	11 10
19	INTRO (Atlantic 82463)	Intro	21 2
20	THE NEW BREED (Wrap/Ichiban 8120)	MC Breed	DEBUT
21	12 INCHES OF SNOW (EastWest 92207)	Snow	18 12
22	THE PREDATOR (Priority 57185)	Ice Cube	17 21
23	IF I EVER FALL IN LOVE (Gasoline 10762)	Shal	22 18
24	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)		
	(Pendulum 61414)	Digable Planets	19 11
25	MY BROTHERS KEEPER (Capitol 92958)	Waiter & Scotty	DEBUT
26	CHANGES (MCA 10751)	Christopher Williams	20 18
27	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	27 36
28	BIZARRE RIDE II THE PHARCYDE (Delectious Vinyl 92222)	Pharcyde	31 2
29	DAZZEY DUKS (TMR 71000)	Duice	35 13
30	PRECIOUS (MCA 10605)	Chante' Moore	24 13
31	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		
	(Chrysalis 21929)	Arrested Development	13 53
32	SITTIN' ON SOMTHIN' PHAT (Jive 41496)	Ant Banks	28 2
33	THE BLISS ALBUM (Gee Street 514517)	PM Dawn	25 6
34	TAKIN' MY TIME (Virgin 86349)	After 7	33 32
35	JADE TO THE MAX (Giant 510-347)	Jade	32 13
36	HOME INVASION (Priority 53858)	Ice-T	16 6
37	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of The Underground	37 2
38	BOBBY (MCA 10417)	Bobby Brown	34 33
39	THE AFTERMATH (EastWest 92245)	Da Youngsta's	29 2
40	QUAD CITY KNOCK (Wrap/Ichiban 8117)	95 South	42 2
41	BASS: THE FINAL FRONTIER (Magic 9413)	D.J. Magic Mike	41 9
42	DAZZEY DUKS (TMR 71000)	Duice	35 13
43	NINE YARDS (Next Plateau 1012)	Paperboy	47 12
44	FUNKY DIVAS (EastWest 92121)	En Vogue	40 55
45	LORENZO (Alpha Int'l 781000)	Lorenzo	51 2
46	LOVE MAKES NO SENSE (Tabu/A&M 9501)	Alexander O'Neal	36 11
47	BLUE FUNK (MCA 10734)	Heavy D & the Boyz	39 13
48	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	49 44
49	MY WORLD (Warner Bros. 26735)	Ray Charles	62 2
50	CB4 (Original Motion Picture Soundtrack) (LaFace 26006)		
		Various Artists	38 7
51	PORTRAIT (Capitol 03496)	Portrait	46 13
52	NEVA AGAIN (Street Knowledge/EastWest 92208)	Kam	53 2
53	OOOOH ON THE TLC TIP (LaFace 26003)	TLC	59 55
54	THE HOUSE KEEPER (Jive 41512)	Marvin Sease	64 2
55	COMIN' AT CHA (EastWest 92180)	Big Bub	48 2
56	FREE (Soul convention/Columbia 48686)		
		Prince Markle Dee & The Soul Convention	54 2
57	BORN INTO THE 90s (Jive 41469)	R. Kelly & Public Announcement	56 65
58	WHERE DEY AT (Perspective 1003)	Lo-Key	41 13
59	INTOXICATED DEMONS (Violator/Relativity 1114)	The Beatnuts	44 2
60	BLACK MAFIA LIFE (Ruthless 24477)	Above the Law	50 12
61	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	45 13
62	(symbol) (Paisley Park 45037)	Prince	55 27
63	UNPLUGGED (Chrysalis 21994)	Arrested Development	43 6
64	IN GOD WE TRUST (Elektra 61381)	Brand Nubian	61 12
65	GET CLOSER (Reprise 26686)	Michael Cooper	52 8
66	COOLEYHIGHHARMONY (Motown 6320)	Boys II Men	57 21
67	CACHE (Columbia 46931)	Kirk Whalum	63 2
68	WHUT? THESE ALBUM (Columbia 52967)	Redman	60 23
69	X-TRA NAKED (Epic 52464)	Shabba Ranks	58 28
70	DEAD END KIDZ DOIN' LIFETIME BIDZ (Soul 10733)		
		Young Black Teenagers	65 12
71	CYPRESS HILL (RuffHouse 47889)	Cypress Hill	66 72
72	BOOMERANG (LaFace 26006)	Various Artists	72 41
73	BAD BOYS (Big Beat/AG 92261)	Inner Circle	DEBUT
74	MARTHA WASH (RCA 66057)	Martha Wash	67 8
75	I WANNA LOVE SOMEBODY (Jive 41510)	Angela Bofill	68 11



By M.R. Martinez

THE RHYME



Columbia recording act Onyx and Profile recording act Run DMC recently teamed up on a show at The Palladium. Shown backstage after the show are (l-r): Rap impresario Russell Simmons, chief of Rush Communications; self-proclaimed "gangsta bitch" and DJ West recording act Boss; Tracy Waples, Def Jam A&R representative; and Boss sidekick Dee.

SOUND NIBBLES: L.A. Posse, Kid Frost, A.L.T. and The Pharcyde are among the acts that have been recruited into the landmark *State Of Emergency* hip-hop album being prepped by Motown Records. A documentary of the film is also well in the works...Georgia State University radio station WRAS has expanded its hip-hop/urban programming on Saturdays with the *Urban Flava*, a show of broad street music spectrum that airs from 6 p.m. to 8 p.m. just before its popular rap programming *Tha Bomb*...Queen Latifah is among the women who will participate in the third installment of the AT&T-sponsored documentary *Images & Realities, African-American Women*. Other artists that will appear in the segments of the show, set to premiere Sept. 7, include Anita Baker, Nancy Wilson, Holly Robinson, Debbie Allen, Esther Rolle, Tisha Campbell, Congresswoman Maxine Waters (D-CA) and journalist Charlyne Hunter-Gault. Latifah will serve as a host of the segment.

DR. BAYYAN'S CORNER: As promised, here are some teenaged views, from a prime member of my posse, on current single product. Monie Love, "In A Word Or 2," Warner Bros. CD-6117. Nicely done, enchanting melody, captures that Suzanne Vega style while her deep messages remain together. Perfect for radio dedications when you want to tell your mate how you feel. Flavor Unit MC's, "Roll Wit' The Flava," Epic ESK 5064 (two mixes). Keep this record close at hand. It will make the spirit rise. Seven talented rappers, including Queen Latifah, Treach (Naughty By Nature) and Heavy D squeeze in some flavor-full lyrics. Supercat, "Dolly My Baby," Columbia CSK 4957 (two mixes). Super Cat's smooth melodic lyrics come correct on both mixes. The tone of his voice fits the beats. The hip-hop version (which features Mary J. Blige) was it.

TOP 30 DANCE SINGLES

CASH BOX • MAY 29, 1993

1	WHO IS IT (Epic 74406)	Michael Jackson	1	2
2	SHOW ME LOVE (Big Beat 10110)	Robin S.	2	3
3	MORE AND MORE (A/Imago 25028)	Captain Hollywood Project	15	2
4	THAT'S THE WAY LOVE GOES (Virgin 12661)	Janet Jackson	DEBUT	
5	REGRET (Qwest/Warner Bros 40760)	New Order	16	2
6	ROLL WITH THA FLAVA (Epic 74897)	The Flavor Unit Mc's	7	4
7	BOSS DRUM/PHOREVER PEOPLE (Epic 74898)	The Shamen	12	3
8	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	9	4
9	GO AWAY (Epic 74843)	Gloria Estefan	17	2
10	JUMP THEY SAY (Savage 50034)	David Bowie	19	2
11	I'M SO INTO YOU (RCA 62452)	SWV	6	4
12	IT'S MY LIFE (Arista 1-2492)	Dr. Alban	5	3
13	PASSIN' ME BY (Delicious Vinyl/VAG 10114)	The Pharcyde	24	2
14	FEVER/BAD GIRL (Maverick/Sire/Warner Bros. 40793)	Madonna	4	4
15	FAITH (IN THE POWER OF LOVE) (Epic 74887)	Rozalla	3	5
16	DOWN WITH THE KING (Profile 7391)	Run D.M.C.	10	3
17	I'M RAVING (ARISTA 1-2525)	L.A. Style	13	3
18	EVERY LITTLE THING U DO (Uptown/MCA 54613)	Christopher Williams	DEBUT	
19	WHAT'CHA GONNA DO? (Epic 74938)	Shabba Ranks/Queen Latifa	DEBUT	
20	WAKE UP EVERYBODY (Reprise/Warner Bros 40759)	Nick Scotti	21	2
21	BUDDY X (Virgin 12665)	Neneh Cherry	DEBUT	
22	SWEET LULLABY (Epic 74919)	Deep Forrest	DEBUT	
23	BORN 2 B.R.E.E.D. (Warner Bros. 40641)	Monie Love	8	4
24	THAT'S THE WAY LOVE IS (MCA 54619)	Bobby Brown	DEBUT	
25	GIVE IT TO YOU (RCA 62434)	Martha Wash	11	7
26	WRECKX SHOP (MCA 54532)	Wreckx-N-Effect	14	4
27	FUNKY CHILD (Pendulum/Elektra 66330)	Lords Of The Underground	22	3
28	EXTERMINATE! (Arista 1-2545)	Snap Featuring Niki Haris	26	3
29	HOW I'M COMIN' (Def Jam/Columbia 74810)	L.L. Cool J.	2	
30	CONNECTED (Gee Street/Island 864 393/PLG)	Stereo Mc's	25	3

TOP 30 RAP SINGLES

CASH BOX • MAY 29, 1993

1	HOW I'M COMIN' (Def Jam/Columbia 74811)	L.L. Cool J	1	7
2	TYPICAL REASONS (Columbia 74865)	Prince Markie Dee	3	8
3	PEACE TREATY (Eastwest 96098)	Kam	5	9
4	DEEPER (Def Jam/Columbia 74737)	Boss	6	4
5	FUNKY CHILD (Pendulum/Elektra)	Lords Of The Underground	4	9
6	CREWZ POP (Eastwest 96068)	Da Youngsta'a	15	3
7	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	8	7
8	LOTS OF LOVIN (Elektra 64662)	Pete Rock & C.L. Smooth	13	5
9	PASSIN' ME BY (Delicious Vinyl/Atlantic 98434)	Pharcyde	12	4
10	DOWN WITH THE KING (Profile 5391)	Run-D.M.C.	2	8
11	ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897)	Flavor Unit MC's	7	6
12	I GET WRECKED (Ruffhouse/Columbia 74857)	Tim Dog	10	8
13	HOW U GET A RECORD DEAL (Cold Chillin'/Reprise 40830)	Big Daddy Kane	DEBUT	
14	OFF & ON (Mad Sounds/Motown 2199)	Trends Of Culture	14	5
15	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boys	17	4
16	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	19	2
17	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	9	9
18	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	20	3
19	WHAT'CH GONNA DO? (Epic 74938)	Shabba Ranks/Queen Latifa	DEBUT	
20	WRECKX SHOP (MCA 54531)	Wreckx-N-Effect	11	6
21	THE POSSE (SHOOT 'EM UP) (A&M 0236)	Intelligent Hoodlum	DEBUT	
22	GUNSHOT (Freeze 50032)	Kenny Dope	22	2
23	HEAD OR GUT (Rowdy/Arista 5010)	Illegal	DEBUT	
24	BORN 2 B.R.E.E.D. (Warner Bros. 018691)	Monie Love	16	9
25	TICK TOCK (Wrap/Ichiban 138)	Kilo	21	5
26	TIME 4 SUM AKSION (Ral/Chaos 74794/Columbia)	Redman	18	10
27	THROW YOUR GUNZ (JMJ/Ral 74766/Columbia)	Onyx	23	12
28	PLASTIC (Gee Street/Island/PLG 864 966)	P.M. Dawn	25	7
29	CROOKED OFFICER (Rap-A-Lot 53818)	Geto Boys	24	9
30	NOTHIN' BUT A "G" THANG (Deathrow/Interscope 53819/Priority)	Dr. Dre	29	12

ARTIST SPOTLIGHT

Donna De Lory

By John Goff

AS DONNA DE LORY TALKS about her career, hopes, dreams and aspirations, past, present and future, her warm and lively brown eyes dance. What else would a dancer's eyes do anyway? They dance back and forth in time, around the room, at the people within that room, but they focus also, take in the surroundings, focus and file away because something behind the eyes is focusing and filing; the life force made up of the past, recording the present which will impel her into and shape that future she's so enthused about at this moment. A future of, not just dancing, but singing, performing and songwriting.



What's brought her to *Cash Box* is her premiere album, *Donna De Lory* from MCA Records, and the

well-worn path trod by so many other artists of promoting it. She does it well.

"I grew up around the studios," she admits, as the daughter of Al De Lory who, at Capitol Records produced some of Glen Campbell's greatest hits. She's seen the ups and downs of the business. The lady is pretty well grounded—and the brown eyes still dance.

At age 8 her mother, Mary Helyn De Lory Soncini, to whom this first album is dedicated, "picked me up after school and drove me into Hollywood from Calabasas" to audition as a singer for a dog food commercial. She got it. It was her first taste of success. She went on from there to sing on motion picture soundtracks, *The Exorcist* and *Rocky* among others, study dance and music.

At age 15 her mom passed away from breast cancer and Donna and father Al wound up in Nashville. "I would hang around with songwriters all day and ask them if I could sing their songs," she relates. "They'd be just drinking beer and writing songs. And I thought that was so cool, because that was all they did. What a life." She hung out with them, and thought, "I'll just sing their songs." They put a guitar in her hands and she began picking and writing country songs, "but it just didn't work." But something important took hold.

Being around her dad and these people she realized, "I could have a life doing this. I could be a songwriter." She also learned from the way "they worked on lyrics. Lyrics were very important. It wasn't like, 'You got to just groove' and then you go in to cut the song and you come up with something on the spot. Which is O.K. sometimes, but they crafted out a song. A lot of these guys were poets. It was just a good thing to be around all those artistic people."

De Lory made some demos and got to know some producers there, Nashville MCA head, Tony Brown among them, who was "kind of my mentor then." He listened to her and advised, "You're going in the wrong direction. You completely have a pop voice. You should go to New York or L.A., but you're not going to fit in in Nashville...You're not a country girl." And she listened then as she listens now.

De Lory came back to L.A. picked up her dancing again, a little acting and started hanging out at the studios, meeting songwriters, artists and producers and working as a waitress to keep the rent paid while making friends within the business.

One friend was Gardner Cole who asked her to do the demo for a tune he'd written and wanted to get to Madonna—"Open Your Heart." Donna's voice on the demo impressed Madonna and co-writer/producer Pat Leonard who asked Donna to work on some of The Material Girl's stuff. Leonard made it possible for De Lory to be able to quit the waitress job and be "just a singer." Leonard was later instrumental on getting De Lory in as a dancer on the *Who's That Girl* world tour.

On that tour De Lory was exposed to the madness and exhilaration of superstardom and came the realization that she "wanted to be a solo artist"—to be out front. Returning from a second tour, "I thought, 'Well, I've got to write my own songs now.' And I just called all the big songwriters in town that I'd been doing demos for in the last four years...and I said, 'I'm going to make my own record now.' They said, 'Do you have a record deal?'"

"No," was De Lory's reply, "but I'm going to get one." They all agreed, went to work with her and the result is *Donna De Lory*. Refreshingly she says, "I can't wait until I'm in the position to help someone else."

And the eyes still dance.

TOP 30 JAZZ ALBUMS

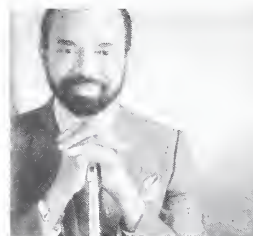
CASH BOX • MAY 29, 1993

1	WES BOUND (GRP 9697)	LEE RITENOUR	1	4
2	DRAGONFLY SUMMER (Reprise 45227)	MICHAEL FRANKS	11	2
3	CACHE (Columbia 46931)	KIRK WHALUM	3	4
4	KEEPIN' THE FAITH (Denon/Allegro 75286)	STEVE LAURY	4	4
5	SOUL EMBRACE (Manhattan 98946/Capitol)	RICHARD ELLIOT	5	9
6	BREATHLESS (Arista 18646)	KENNY G	2	11
7	THE NEW EDGE (GRP 9698)	ACOUSTIC ALCHEMY	8	4
8	THE VIEW FROM HERE (Verve Forecast 517 657)	TOM GRANT	9	3
9	WORTH WAITING FOR (Verve/Forecast 517 998)	JEFF LORBER	19	3
10	FOREVER, ALWAYS (PAR 2018)	WILTON FELDER	15	3
11	STICKS & STONES (Windham Hill Jazz 10142)	RAY OBIEDO	11	9
12	DEEP SOUL (Par 2015)	RONNIE LAWS	10	11
13	RIVER IN THE DESERT (Atlantic 82441)	PAUL JACKSON Jr.	DEBUT	
14	THE JAZZ MASTERS (JVC 2021)	THE JAZZ MASTERS FEATURING PAUL HARDCASTLE	DEBUT	
15	BODY HEAT, JAZZ AT THE MOVIES (Discovery 77001)	JAZZ AT THE MOVIES BAND	DEBUT	
16	LIKE A RIVER (GRP 9689)	YELLOWJACKETS	13	7
17	TRUEST HEART (GRP 9695)	NELSON RANGELL	17	4
18	REMEMBER WHO YOU ARE (Mojazz/Motown 7003)	NORMAN CONNERS	33	2
19	PLAY (JVC 2071)	SPECIAL EFX	20	3
20	THINGS LEFT UNSAID (Paisley Park/Warner Bros 45199)	ERIC LEEDS	29	3
21	TRIBES, VIBES & SCRIBES (Verve/Forecast 514 198)	INCONGNITO	7	4
22	MUSIC FOR THE FIFTH WORLD (Manhattan/Capitol 99089)	JACK DEJOHNETTE	22	3
23	MY TIME WILL COME (Musicmasters 65100)	HUBERT LAWS	DEBUT	
24	SNAPSHOT (Warner Bros. 45026)	GEORGE DUKE	24	21
25	LETTER TO EVAN (GRP 9687)	DAVE BENOIT	25	17
26	SOUNDS AND VISIONS (Warner Bros 45158)	THE EARL KLUGH TRIO	35	3
27	DEDICATION (Musidisc/One world 500362)	BUNNY BRUNELL	27	3
28	THE PRESSURE (GRP 9694)	PHILLIP BENT	DEBUT	
29	ON A ROLL (Sin-Drome 1805)	FATTBURGER	28	15
30	YIN-YANG (NYC 6001)	STEPS AHEAD	37	11

REVIEWS

By M.R. Martinez

■ **HUBERT LAWS: *My Time Will Come*** (Musicmasters Jazz 01612-65100-1). Producer: H. Laws.



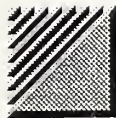
You could equate the music here to an elemental factor—like the wind. Flautist Laws alternates between soft zephyr and searing scirocco, using everything from straight bop/cool jazz sensibilities to rollicking Brazilian grooves. He rarely misses on any of the seven compositions on this album, the best of which would be the opening track "Malaguena," "Shades of Light" and the classic "Moonlight Sonata," that starts out in the classical tradition but quickly segues into a frisky Latin rhythmic affair. For many formats, especially those that like the elements.

■ **DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION: *Kele Mou Bana*** (CDP 98166 2). Producer: Michael Cuscuna.



Pullen serves as the traditional linchpin around which some solid solo and rhythm work is tangentially maintained. Carlos Ward on alto sax is often and favorably featured on work that is alternately lyrical and avant sonic escapist. But

Pullen frequently demonstrates his own virtuosity. "Listen To The People" is a simple bossa-influenced composition, but is effective in its use of minimalist arrangements. The title track is a percussionist's excursion through texture, with Guilherme Franco and Mor Thiam providing an undercurrent of rhythm to traditional vocals and joyous key work by Pullen and Ward's sax.



COUNTRY NEWS BOX

Festival Fun And Fan Fair Approach...

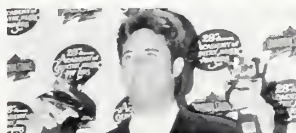
SOME OF THE HOTTEST acts in country music will perform at the 1993 International Country Music Fan Fair, set to take place June 7-13 at the Tennessee State Fairgrounds in Nashville. Billy Ray Cyrus, Alan Jackson, Vince Gill, Lorie Morgan and Alabama are among the performers who will entertain over 24,000 avid country fans during the annual event. Both Kathy Mattea and Patty Loveless will perform this year after recovering from vocal cord surgery which caused their performance cancellations during 1992's Fan Fair. Artists who will be performing for the first time at Fan Fair include Tracy Byrd, Lari White, Pearl River and Rick Vincent. Fan Fair has been selected as one of the Southeast Tourism Society's Top 20 Events for the month of June 1993. This year's record-breaking sellout was the fastest in Fan Fair history, with a capacity of over 24,000 tickets being sold out four months in advance and prior to any performers' names being released.

A FEW MILES SOUTH of Fan Fair is Alabama's June Jam. The country music supergroup will host its 12th annual charity concert, the June Jam, in the band's hometown of Fort Payne, Alabama, on June 12. As many as 60,000 country music fans of all ages can be expected to converge on a grassy field behind the local high school for a day of sun and music. Since 1982, the June Jam has raised nearly \$3 million for local charities and worthwhile causes. Alabama personally distributes the funds annually to "give something back to the community." The \$25 ticket buys a full day of country music, starting in mid-morning and lasting into the night. The musical extravaganza is topped-off by a fireworks show following the final performance of the evening by the 1980's "Artist Of The Decade," Alabama. Also scheduled to appear are: Alan Jackson, John Anderson, Michelle Wright, Diamond Rio, Pam Tillis, Collin Raye, Vince Gill, Neal McCoy, Tracy Lawrence, Cleve Francis, M, Confederate Railroad, Clinton Gregory, Moffatt Brothers, 1993 Talent Search Winner, Coca-Cola Skydiving Team and the evening's host, Alabama. For more information about the June Jam, contact the Alabama Fan Club at (205) 845-9300. For more information about June Jam Week events, contact the Fort Payne Chamber of Commerce at (205) 845-2741.

MORE SUMMER FUN—Country star Marty Stuart kicks off the annual Summer Lights In Music City festival on Thursday, June 3 with Grammy-winner Lynn Anderson and Columbia recording artist Joy White to open the segment. Exile will close the performance at the Marlboro Music Stage at the Metro Courthouse. Tickets for Summer Lights in Music City may be purchased in advance at Middle Tennessee Kroger stores for \$10 for a four-day pass, which is a limited edition pin. Gate admission is \$5 for adults and \$1 for ages 7-13. Friday admission is free from 11:00 a.m. until 5:00 p.m. Summer Lights In Music City is produced by the Greater Nashville Arts Foundation, a 510(c)(3) not-for-profit organization chartered in 1985 to benefit the Greater Nashville Arts Community.



After accepting his Academy of Country Music's Pioneer Award, country legend George Jones (r), seen here with legend-in-the-making Garth Brooks, asked country radio to "pay more attention to the older artists. We're not dead yet!"



When the Academy of Country Music Awards live audience finally hushed, Vince Gill, who won two "Hat" trophies, asserted that "we've gotten bigger, but country music hasn't changed."

ARTIST SPOTLIGHT

Ricky Lynn Gregg

By Brad Hogue

TEXAS HAS GIVEN US MANY of our brightest country stars. In a region where influences are as diverse as the state is wide, Ricky Lynn Gregg has taken an indirect route to his shot at the music business big time. The fifth of five boys from Longview, he was playing with three-piece honky tonk bands in rock bars by the time he was 15. At 18, Gregg was in the business full-time, playing nightly and saving his cash to get to the Dallas/Fort Worth area.



After a year, he began playing with a group named Savvy, penning all the material for the

band's *Made In Texas*, which won Best Regional Album at the Dallas/Fort Worth Buddy Awards. By 1983, he'd been nominated by the Texas Music Association for Entertainer of the Year, Male Vocalist of the Year and Musician of the Year.

Later that same year, Ricky formed his own band, The Ricky Lynn Project, and commenced a nationwide tour that found Gregg fronting for acts such as Huey Lewis, the Allman Brothers, and Heart. With his Dallas fan base growing in droves, the *Dallas Observer Readers' Poll* named him Best Rock Act, and by 1986 Gregg's notoriety garnered him a lead singer/guitarist spot with the hot regional act, Head East.

"Even though it didn't work out," Gregg told *Cash Box*, "For two years I was able to drive around the country and think about what I wanted to do for the rest of my life."

After Head East, Ricky Lynn Gregg moved back to Longview to put together a five-piece country/rock band called Cherokee Thunder. After months of formulating a sound, it was back to the clubs in Dallas. Soon after, Gregg was brought to the attention of veteran country manager Jim Prater. For the next year, Gregg and Prater traveled back and forth from Dallas to Nashville, talking with music executives and performing in showcases. Reality hit hard when Lamar Fike heard Ricky Lynn and brought him to the attention of Liberty Records' president Jimmy Bowen. After attending a show, Bowen immediately signed Gregg to a multi-album recording contract. Since signing with Liberty, Gregg has been back out on the road with Cherokee Thunder, returning to Nashville to write and work on pre-production for his Liberty debut. The project's producer, Chuck Howard, describes Ricky's vocals as having "the soul of a country performer and the chops of a pop artist."

"In 1987 and 1988, I went through a major brainstorm," Gregg relates. "I'd go to truck stops and pick up old Patsy Cline tapes, old Hank Williams tapes and George Jones tapes—all those old classics. Then I'd go back home with my jam band and we'd rock 'em out using the great melody and the great lyrics but we'd put it to some thumping music with the Marshalls turned up and everything."

Gregg's vision and motivation seems to be working. His first single, "If I Had A Cheatin' Heart" peaked at a notable #32 on the *Cash Box* Top 100 Country Singles chart, which is not bad for a debut single. His self-titled album has climbed to a bullet #36 on the Top 75 Country Album chart after only three weeks. Expect the next single and video "Can You Feel It" to appear soon, with Gregg's personal favorite on the debut being "Cheyenne," a heartfelt choice for future release.

"Doing a record for the first time is a little intimidating," Gregg says, "But Jimmy Bowen and Chuck Howard let me be me, and at least now I'm not afraid to write what comes out of Ricky Lynn Gregg."

TOP 100 COUNTRY SINGLES

MAY 29, 1993



#1 SINGLE: Dwight Yoakam



TO WATCH: Sammy Kershaw #33



HIGH DEBUT: Brooks & Dunn #36



#1 INDIE: Jack Hollingsworth #55

			Total Weeks ▼		Total Weeks ▼			
			Last Week ▼		Last Week ▼			
1	AIN'T THAT LONELY YET (Warner Brothers 18590)(CD)	Dwight Yoakam	4	11	51 MY BLUE ANGEL (RCA 62430)(CD)	Aaron Tippin	34	16
2	TELL ME WHY (Curb/MCA 54606)(CD)	Wynonna	6	7	52 BORN TO LOVE YOU (MCA 54515)(CD)	Mark Collie	33	17
3	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD)				53 YOU'RE MY ONE AND ONLY YOU (Stargem SG-2544)(CD)			
		John Michael Montgomery	3	10		Bill Wilkerson, Jr.	53	9
4	ALRIGHT ALREADY (RCA 62474)(CD)	Larry Stewart	9	12	54 GET IN LINE (Columbia 74913)(CD)	Larry Boone	54	3
5	SHOULD'VE BEEN A COWBOY (Mercury 864342)(CD)	Toby Keith	8	13	55 1-800-FOOL (Stop Hunger SHR 1101)(CD)	Jack Hollingsworth	58	7
6	HOMETOWN HONEYMOON (RCA 62495)(CD)	Alabama	7	7	56 DIXIEFRIED (Mercury CDX55)(CD)	Kentucky HeadHunters	DEBUT	
7	TROUBLE ON THE LINE (Curb 1043)(CD)	Sawyer Brown	13	9	57 SOME GAVE ALL (Mercury 865096)(CD)	Billy Ray Cyrus	38	5
8	HONKY TONK ATTITUDE (Epic 74911)(CD)	Joe Diffie	14	9	58 YOU SAY YOU WILL (MCA 54600)(CD)	Trisha Yearwood	42	12
9	T.R.O.U.B.L.E. (Warner Brothers 18588)(CD)	Travis Tritt	10	9	59 TONIGHT I CLIMBED THE WALL (Arista 1-2514)(CD)	Alan Jackson	41	14
10	BLAME IT ON YOUR HEART (Epic 74906)(CD)	Patty Loveless	11	9	60 I CAN WRAP MY ARMS AROUND THE WORLD (CRC International 0000)(CD)	Narvel Felts	65	4
11	NO FUTURE IN THE PAST (MCA 54540)(CD)	Vince Gill	12	7	61 MEMORY LANE (Curb 1041)(CD)	Tim McGraw	45	6
12	OH ME, OH MY, SWEET BABY (Arista 1-2464)(CD)	Diamond Rio	18	8	62 SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)	Tracy Byrd	52	16
13	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	Collin Raye	21	7	63 I PICKED A BAD DAY (Playback 0000)(CD)	Michelle Bishop	66	5
14	HEARTACHE (Liberty 56972)(CD)	Suzy Bogguss	15	9	64 SHE KNOWS HOW I FEEL ABOUT LOVE (Killer 0000)(CD)			
15	AN OLD PAIR OF SHOES (Warner Brothers 18516)(CD)	Randy Travis	17	7		Largent Brothers	64	8
16	JUST AS I AM (Columbia 74896)(CD)	Ricky Van Shelton	16	10	65 THERE WAS YOU (AND THERE WAS ME) (Fraternity 3608)(CD)			
17	THAT SUMMER (Liberty 79736)(CD)	Garth Brooks	20	3		Jim Sellars	69	6
18	TELL ME ABOUT IT (Liberty 56985)(CD)	Tanya Tucker with Delbert McClinton	23	6	66 IF YOU WANT A GOOD WOMAN (Interstate 40 0000)(CD)	Ted's Boys	72	5
19	LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD)				67 SIX PACK AWAY (Playback 0000)(CD)	George Allison	71	5
		McBride & the Ride	22	9	68 IF YOU'VE NEVER SEEN LOVE (Playback 0000)(CD)	Susan Smith	70	5
20	MONEY IN THE BANK (BNA 62507)(CD)	John Anderson	25	4	69 IT'S ALWAYS SOMETHING (Winchap 0000)(CD)	Sylvia Winters	73	4
21	I WANNA TAKE CARE OF YOU (SBK/Liberty 56984)(CD)	Billy Dean	24	7	70 PAPER OR PLASTIC (Alliance 0000)(CD)	Tom Cunningham	75	4
22	TENDER MOMENT (Arista 1-2523)(CD)	Lee Roy Parnell	1	12	71 LET ME BE GOOD TO YOU (Killer KCD104)(CD)	Scott Pennell	77	4
23	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	Lorrie Morgan	26	7	72 LIKE OPENING YOUR PRESENTS (Gallery II 0000)(CD)	Benny Northern	74	5
24	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic 82422)(CD)	Confederate Railroad	30	7	73 SHE (Alliance 0000)(CD)	L.D. Whitt	76	4
25	THE HARD WAY (Columbia 74930)(CD)	Mary-Chapin Carpenter	27	6	74 SOMEDAY SOON (Seaside 0000)(CD)	Theron Sandy	78	3
26	A BAD GOODBYE (RCA CDX56)(CD)	Clint Black with Wynonna	31	2	75 COLD DARK WATERS (American Image 0000)(CD)	Eddie Bond	51	11
27	WHEN DID YOU STOP LOVING ME (MCA 54642)(CD)	George Strait	35	4	76 I'D RATHER MISS YOU (Warner Brothers 18668)(CD)	Little Texas	56	17
28	CLEOPATRA, QUEEN OF DENIAL (Arista 1-2552)(CD)	Pam Tillis	37	3	77 LITTLE ANGEL (Liberty CDX54)(CD)	The Nitty Gritty Dirt Band	59	5
29	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	Hal Ketchum	2	14	78 NOBODY WINS (Arista 1-2512)(CD)	Radney Foster	57	18
30	IT'S YOUR CALL (MCA 54496)(CD)	Reba McEntire	44	2	79 CLOSING THE DOOR (Lion 626923)(CD)	Del Pritchett	60	11
31	MADE FOR LOVIN' YOU (Epic 74885)(CD)	Doug Stone	5	13	80 THE HEART WON'T LIE (MCA 54599)(CD)	Reba McEntire & Vince Gill	62	14
32	IF YOU'RE NOT GONNA LOVE ME (Giant/Warner Brothers)(CD)				81 I CLOSE MY EYES (Kottage 0099)(CD)	Judie Bell	DEBUT	
		Deborah Allen	39	5	82 HARD WORKIN' MAN (Arista 1-2513)(CD)	Brooks & Dunn	67	16
33	HAUNTED HEART (Mercury CDX55)(CD)	Sammy Kershaw	48	3	83 ANY ROAD (Mercury CDX54)(CD)	Corbin Hanner	61	5
34	HEY BABY (MCA 54607)(CD)	Marty Stuart	36	6	84 MENDING FENCES (RCA 62419)(CD)	Restless Heart	63	18
35	ALIBIS (Atlantic 87372)(CD)	Tracy Lawrence	19	13	85 WISH I COULD GO FISHING (Fraternity F-3605-A)(CD)	Jack Reno	68	9
36	WE'LL BURN THAT BRIDGE (Arista CDX56)(CD)	Brooks & Dunn	DEBUT		86 LEARNING TO LIVE AGAIN (Liberty 79633)(CD)	Garth Brooks	80	16
37	IT SURE IS MONDAY (MCA 54630)(CD)	Mark Chesnutt	DEBUT		87 WRONG'S WHAT I DO BEST (MCA 54604)(CD)	George Jones	82	10
38	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	Robert Ellis Orrall	29	9	88 BACK WHEN (Columbia 74905)(CD)	Vern Gosdin	79	8
39	HIGH ROLLIN' (Epic 74856)(CD)	Gibson Miller Band	28	14	89 LIKE A RIVER TO THE SEA (Arista 1-2510)(CD)	Steve Wariner	81	15
40	WHAT MADE YOU SAY THAT (Mercury 864992)(CD)	Shania Twain	40	8	90 LET THAT PONY RUN (Arista 1-2506)(CD)	Pam Tillis	83	19
41	SEEDS (Mercury CDX55)(CD)	Kathy Mattea	DEBUT		91 NOW I PRAY FOR RAIN (Atlantic CDX49)(CD)	Neal McCoy	86	15
42	MORE WHERE THAT CAME FROM (Columbia 74954)(CD)	Dolly Parton	49	3	92 SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 864854)(CD)			
43	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	Dude Mowrey	43	6		Sammy Kershaw	55	15
44	FOOL TO FALL (Liberty 79635)(CD)	Pearl River	46	3	93 WHEN MY SHIP COMES IN (RCA 62429)(CD)	Clint Black	88	17
45	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	Ricky Lynn Gregg	32	12	94 OL' COUNTRY (MCA 54539)(CD)	Mark Chesnutt	89	19
46	LEAD ME NOT (RCA CDX55)(CD)	Larl White	50	2	95 TRUE CONFESSIONS (Columbia 74845)(CD)	Joy White	92	17
47	NEW WAY HOME (RCA 62499)(CD)	K.T. Oslin	47	3	96 THE CHANGE (Arista 1-2528)(CD)	Michelle Wright	95	13
48	WE GOT THE LOVE (RCA CDX56)(CD)	Restless Heart	DEBUT		97 NEW BABY BLUES (Starcut 0005)(CD)	Jamie Harper	84	14
49	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Curb 1045)(CD)	Rick Vincent	DEBUT		98 IT'S A LITTLE TOO LATE (Liberty 79600)(CD)	Tanya Tucker	91	18
50	RENO (BNA CDX56)(CD)	Doug Supemaw	DEBUT		99 WHAT A WOMAN WANTS (RCA 62420)(CD)	Lari White	93	14
					100 AMERICA, I BELIEVE IN YOU (Liberty 79634)(CD)	Charlie Daniels	98	10

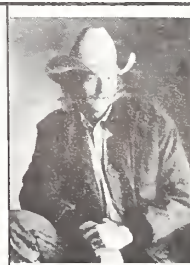
COUNTRY SINGLES INDEX

AINT BEEN A TRAIN THROUGH HERE IN YEARS R. Vincent, S. Hill (Rio Zen, Longitude, Mike Curb Music, Bug Music, Me & My House, BMI)	49
AIN'T THAT LONELY YET Kostas, J. House (Songs Of Polygram, Int'l/Seven Angels Music/Mad Woman Music, BMI)	1
ALIBIS R. Boudreaux (Sony Tree, Thanxamillion, BMI)	35
ALRIGHT ALREADY B. Hill, J.B. Rudd (Collins Court, ASCAP, J.B. Rudd, BMI)	4
ANY ROAD D. Hanner, B. Corbin, K. Herring (Polygram Int'l, Play On, Bob Corbin, ASCAP, Songs Of Polygram, BMI)	83
BACK WHEN H. Prestwood (Careers, BMG, Hugh Prestwood, BMI)	88
A BAD GOODBYE C. Black (Blackened Music, BMI)	26
BLAME IT ON YOUR HEART H. Howard, Kostas (Harlan Howard, BMI, Sony Tree, Songs Of Polygram, Seven Angels, BMI)	10
BORN TO LOVE YOU M. Collier, D. Cook, C. Rains (BMG, ASCAP, Judy Judy, ASCAP, Sony Tree, BMI)	52
CLEOPATRA, QUEEN OF DENIAL P. Tiliis, B. Dipiero, J. Buckingham (Sony Tree, Little Big Town, American Made, Duck House, BMI)	28
CLOSING THE DOOR (N-A)	79
COLD DARK WATERS (N-A)	75
DIXIE FRIED C. Perkins, H. Griffin (Carl Perkins Music, Hi Lo Music, BMI)	56
FOOL TO FALL W. Newton, L. Stewart (Warner-Tamerlane, Writers House, Larry Stewart, BMI)	44
GET IN LINE L. Boone, C. Waters, T. Shapiro (Sony Cross Keys, ASCAP, Great Cumberland, Diamond Struck, BMI)	54
THE HARD WAY M.C. Carpenter (EMI April, ASCAP, Getareajob, ASCAP)	25
HARD WORKIN' MAN R. Dunn (Sony Tree, BMI)	82
HAUNTED HEART B. Brock, K. Williams (Acuff-Rose, BMI, Sony Cross Keys, ASCAP)	33
HEARTACHE L. George, I. Ulz (Naked Snake, ASCAP)	14
HEARTS ARE GONNA ROLL H. Ketchum, R. Scaife (Foreshadow, Songs Of Polygram, Virgin Timber, BMI)	29
THE HEART WON'T LIE K. Carnes, D.T. Weiss (Moonwindow, ASCAP, Donna Weiss, BMI)	80
HEY BABY M. Stuart, P. Kennerly (Songs Of Polygram, Irving, Littlemarch, BMI)	34
HIGH ROLLIN' D. Gibson, B. Miller (Nocturnal Eclipse, Union County, BMI, BrahmSongs & Careers, BMG, BMI)	39
HOMETOWN HONEYMOON J. Leo, J. Photoglo (Warner-Elektra-Asylum, BMI, Mopage, BMI, After Berger, Patrix Janus, ASCAP, WB, ASCAP)	6
HONKY TONK ATTITUDE J. Diffie, L. Bogan (Sony Tree, Songwriters Ink, Regular Joe, BMI)	8
I'D RATHER MISS YOU P. Howell, D. O'Brien (Square West, Howlin' Hits, ASCAP)	76
IF I HAD A CHEATIN' HEART W. Holyfield, A. Turney (Polygram Int'l, ASCAP, Songs Of Polygram, BMI)	45
IF YOU'RE NOT GONNA LOVE ME D. Allen, R. Van Hoy, M. Collier (Posey, BMI, Royboy, BMI, BMG, ASCAP, Judy Judy, ASCAP)	32
IF YOU'VE NEVER SEEN LOVE R. Griff, S. Jacks (Blue Melody Music, ASCAP)	68
IF YOU WANT A GOOD MAN J.T. Forystek, J.R. Forystek (Watchdog Music)	66
I CAN WRAP MY ARMS AROUND THE WORLD J. Keene, C. Isbell (Lincoln Road Music, BMI)	60
I CLOSE MY EYES J. Bell (Judie Bell Publishing, BMI)	81
I GUESS YOU HAD TO BE THERE J. Robin, B. Cloyd (Ten Ten, ASCAP)	23
I LOVE THE WAY YOU LOVE ME V. Shaw, C. Cannon (Gary Morris, ASCAP, Taste Auction, BMI)	3
I PICKED A BAD DAY Pennington, Seals (Pacific Island, All Nations, BMI, Warner-Chappell, ASCAP)	63
IT SURE IS MONDAY D. Linde (EMI Blackwood, Linde Manor, BMI)	37
IT'S ALWAYS SOMETHING S. Winters (Winchup Music, BMI)	69
IT'S YOUR CALL L. Hengber, S. Harrington-Burkhart, B. Burch (Starstruck Writers Group, ASCAP, Burch Brothers Music, BMI)	80
I WANNA TAKE CARE OF YOU B. Dean, J.K. Jones (EMI Blackwood, BMI, Jechol, ASCAP, EMI April, ASCAP)	21
JUST AS I AM L. Boone, P. Nelson (Sony Tree, BMI, Sony Cross Keys, ASCAP)	16
LEAD ME NOT L. White (Straight Lace Music, Sis N' Bro Music, LaSongs Publishing, Swell Kid Music, ASCAP)	46
LEARNING TO LIVE AGAIN S. Davis, D. Schlitz (EMI Blackwood, Beartooth, BMI, Don Schlitz, Almo, ASCAP)	86
LET ME BE GOOD TO YOU T. Dee, T. Hamilton (Little Bill Music, BMI)	71
LET THAT PONY RUN G. Peters (Sony Cross Keys, ASCAP)	90
LIKE A RIVER TO THE SEA S. Warner (Steve Warner, Irving, BMI)	89
LIKE OPENING YOUR PRESENTS M. Taylor (Cowabongo Music, ASCAP)	72
LITTLE ANGEL M. Berg, J. Hanna (Warner-Tamerlane, Patrick Joseph, Mana Belle, Jeff Diggs, Bug, BMI)	77
A LITTLE BIT OF HER LOVE R.E. Orrall, L. Wilson (EMI April, ASCAP, JKids, Zomba, ASCAP)	38
LOVE ON THE LOOSE HEART ON THE RUN Kostas, A.L. Graham (Songs Of Polygram, Milhouse, BMI)	19
MADE FOR LOVIN' YOU C. Putman, C. Throckmorton (Sony Tree, BMI)	31
MAYBE YOU WERE THE ONE H. Moore, R. Landis (Lee Greenwood, Big Muddy, Spatz, BMI)	43
MEMORY LANE J. Diffie, L. Wilson (Forrest Hills, BMI, Zomba, ASCAP)	61
MENDING FENCES A. Byrd, J. Robinson (WB, ASCAP)	84
MONEY IN THE BANK B. Jarrard, B. Dipiero, M. Sanders (MCA Music Publishing, Alabama Band Music, ASCAP, Little Big Town, American Made Music, BMI)	20
MORE WHERE THAT CAME FROM D. Parton (Velvet Apple, BMI)	42
MY BLUE ANGEL A. Tappin, K. Williams, K. Douglas (Acuff-Rose, BMI, Sony Cross Keys, ASCAP, BMG Songs, ASCAP, Mcky Hilder, ASCAP)	51
NEW WAY HOME K.T. Oslin (Madzu, SESAC)	47
NOBODY WINS R. Foster, K. Richie (Polygram, ASCAP, St. Julien, ASCAP, Mighty Nice, BMI)	78
NO FUTURE IN THE PAST V. Gil, C. Jackson (Benefit, Famous, Too Strong, BMI)	11
NOW I PRAY FOR RAIN L. Saterfield, G. Teren (Screen Gems, EMI, BMI, Zomba, ASCAP)	91
OL' COUNTRY B. Lamoy Hardin (EMI April Music, K-Mark Music, ASCAP)	94
AN OLD PAIR OF SHOES J. Foster, A. Masters, J. Morris (WB, ASCAP, Tapper, ASCAP, On The Wall, Great Galen, BMI)	15
OH ME OH MY SWEET BABY M. Garvin, T. Shapiro (Sony Tree, BMI, Terrace, ASCAP)	12
PAPER OR PLASTIC L.D. Whitt (Forgotten Songs, BMI)	70
RENO D. Supermaw, K. King, A. Huff, J. White, T. Buckley, J. Delson, D. Crider (Supemaw Music, ASCAP)	50
SEEDS P. Alger, R. Murphy (Bait & Beer, Forerunner, Howlin' Hits, Murtreezongs, ASCAP)	41
SHE L.D. Whitt (Forgotten Songs, BMI)	73
SHE DON'T KNOW SHE'S BEAUTIFUL B. McMill, P. Harrison (Polygram Int'l Pub, Ranger Bob, ASCAP, Careers, BMG, BMI)	92
SHE KNOWS HOW I FEEL ABOUT LOVE (N-A)	64
SHOULD'VE BEEN A COWBOY T. Keith (Songs Of Polygram, Tokeko Tunes, BMI)	5
SIX PACK AWAY (N-A)	67
SOMEDAY SOON T. Sandy (Creekside Music, BMI)	74
SOME GAVE ALL B.R. Cyrus, C. Cyrus (Songs Of Polygram, Sty Dog, Polygram Int'l, Music Express, BMI, ASCAP)	57
SOMEONE TO GIVE MY LOVE TO J. Foster, B. Rice (Polygram Int'l, ASCAP)	62
TELL ME ABOUT IT B. Labounty, P. McLaughlin (Warner-Tamerlane, Top Down, Com Country, BMI)	18
TELL ME WHY K. Bonoff (Seagrape Music, BMI)	2
TENDER MOMENT L.R. Parnell, R.M. Bourke, C. Moore (Polygram International Publishing, R-BAR-P Music Company, New Songs De Burgo, Mama Guitar Music, ASCAP)	22
THAT SUMMER P. Alger, S. Mahl, G. Brooks (Bait And Beer, Forerunner, Major Bob, No Fences, ASCAP)	17
THERE WAS YOU AND THERE WAS ME (N-A)	65
TONIGHT I CLIMBED THE WALL A. Jackson (Seventh Son, Mattie Ruth Music, ASCAP)	59
TROUBLE J. Chesnutt (Sony Tree, BMI)	9
TROUBLE ON THE LINE M.A. Miller, B. Shore (Zoo II, ASCAP, Club Zoo, BMI)	7
WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI)	36
WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp, Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI)	48
WHAT MADE YOU SAY THAT T. Haselden, S. Munsey Jr. (Milhouse, Polygram, BMI)	40
WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BMI)	27
WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK S. Clark, J. Macrae (Music City, EMI April, ASCAP)	24
WISH I COULD GO FISHIN' G. Hoots (Hurdy Gurdy, ASCAP)	85
YOU SAY YOU WILL B.N. Chapman, V. Thompson (BMG Songs, EMI April Music, Ides Of March Music, ASCAP)	58
YOU'RE MY ONE AND ONLY YOU W.E. Wilkerson, Jr. (Newswriters Music, BMI)	53
1-800-FOOL B. Burford (Bobby & Billy Music, BMI)	55

REVIEWS by Brad Hogue

ALAN JACKSON "Chattahoochee" (Arista ASCD-2560)

Alan Jackson continues to release great country hooks with his latest single, "Chattahoochee," written by Jackson and Jim McBride. From the platinum-selling album, *A Lot About Livin'*, this single contains the line from which the album is named. Chugging guitars and an upbeat swing make this a good follow-up to his latest ballad, "Tonight I Climbed The Wall." Keith Stegall produces.



RONNA REEVES "Never Let Him See Me Cry" (Mercury CDP 913)

From her forthcoming Mercury album, *What Comes Naturally*, "Never Let Him See Me Cry" has Ronna Reeves hiding her tears in a lover's protest. Written by Kim Richey and Jennifer Kimball, the song is complete with a smooth country steel and a medium tempo beat. Reeves' vocals are hot. Clyde Brooks & Harold Shedd produce.



GIBSON/MILLER BAND "Texas Tattoo" (Epic ESK 74991)

These veteran musicians reveal a variety of influences in their latest single, "Texas Tattoo." From rockin' blues guitar licks to bluegrass harmonies to traditional twang, the Gibson/Miller Band blends a bit of everything here. Written by Dave Gibson and Blue Miller of the band, this one should be a hit for the guys. All the needed elements are present including a hook which is sure to reel in some radio stations. From the Epic release, *Where There's Smoke*. Doug Johnson produces.



CLINTON GREGORY "Standing On The Edge Of Love" (Step One SOR-461)

Clinton Gregory proves himself a little more with each single, and "Standing On The Edge Of Love" takes him one more step in the right direction. From the Step One CD and cassette, *If I Were A Painting*, the cut was written by Troy Seals and J.P. Pennington. A Western swing rhythm provides the backdrop for some tasteful session work here and Gregory's fiddle is ready to be paid. Ray Pennington produces.



PICK OF THE WEEK



WILLIE NELSON "Graceland" (Columbia CSK 74993)

Here's a brave one for country radio. Written by Paul Simon and covered beautifully by the Red-headed Stranger, "Graceland" is one of those timeless cuts we'll remember years from now. From his critically acclaimed Columbia release, *Across The Borderline*, "Graceland" was produced by Paul Simon & Roy Halee. "For reasons I cannot explain some part of me wants to see Graceland."

COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • MAY 29, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Dwight Yoakam



TO WATCH:
Brooks & Dunn

1	THIS TIME (Reprise/Warner Bros. 45241-2)	Dwight Yoakam	1	8
2	HARD WORKIN' MAN (Arista 8716)(P)	Brooks & Dunn	2	11
3	ALIBIS (Atlantic 82483)(G)	Tracy Lawrence	4	10
4	SLOW DANCING WITH THE MOON (Columbia 5319)	Dolly Parton	3	11
5	IT'S YOUR CALL (MCA 10673)(P)	Reba McEntire	5	19
6	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	7	31
7	ONLY WHAT I FEEL (Epic 53236)	Patty Loveless	14	4
8	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	8	13
9	WYNONNA (Curb/MCA 10529)(P2)	Wynonna Judd	9	57
10	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	11	59
11	ACROSS THE BORDER (Columbia 52752)	Willie Nelson	6	6
12	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	10	42
13	HAUNTED HEART (Mercury 514332)	Sammy Kershaw	13	8
14	THE CHASE (Liberty 98743)(P5)	Garth Brooks	12	32
15	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	15	33
16	SOME GAVE ALL (Mercury 3145)(P6)	Billy Ray Cyrus	16	49
17	TRACY BYRD (MCA)	Tracy Byrd	25	3
18	WATCH ME (BNA 66047-2)(G)	Lorrie Morgan	18	28
19	HONKY TONK ATTITUDE (Epic 53002)	Joe Diffie	19	3
20	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	20	36
21	SONGS FROM AN AGING SEX BOMB (RCA 07863)	K.T. Oslin	34	2
22	AMERICAN PRIDE (RCA 66044-4)	Alabama	21	28
23	A LOT ABOUT LIVIN' (And A Little 'Bout Love) (Arista 18711-2)(P)	Alan Jackson	23	28
24	THE WHEEL (Columbia 52729)	Roseanne Cash	22	8
25	SEMINOLE WIND (BNA 61029)	John Anderson	24	64
26	BRAND NEW MAN (Arista 07822)(P2)	Brooks & Dunn	44	87
27	OTHER VOICES, OTHER ROOMS (Elektra 61464)	Nanci Griffith	17	9
28	TOBY KEITH (Mercury 514421)	Toby Keith	64	3
29	HOMeward LOOKING ANGEL (Arista 18649-2)	Pam Tillis	36	29
30	NO FENCES (Liberty 93866)(P10)	Garth Brooks	35	136
31	CONFEDERATE RAILROAD (Atlantic 82335)	Confederate Railroad	31	13
32	DOWN THE ROAD (RCA 66210)	Larry Stewart	40	2
33	LONESOME STANDARD TIME (Mercury 512567)	Kathy Mattea	33	5
34	INGENUE (Sire/Warner Bros. 26840)	k.d. lang	27	10
35	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	32	82
36	RICKY LYNN GREGG (Liberty 30135)	Ricky Lynn Gregg	43	3
37	GREATEST HITS 1990-1992 (Liberty 0000)	Tanya Tucker	54	3
38	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	38	32
39	BIG IRON HORSES (RCA 66049)	Restless Heart	39	20
40	FROM THE HEART (Epic 52436)(G)	Doug Stone	49	36
41	THE HARD WAY (RCA 66003)(P)	Clint Black	37	41
42	LEAD ME NOT (RCA 7832)	Lari White	66	2
43	RAVE ON (Mercury 512568)	Kentucky Headhunters	30	10
44	DELTA DREAMLAND (Giant 24485)	Deborah Allen	28	5
45	VOICES IN THE WIND (Liberty 98585)	Suzu Bogguss	41	25
46	DEL RIO, TX 1959 (Arista 18713-2)	Radney Foster	46	28
47	OUT OF LEFT FIELD (Curb/Capricorn 45225)	Hank Williams, Jr.	29	8
48	FIRE IN THE DARK (Liberty/SBK 98947)	Billy Dean	26	12
49	GREATEST HITS PLUS (Columbia 52753)(G)	Ricky Van Shelton	48	36
50	GREATEST HITS VOLUME II (Warner Bros. 45045)(G)	Randy Travis	50	30
51	LONGNECKS AND SHORT STORIES (MCA 26630)(G)	Mark Chesnut	51	52
52	CAFE ON THE CORNER (Curb 77574)	Sawyer Brown	47	32
53	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	42	28
54	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	45	192
55	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	55	43
56	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G)	Chris LeDoux	52	38
57	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	57	101
58	HURRY SUNDOWN (MCA 10787)	McBride & The Ride	DEBUT	
59	NICKELS & DIMES (Columbia 52994)	Vern Gosdin	59	5
60	DIAMOND RIO (Arista 8673)(P)	Diamond Rio	68	98
61	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	61	41
62	MARK COLLIE (MCA 10658)	Mark Collie	62	12
63	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	63	79
64	AMERICA, I BELIEVE IN YOU (Liberty 80477)	Charlie Daniels	58	3
65	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)	Various Artists	56	32
66	WHERE THERE'S SMOKE (Columbia 52980)	Gibson/Miller Band	65	12
67	BIG TIME (Warner Bros. 45276)	Little Texas	DEBUT	
68	GREATEST HITS VOLUME I (Warner Bros. 45044)(G)	Randy Travis	67	32
69	WILD KENTUCKY SKIES (MCA 10672)	Marty Brown	69	4
70	IN THIS LIFE (Epic 48983)(G)	Collin Raye	75	35
71	FLYING COLORS (RCA 66090)	Robert Ellis Orrall	60	8
72	CLOSE TO THE EDGE (Arista 186562)	Diamond Rio	70	26
73	SURE LOVE (Curb 77581)	Hal Ketchum	71	31
74	EVERY TIME YOU SAY GOODBYE (Rounder 285)	Alison Krauss	72	10
75	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	74	109



Mercury Nashville's Billy Ray Cyrus beams with pride at a recent concert as he receives a plaque to commemorate the sale of six million copies of his debut album, *Some Gave All*. His much-anticipated second album, *It Won't Be The Last*, is due in stores on June 22. Pictured (l-r) are: Mercury/Nashville president Luke Lewis, Mercury/Nashville senior VP/creative Harold Shedd and Cyrus.



Kevin Welch takes a break from recording "Streets Of Love" for the movie *The Thing Called Love*, directed by Peter Bogdanovich. Along with recording the song for the soundtrack, available on Giant Records July 13, Kevin has also done a scene for the movie. Pictured (l-r) are: Pam Tillis, K.T. Oslin, Peter Bogdanovich and Kevin Welch.



If ink were gold, fans would have presented Willie Nelson with a fortune at his 60th birthday party at a Tower Records store in Austin, Texas. Hundreds of well-wishers covered a six-foot-tall card, front and back with heartfelt sentiments and an occasional jab at the IRS. Nelson spent nearly three hours returning the gesture, signing over 400 CDs and cassettes, including the store's entire stock of *Across The Borderline*, his latest Columbia release. More than 500 people—from a homeless ventriloquist to businessmen in suits to University of Texas frat brothers—waited in line for a chance to meet Willie.



By Joseph Stanley

Cash Box COUNTRY RADIO

HIGH DEBUTS

1. BROOKS & DUNN—"We'll Burn That Bridge"—(Arista)—#36
2. MARK CHESNUTT—"It Sure Is Monday"—(MCA)—#37
3. KATHY MATTEA—"Seeds"—(Mercury)—#41

MOST ACTIVE

1. SAMMY KERSHAW—"Haunted Heart"—(Mercury)—#33
2. REBA McENTIRE—"It's Your Call"—(MCA)—#30
3. PAM TILLIS—"Cleopatra, Queen of Denial"—(Arista)—#28
4. COLLIN RAYE—"Somebody Else's Moon"—(Epic)—#13
5. GEORGE STRAIT—"When Did You Stop Loving Me"—(MCA)—#27

POWERFUL ON THE PLAYLIST—The *Cash Box* Top 100 Country Singles continues to generate the heat as we slide on into summer. Even with six new singles debuting in the Top 50, the other 44 are scrambling up the chart. A ghostly Sammy Kershaw leads the way with his "Haunted Heart" taking a 15-notch jump up to #33. Three slots ahead of him and moving up 14 places is Reba McEntire and "It's Your Call" at #30. At #28 this week is Pam Tillis's "Cleopatra, Queen Of Denial", up nine from last week. Rounding out the top movers this week are a pair of eights; "Somebody Else's Moon" puts Collin Raye up to #13, and George Strait moves into the #27 spot with "When Did You Stop Loving Me".

RADIO NEWS—San Angelo Texas 97.5 KGKL-FM's music director Linda Stone has been promoted to the position of assistant program director. Operations manager Lee Swift comments, "She works so diligently and capably to help us achieve our goals. Linda is the most effective music director KGKL has ever had." Ms. Stone will continue her duties as music director in conjunction with her new post. And over in Austin at Continuous Country 98.1 KVET-AM/FM has announced that operations assistant and mid-day DJ. Bob Pickett has been named program director. Pickett will be responsible for the overall "sound" projected by the station.

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. DEAN DILLON—"Hot, Country, & Single" (Atlantic)
2. TIM RYAN—"Love On The Rocks" (BNA)
3. BRIAN JAMES—"One Single Night" (Warner Bros.)
4. CLEVE FRANCIS—"Walkin'" (Liberty)
5. HANK WILLIAMS, JR.—"Diamond Mine" (Curb/Capricorn)

CMT TOP TEN VIDEO COUNTDOWN

1. John Michael Montgomery . . . I Love The Way You Love Me (Atlantic)
2. Dwight Yoakam . . . Ain't That Lonely Yet (Reprise)
3. Larry Stewart . . . Alright Already (RCA)
4. Travis Tritt . . . T-r-o-u-b-l-e (Warner Bros.)
5. Joe Diffie . . . Honky Tonk Attitude (Epic)
6. Toby Keith . . . Should've Been A Cowboy (Mercury)
7. Patty Loveless . . . Blame It On Your Heart (Epic)
8. Doug Stone . . . Made For Loving You (Epic)
9. Lee Roy Parnell . . . Tender Moment (Arista)
10. Suzy Bogguss . . . Heartache (Liberty)

—Compliments of CMT video countdown, week ending May 19, 1993.

Cash Box COUNTRY INDIE

INDIE FEATURE PICKS

■ JOSIAH "Red Wine" (WTM)

Producer: J.C. Weaver & Jack Brown

Writers: J.C. Weaver & Jack Brown

This is the latest from the *Cash Box* 1991 Independent Male Artist of the Year, Josiah. Not exactly a crying-in-the-beer song, "Red Wine" tells the story of a fast-fading love affair. With high quality production and in-the-pocket arrangements, this could get some attention for Josiah.

INDIE CHART ACTION—Leading the independents this week is Jack Hollingsworth's "1-800-FOOL" on the Stop Hunger label, moving three spots to land at #55. CRC International's Narvel Felts climbs from #65 to #60, and Playback's Michele Bishop picks up three places to rest at #63 with "I Picked A Bad Day."

Back In Time

10 YEARS AGO

#1 Album: *The Closer You Get*
Artist: Alabama
Label: (RCA)

#1 Single: "The Ride"
Artist: David Allen Coe
Label: (Columbia)

20 YEARS AGO

#1 Album: *Entertainer Of The Year*
Artist: Loretta Lynn
Label: (MCA)

#1 Single: "Emptiest Arms In The World"
Artist: Merle Haggard
Label: (Capitol)

30 YEARS AGO

#1 Single: "Lonesome"
Artist: Hawkshaw Hawkins
Label: (King)



Travis Tritt recently donated this custom-made Gibson guitar shown on his *t-r-o-u-b-l-e* album cover to Jimmy Velvet, owner of the Legends Hall Of Fame Museum located on Demonbreun in Nashville. Tritt was surprised with a gift from Velvet—one of the original Elvis Presley "TCB" necklaces. Tritt's guitar will be on display in the museum with other country music artists' donations.

CONTEMPORARY CHRISTIAN

DICK & MEL TUNNEY: Left To Write

By Joseph Stanley

"WHEN WE'RE LEFT TO WRITE OUR STORY/Years of love our God has shown/Will the words begin to tell the blessings?/Will the music lift the soul?/Nothing will compare/This will be the sweetest prayer we have left to write."



These words from the title track of Dick and Mel Tunney's new album, *Left To Write*, beautifully state the commitment they have made in giving their lives to God in a ministry of song. Dick and Mel have long been involved in the Contemporary Christian Music industry. Not only are they well known as performers in their own right, they have had numerous hits performed by others. Even so, they feel that now, as in the past, the heart of their music mission is to the church.

"Our passion is for the church," Dick emphasizes. "That's where we are every weekend. We love those people and feel that they are whom God has called us to speak to and encourage. Our identity is in Christ."

As well as an exploration of their ministry, the new album also takes a look at the difficulty and joy of parenting in the '90s, a subject that their two daughters, Whitney, 7, and Kelsey, 6, make them well qualified to talk about. The idea for the first song on the album came when graffiti in a dressing room brought the family face to face with the imperfections of the world.

"Whitney saw an obscenity written on the wall in a mall dressing room and asked Mel what it meant," Dick recalls. "She was very innocent about it. We were very up front about it....It was the first time the girls had realized that there are some words that you don't say."

"Mel and I felt like these were little minds that had been contaminated by the society that we live in. It brought us face to face with the fact that even though one day we'll see heaven, for now, this is not a perfect world that we live in, and we have to deal with that every day."

In all the songs on the album the Tunneys have drawn on their own experiences in life. "We express the experiences of our lives in our songs," says Mel. "There's a story in every song. We can't write things we haven't lived. If we're going to present our songs to people and be believable, it has to flow from our hearts."

Although Dick and Mel have been most known for their abilities as a singer and an instrumentalist, they are very serious about their work as songwriters. "Mel's greatest strength," says Dick, "is in coming up with ideas—the nugget of a song. She writes more of the lyrics, and I lean more toward music and putting it in the right setting when it's near completion. We keep notebooks full of song lyrics and ideas and then sit down to write whenever we get the chance. We feel that God has given us the ability to write songs, but we work very hard at honing the craft."

Even with all the work they do, sometimes a song will come through sheer inspiration. Mel explains, "There's a song on the album called 'I Want To Know Christ.' I cried almost the whole time we were writing it. It was just so much what we were living, and at the same time I felt that God was just giving it to us."

Dick and Mel Tunney have brought their varied experience to light in this new album. It shows a sense of purpose and a clear, shining love for the Lord. The ballads are powerful, the uptempo songs are fun and exciting. The entire package is founded upon strong spiritual principles. *Left To Write* is a beautiful addition to the Tunneys' tradition of love and a life in Christ.

Cash Box GOSPEL BEAT

TIM CARPENTER SIGNS WITH SPARROW/BMG

—Sparrow/BMG publishing has signed Tim Carpenter to a long-term, exclusive songwriting agreement. Previous Contemporary Christian hits by Carpenter include "I Still Want You," recorded by Tremaine Hawkins, and "Best For Last," recorded by Bishop Norman L. Wagner and the Mt. Calvary Concert Choir.

SANDI PATTI ON E.T.—Multiple award-winning performer Sandi Patti was recently featured on *Entertainment Tonight*. The special segment included interview clips filmed on location in Nashville along with scenes from her "Hand On My Shoulder" video from the *le Voyage* project which is due out in June. Patti will also be featured on an upcoming edition of *E.T.*'s weekly radio show, *Entertainment This Week*.

FIRST CALL SIGNS ON WITH NEW MANAGEMENT, NEW PLANS FOR THE FUTURE

—At a showcase luncheon on May 3, Myrrh artists First Call unveiled their soon-to-be released project, *Sacred Journey*. Following a dynamite performance, the group announced that they had recently signed with Norman Miller of Proper Management. Also, the group was confirmed as a part of the upcoming *Young Messiah* recording project and tour.



First Call with Miller (far left) and Word, Inc. resident, Roland Lundy (center).

Gospel Review

By Joseph Stanley & Tim Smith

■ MICHAEL ANDERSON *Saints And Sinners* (ForeFront)

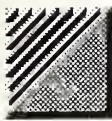
Country, rock, and Mississippi Delta blues are blended with powerful messages to make an album that is among the best of the year. Michael Anderson's vocals are more like Bruce Springsteen than Springsteen. There is an edgy, emotional quality to his voice that lodges in your solar plexus and won't let go, especially on the ballad, "Have A Little Faith In Me." The Memphis sound comes alive on the first cut, "God's Been Good To Me." The steel guitars, fiddles, and acoustic guitars lend a country tone, but the beat is definitely rock. The sound is as solid as it is original. This one is definitely a keeper.

■ ANOINTED *Spiritual Love Affair* (WAL)

This is one of the true delights to hit the recording front this year. The debut project from these talented vocalists comes right from the urban tip. The strong mixture of hip, danceable jams and smooth, mellow ballads makes this one a sure hit. This duality is evident in the first two cuts from the album, the mellow grooves of "Spiritual Love Affair" and the jamming rhythms of "God's Personality." As a very young group—their ages range from 19 to 23—this group will be good for years to come.

■ JERRY FOSHEE *Jerry Foshee* (MBS)

The complete CD is still on the presses, but the advance cassette gives us a great taste of things to come. The mellow acoustic guitars and the smooth vocals make for pleasant listening. Though not entirely traditional, traditionalists will enjoy Foshee's music; though the sound is not completely "contemporary" there is room at the table for contemporary fans as well. The simplest description of Foshee's style would be "Easy Listening Gospel." It's different, but it's good. Be on the lookout for this one.



Carman Snares Golden Reel Awards

By Joseph Stanley



CONTEMPORARY CHRISTIAN LEGEND CARMAN recently added two Ampex Golden Reel Awards to his long list of achievements. The awards, which recognize sales and artistic excellence of projects recorded, mixed, and mastered on Ampex audio tape, were presented at a special ceremony in Nashville. The awards were for the achievements of *Radically Saved—Live* and *Revival In The Land*.

Perhaps the most important aspect of these awards is that the Ampex Recording Media Corporation makes a \$1,000 donation to the non-profit charity of the artist's choice. Carman chose to present the money to Beach Reach '93, an outreach program held in Daytona, Florida, during Spring Break '93. This is the 15th year of the Ampex Golden Reel Award Program. In that time they have donated over \$1 million to charitable organizations.



"I think I'll buy her a baby grand..."—That was proud new granddad Dino's comment at the birth of his first grandchild, Lauren Taylor Bonar, born to Dino's daughter Cheri and her husband Steve on April 6. The 9 lb. 13 oz. Lauren is shown here with Dino and his wife, Cheryl Kartsonakis.



The Gaither Vocal Band and Star Song Communications recently got together to celebrate the band's first #1 AC song in six years, the debut title track from their new project, "Peace Of The Rock." Pictured (l-r): Jason Parker, marketing manager, Star Song; Stan Moser, CEO, Star Song; Terry Franklin, GVB; Michael English, GVB; Bill Gaither, GVB; Mark Lowrey, GVB; Darrell Harris, president, Star Song; Jill Landess, radio promotions, Star Song; Jeff Mosley, senior vp, Star Song.

TOP BLACK GOSPEL ALBUMS

CASH BOX • MAY 29, 1993

1	I'M GOING THROUGH (Savoy/Malaco 7106)	Rev. Clay Evans	2	17
2	WE WALK BY FAITH (Tyscot/Spectra 1403)	John P. Kee & N.L.C.C.	1	29
3	WHEN THE MUSIC STOPS (Sparrow 1324)	Daryl Coley	3	40
4	U KNOW (Savoy/Malaco 14812)	The Anointed Pace Sisters	4	36
5	IN LIVING COLOR—"LIVE" (Blackberry/Malaco 22033012)	Melvin Williams	5	24
6	I SING BECAUSE I'M HAPPY (Savoy 7102)	Georgla Mass Choir	8	25
7	HE'S ALL OVER ME (Savoy/Malaco 7106)	Bishop Jeff Banks and The Revival	10	7
8	ANOTHER CHANCE (Savoy/Malaco 7109)	D.F.W. Mass Choir	9	7
9	I'LL NEVER FORGET (Savoy/Malaco 7107)	Dr.C.G. Hayes/Cosmopolitan Church of Prayer Mass Choir	7	14
10	HE'S WORKING IT OUT FOR YOU (Word/Epic 48785)	Shirley Caesar	12	68
11	SEND YOUR ANOINTING (TM 2001)	TM Mass Choir	11	14
12	PERFECTING CHURCH (Selah 7509)	Marvin Winans	13	20
13	MY MIND IS MADE UP (Word/Epic 48784)	Rev. Milton Brunson/Thompson Community Singers	6	58
14	BETTER DAYS AHEAD (Malaco 4457)	Dorothy Norwood	17	11
15	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455)	Ruby Terry	19	20
16	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)	Rev. Ernest Davis, Jr.'s Wilmington Chester Mass Choir	15	32
17	SOMETHING ON THE INSIDE (Jive 42129)	Vanessa Bell Armstrong	14	10
18	A SONGWRITER'S POINT OF VIEW (Gospocentric/Sparrow 2117)	Tri-City Singers	21	3
19	TESTIMONY (Sparrow 1283)	The Richard Smallwood Singers	16	17
20	SEMINAR '91 (Fixit)	Edwin Hawkins	18	9
21	GOIN' BACK (Paradise 27008)	Tri-State Mass Choir	26	14
22	THE BEST OF AND MORE- "LIVE" (Blackberry/Malaco 5437)	The Williams Brothers	24	9
23	IT'S IN THE PRAISE (CGI/Spectra 51416111)	Calvin Bernard Rhone	20	25
24	FOCUS ON GLORY (Benson 8535)	Hezekiah Walker	22	31
25	DAWN OF A NEW ERA (Benson 0056)	G.M.W.A. Mass Choir	22	14
26	ENJOYING JESUS (Air 10182)	Luther Barnes/Sunset Jubilalres	30	4
27	HE THAT BELIEVETH (Light 750769)	Chicago Mass Choir	25	25
28	LIVE IN DETROIT (Malaco 6009)	Rev. James Moore	28	49
29	THE COUNTRY BOY GOES HOME (Malaco 6010)	Willee Neal Johnson and the New Keynotes	29	49
30	THROUGH THE STORM (Tribute/Spectra 0946)	Yolanda Adams	33	17
31	HOLD ON (Word/Epic 53176)	Greater Victory Temple	31	14
32	WITH ALL MY HEART (Sparrow 1325)	Sandra Crouch	32	30
33	FILL ME (Tribute 3643)	Keith Dobbins/Resurrection Mass Choir	27	17
34	LIVE AND ANOINTED (Malaco 6012)	The Jackson Southernalres	37	6
35	USE ME (Air 10181)	James Bignon and Deliverance	34	35
36	MICHAEL FLETCHER LIVE (Sound Of Gospel 196)	Michael Fletcher	Debut	
37	GOD GETS THE GLORY (Malaco 6008)	Mississippi Mass Choir	38	68
38	I'M GLAD ABOUT IT (Savoy/Malaco 14804)	Rev. T. Wright/Chicago Interdenominational Mass Choir	39	62
39	THANK YOU JESUS (Savoy/Malaco 14811)	The New York Restoration Choir	35	47
40	THERE IS A FOUNTAIN (Faith 1992)	Rev. R.L. White, Jr. & Mt. Ephriam Baptist Church Mass Choir	36	6

COIN MACHINE

ICMOA Annual Is Set For June 25-27

CHICAGO—The Illinois Coin Machine Operators Association will hold its 1993 annual convention at The Inn at Eagle Creek in Findlay, Illinois during the period of June 25-27. This popular, luxury facility provides four tennis courts, hiking trails, a private sand beach, marina, opportunities for water sports, archery, bicycling, an 18-hole golf course as well as numerous other recreational activities.

While there will be plenty of social activities for attendees, the convention agenda will zero in on business at hand and current legislative issues.

AMOA president Craig Johnson will be the featured speaker and his remarks will cover a wide range of subjects including interactive games and networks, depreciation, banking, and elevating the coin-op industry into a high-tech era.

There will also be a session dealing with "security systems" for operators (including video security systems); and an address by one of the legislative sponsors of the video gaming bill who will thoroughly discuss this issue with emphasis on how operators can approach their local legislators.

A President's Reception and Barbeque will be held on Friday evening.

Following all of the various business sessions on Saturday will be the annual ICMOA reception, banquet and auction.

Pioneer New Media Technologies Intros 18-Disc CD Autochanger

CHICAGO—Pioneer New Media Technologies, Inc. has introduced a commercial 18-disc CD autochanger for background music applications, restaurants, night clubs, post-production and other heavy-use installations.

The CAC-V180M combines a price point under \$600 with specifications and capabilities designed for rigorous professional use. Features include an 18-disc capacity supplied by three six-disc cartridges, a built-in RS-232C computer interface and compact size measure which is just 9" wide by 6 5/8" high by 17 3/8" deep. Multiple units may be linked to further expand disc storage capabilities. Moreover, the compact unit's CD magazines let operators create specific music categories, eliminating the need for discs to be regularly handled, thus minimizing damage and loss.

The CAC-V180M is a derivative product that has proven itself in PMT's coin-operated jukeboxes over the last several years.

"What we're bringing to the marketplace is an excellent product for venues who might not need the 300-disc capacity of our CAC-V3000 twin-head CD autochanger introduced last fall," commented Bud Barnes, director of marketing for the Entertainment Division of Pioneer New Media Technologies. "As with the CAC-V3000, the CAC-V180M can be controlled through a variety of computer control systems using its computer interface. Licensed protocol is available and will be supplied to qualified developers and dealers."

The Entertainment Division of Pioneer New Media Technologies, Inc., is a subsidiary of Pioneer Electronics Corporation. The company introduced LaserKaraoke entertainment systems in 1988 and has added several product lines since, including professional audio components, compact and laser disc autochangers, LaserJuke CD jukeboxes and other laser technology innovations. PMT is headquartered in Long Beach, CA.

NSM's Performer Series Is Setting New Sales Records

CHICAGO—First came the *Performer Grand*, to launch NSM's Performer Series of 100-CD jukeboxes. The model met with almost instant success, calling for stepped up production, not only in the German-based factory but in the recently established U.S. manufacturing facility as well.

Next up was the *Performer Classic*, which took off even faster than its predecessor, according to NSM vice president John Margold. He went on to explain that the "Classic" was originally intended as an "economy" machine, priced less than the "Grand," in order to give operators a cost-effective CD box alternative for "B" locations that might not be able to afford a top-of-the-line model. However, it does contain the same sound system along with most every other feature of the "Grand," so operators began buying it for their "A" locations, too.

Sales of the "Grand," meanwhile, continue to accelerate and Margold feels confident that overall sales of the entire series will easily shatter last year's record.

The third member of the Performer family is the wall-mounted "Performer Wall," introduced at the ACME convention this past March and already developing into a popular seller, according to national sales manager George Haydocy. These models are manufactured in Germany.

With the establishment of a U.S. production facility in the not-too-distant past, NSM has been able to achieve a longstanding goal—a product line that has mass appeal not only for its system but for cosmetics and appearance as well.

Rus Strahan, president of Chicago-based NSM-America, recalled some of the numerous changes that have taken place within the company over the last few years, including expansion, new management, new service and support staff, a new name and corporate logo, an entirely new computer system along with all new jukebox models. "And now," he added, "I am just about to sign a purchase agreement on a new triple-the-space building right here in Chicago, near O'Hare Airport!"

So...the NSM success story will continue!

Pictured in the accompanying photos are the individual machines that compose the Performer Series; namely, (photo 1) the *Performer Grand II*; (photo 2) the *Performer Classic*, alongside NSM-America veepee John Margold; and (photo 3) the gorgeous *Performer Wall*.





MOMA Hosts Its 21st State Show

CHICAGO—A good number of operators, distributors and manufacturers turned up at the Holiday Inn, Minneapolis, for the recent Minnesota Operators of Music and Amusements' annual state convention and trade show, to mark the 21st edition of this popular event.

AMOA president Craig Johnson (accompanied by his lovely wife, Jana) was the keynote speaker at the MOMA luncheon, following which an election of officers was held.

Newly elected officers of the association are: Charles Leininger, Sr., president; Paul Dean, vice president; and Douglas Smart, treasurer. Newly elected board members are: Jack Peterson (Eagle Amusements); Tom Graham (Games Unlimited, Inc.); Dan Knack (Dahlco Music & Vending); and Linda Winstead (Lieberman Music Co.). MOMA past president Richard Hawkins, chaired the nominating committee.

A full lineup of booths, displaying the latest in music, games and vending equipment, graced the exhibit floor, for Minnesota operators (along with visiting operators from North and South Dakota) to see and evaluate. After the exhibits closed, attendees were treated to a cocktail reception, hosted by Hanson Distributing Co. and Lieberman Music Co.

The reception was followed by the annual MOMA banquet (featuring entertainment by John-Ivan Palmer, memory expert and hypnotist); and auction, which is the association's annual fundraiser.

Check the accompanying photos for a second look at this event.



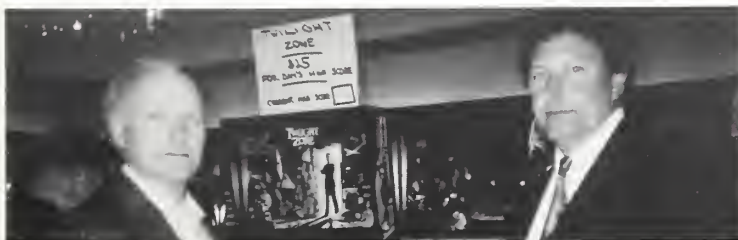
Todd Cravens (Leprechaun, Inc.) and Don Awe (Harold Awe Co.) at Flip-N-Win.



In the Ace Novelty exhibit with Paul Gustafson (l) and Rich Rempel (r) of Ace and Norm Pink of American Amusement Arcades.



MOMA's immediate past president Dan Galvin (l-r) and Scott Nelson of Hanson Distg. as they were about to play Valley Darts.



Pictured in the company of *Twilight Zone* and *Dracula* are Chuck Leininger (l) (C.D.L. Co.) and Bob Lentz (Williams).



Enjoying a little in-between relaxation are (l-r): Bill Nemgar (Valley); Dick Hawkins (D & R Star) and AMOA prexy Craig Johnson.



Here we have Arachnid's Sally Selner (l) demonstrating the Galaxy with Dave Lethert (Mendota Valley Amusement).

Robinson's Hall Retires

LOS ANGELES—Mike Hall, who has been with C.A. Robinson for 33 years, retired recently, and of course, the company held a luncheon in his honor.



Leah and Ira Bettelman flank Mike Hall at the luncheon given in honor of Hall's retirement and his 33 years with the company.



Cash Box's Jonathan Platt (l) shmoozes with C.A. Robinson's Hank Tronick.



Platt and A&M Records' Michael Whitaker (l) enjoy one of the games at the C.A. Robinson luncheon.

INTERNATIONAL

UK

By Mick Green

THE GOVERNMENT COMMITTEE looking into the prices of CDs came up with the verdict that was predicted last week: To ask the **Office of Fair Trading** to refer the industry to the **Monopolies Commission**.

This brought the barbed retort from **Warner Music** chairman **Rob Dickins**: "Any government interference in business is disastrous. If the way they're running the country is any evidence of how they would run a business, I don't want them interfering in mine!"

Strangely enough the emphasis in the last few days went away from the original comparison with prices in the USA—probably because it was pointed out that cars, and practically all other commodities are cheaper in the States so *why not look at them!* Suddenly the spotlight was put on the argument that CDs and cassettes cost about the same to produce but the latter were up to a third cheaper for an identical recording. This time it was conveniently forgotten that a similar difference in price also happens in the USA.

The only encouraging thing that can be reported is that the Monopolies Commission has never got it right in the past and anything they have recommended has usually had little effect. However, all the publicity given to the inquiry could lead to a hardening of customer reaction just as the market is beginning to pick up.

It could also start a bit of a price war in the stores with both **Woolworths** and **Our Price** starting new campaigns.

NEW RADIO... Richard Branson's new national radio station **Virgin 1215** got off to a well publicized start but it is too early to see whether its policy of classic tracks plus the best of the new will affect its **BBC Radio One** rivals, the local stations or the charts...but they claim they will be promoting quality rock—the kind of music that serious music lovers in the 25-44 age group have grown up with. Of the new releases they plan to play album tracks rather than singles and make no apologies for this policy. Joint program director **Richard Skinner** explained: "We believe that the single as an important format is dead..."and with albums outselling singles 3 to 1 it is hard to argue with him.

Basically the new station's playlist contributes about one-third of the output and another third will come from Virgin 1215's 2,000-plus catalogue of classic tracks, which spans 25 years. The rest will be a mix of recent hits and album tracks from both new and established acts.

The biggest problem the station will probably have is that it is AM only...but already the station has made a cheeky bid to swap its AM slot for one of the BBC's FM ones.

NEW CHARTS... Well, to be exact, a new company to compile the UK charts because after handling all our major charts for the past 10 years, **Gallup** has lost the contract with **CIN** and it has been announced that from next February **Millward Brown** will take over.

EUROVISION SONG CONTEST... This competition is often the butt of many jokes but the fact remains that it has prime TV time on a Saturday night in most countries in Europe...something that few other musical shows can achieve—it also had 24 countries taking part including, surprisingly considering the turmoil in the country, Bosnia.

Ireland came out winners for the second year running but not until the very last nation, **Malta**, had voted was the host country sure that it had beaten the UK into second place.

As expected nearly everyone in Ireland was celebrating for most of the weekend. I say *nearly everyone* because it is rumored that Ireland's state-backed television broadcasters, **RTE**, were not quite so happy because the winning country hosts the following year's event. It is reported that it cost the company 2.5 million (pounds) to stage this year's event (the most expensive ever) and they are expected to have *lost money on it!*

Nevertheless it is an event which has a fairy-tale story to it because the tiny market town of Millstreet has only 1,500 people but won the right to host the event and converted a showjumping arena to stage it. Its owner, millionaire **Noel C. Duggan**, was so delighted with this year's coverage that he has promised to stage next year's himself—if necessary.

Another good story is that **Niamh Kavanagh**, the lady who sang for Ireland and won with the song "In Your Eyes," works as a bank clerk...not that she is unfamiliar with the big time and international glory. She sang three songs in the movie *The Commitments* and the soundtrack album went gold and, in addition, performed at the 1992 Grammy Awards in New York.

The contest has now been running for 38 years, and this is the fifth time Ireland has won. But the most successful Eurovision winners have to be the Swedish group **ABBA** who, after their win, went on to world wide success.

CHARTS... While on the subject of Swedish groups, **Ace Of Base's** new single "All That She Wants" is riding at #2 this week and expected to be in the pole position by the time you read this.

It has become traditional in Britain that sports teams at major events release records to coincide with Cup Finals and the **Arsenal FA Cup Final Squad '93** entered our charts at 40. They have already won a major event and this weekend were unable to secure a second because the game ended in a draw after extra time and the match must be played again. With 80,000 fans present and prime TV time again the single, which has the help of reggae stars **Tippa Irie** and **Peter Huningdale**, could go higher.

The album charts sees a new #1 with **New Order** entering at the top with *Republic*. Other newcomers straight in the Top Ten are **Terence Trent D'Arby** with *Sympathy Or Damn* at #4, **Clannad** with *Banba* one place lower and **Kenny G** is *Breathless* at #10.

NEWS FROM JAPAN

TOTAL ROYALTIES distributed to copyright owners by **JASRAC** (The Japanese Association of Rights of Authors, Composers and Publishers) in fiscal 1992 (April 1992 to March 1993), according to a statement, totaled \$663 million, 2.2% up from the prior fiscal year of \$658 million. Performance royalties were \$186 million; mechanical royalties, \$186 million; mechanical royalties, \$403 million; publishing royalties, \$17 million while rental royalties accounted for \$53 million. Also according to the statement the royalties distributed have continued a high increase for five consecutive years reflecting a strong economy here. However, with the breakdown of so-called "Bubble Economy," the double figure growth shown in the past consecutive years has come to an end. Consequently, the growth in fiscal '92 has remained only about 2.2%.

ACCORDING TO JVA (The Video Association of Japan), the total shipments of video softwares in March 1993 here amounted to \$483 million, an 18% drop from the comparable month of 1992. The volume showed at 10.171 million units, 13% down. Cassettes showed \$286 million which is 18% down while discs were \$193 million, a drop of 16%. Cassettes, in volume, were at 5.29 million units and discs were 4.87 million units, 19.5% and 3.1% down respectively from the months stated above.

LOCAL 45s TOP 10

TW	LW	ARTIST (Label)
1	1	AIOKATARUYORI KUCHIZUKEO KAWASO (Toshiba EMI)...WANDS
2	2	KIMIGA INAI (B Gram)...Zard
3	3	KONOMAMA KIMIDAKEO UBAISARITAI (B Gram)...Deen
4	-	WAKAREMASHOU WATASHIKARA KIEMASHOU ANATAKARA (Toshiba EMI)...Maki Kaikoku
5	-	KANOJONO KOIBITO (WEA Music)...Takayuki Makihara
6	4	AINOMAMANI WAGAMANAMI BOKUWA KIMIDAKEO KIZUTSUKENAI (BMG Rooms)...B'z
7	9	TAISETSUNA ANATA (Sony Record)...Seiko Matsuda
8	6	SHIWAASENI NARUTAMENI (King)...Miho Nakayama
9	5	YAH YAH YAH (Pony Canyon)...Chage & Aska
10	8	ROAD (Meldac)...The Koburyu

LOCAL CDs TOP 10

1	1	TOKINO TOBIRA (Toshiba EMI)...WANDS
2	-	DA DA DA (Toshiba EMI)...Maki Daikoku
3	2	SINGLE IS BEST (Pony Canyon)...Airi Hiramatsu
4	-	GUITARHYTHM WILD (Toshiba EMI)...Torayasu Futai
5	5	SAY HELLO (Sony Record)...Tube
6	6	RIVER (MMG)...Hound Dog
7	7	ROAD DOCUMENT (Meldac)...The Koburyu
8	4	GET A GRIP (MCA Victor)...Aerosmith
9	10	BODYGUARD (BMG Victor)...Whitney Houston
10	-	YOUR SELECTION - THE VERY BEST OF AKINA (Warner Music Japan)...Akina Nakamori



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