

THE MUSIC TRADE MAGAZINE

CASH BOX[®]

THE COIN-OP TRADE MAGAZINE

February 20, 1993

Newspaper \$3.50

Rap NOW '93

CASH BOX

THE MUSIC TRADE MAGAZINE

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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas holidays) by Cash Box, 345 W. 58th Street Suite 15W, New York, NY 10019 for \$180 first class. Copyright 1992 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 345 W. 58th St. Suite 15W, New York, NY 10019

COVER STORY

Rap NOW '93

RAP AND HIP-HOP have left an indelible mark on the music industry. But perhaps more importantly, this aggressive African-American music has become a lightning rod for political maneuvering, a conduit for social change and the spark for a burgeoning pop culture—above and below ground.

Cash Box is proud to present this special focus on the hip-hop nation—*Rap, Now '93*. Hopefully this will serve as a prelude to expanded coverage in *Cash Box* of the music's impact within the industry and beyond. Rap and hip-hop has demonstrated its overwhelming importance through the proliferation of rap artists on major labels, the continued strength of independent labels and the music's growing presence in other mediums such as television and film.

And let's not forget the evening news and daily editorial pages which chronicle the passionate dialogue some of the music's lyrical content can inspire. Given that barely 14 years ago hardly anyone outside of New York City and New Jersey knew rap existed, this idiom has quieted comparisons to other music fads and become an enormous part of society's fabric.

NUMBER ONES

POP SINGLE

I Will Always Love You
Whitney Houston
(ARISTA)

R&B SINGLE

I Will Always Love You
Whitney Houston
(ARISTA)

COUNTRY SINGLE

Can I Trust You With My Heart
Travis Tritt
(WARNER BROS.)

RAP SINGLE

Rebirth of Slick
Digable Planets
(PENDULUM/ELEKTRA)

POP ALBUM

The Bodyguard
Soundtrack
(ARISTA)

R&B ALBUM

The Bodyguard
Soundtrack
(ARISTA)

COUNTRY ALBUM

The Chase
Garth Brooks
(LIBERTY)

GOSPEL ALBUM

We Walk By Faith
John P. Kee
(TYSCOT)

RAP ALBUM

The Chronic
Dr. Dre
(DEATH ROW)

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ON THE MOVE

AARC OF TRIUMPH: The Recording Industry Association of America (RIAA) has announced plans to form the Alliance of Artists and Recording Companies (AARC). AARC is a not-for-profit organization whose purpose is to distribute audio home recording royalties to featured artists and their record companies.

Joining RIAA and a committee of artists' lawyers is the National Association of Independent (NAIRD), The American Federation of Musicians (AFM), and the American Federation of Television and Radio Artists (AFTRA). Together they will form "an organization that has an alliance between artists and record companies," states Hilary Rosen, RIAA's executive vice president.

Two main points Rosen wanted to "make crystal clear" at a recent press briefing was that "money will be distributed directly to the artist" and that "artists will be equally represented on the board of alliance." The board will consist of 17 artist members and 17 record industry members.

The idea of having home recording and/or public performance royalties collectively administered is a new concept in the United States. Austria, Belgium, Denmark, Finland, France, Germany, Iceland, the Netherlands and the U.K. have always operated that way. Finally, representatives of the artist community and the recording companies have chosen to work together in establishing a simple, efficient and cost effective means of distributing the collected royalties.

A PLATINUM BODY: The RIAA kicks off the new year with their January awards which include three gold, 19 platinum and 18 multi-platinum singles; one platinum short-form; 26 gold, 19 platinum and 13 full-length albums were also certified. Music videos include seven gold, two platinum and one multi-platinum awards. Topping them all is Arista's record-breaking *Bodyguard* soundtrack, the only lp to reach multi-platinum sales of six million within two months of its release. Single spin-off from the album, Whitney Houston's "I Will Always Love You," soared to multi-platinum with four million units to become one of the highest RIAA certified singles ever joining USA For Africa's 1985 "We Are The World," which was the first to certify four million sales.

BMI EYES HOMES: BMI will serve as a full-service agency in collecting and distributing royalties flowing from the new Audio Home Recording Act for its affiliated writers and music publishers, according to BMI president and CEO Frances W. Preston. The copyright organization has already requested authorization from its songwriters to collect and distribute their share of royalties from the act's Musical Works fund. Music publishers not affiliated with the Harry Fox organization or other publisher collectives may also collect their royalties through BMI if they so choose, Preston said.

The organization has sent a letter to all of its writers and publishers requesting written authorization to act on their behalf in claiming royalties from the new digital royalty pool at the CRT. Preston said it was very important that writers and publishers act promptly in returning these authorization cards to BMI.

The law requires all parties to file their claims prior to the end of February, 1993. Writers and publishers may cancel their authorization to BMI on a year-by-year basis.

Royalty distribution will be based on data reflecting both radio broadcast performances and recorded music sales. The royalty distribution service will be offered with a fee not to exceed 4 1/2%. It is anticipated that as the royalty pool increases and there is more experience with new royalty systems, the service fee will decline.



Capitol recording artist Paul McCartney recently invited Capitol-EMI execs into the studio for a band rehearsal previewing songs from McCartney's new album, *Off The Ground*. Pictured above are (l-r): Deane Cameron, president, Capitol-EMI Records of Canada; Rupert Perry, president and CEO, EMIRG UK and Eire; McCartney; and Hale Milgrim, president and CEO, Capitol Records.



Applequist



Simon



Buie



Russell



Leeds



White



Lipari



Langford

■ **Craig Applequist** has been promoted to senior vice president, sales for **Sony Music Distribution**. Since 1989, he has been vice president of the department. ■ **Zoo Entertainment** has upped **Jayne Neches Simon** to senior vice president, marketing. She was most recently vp, sales & marketing for the company. ■ **Atlantic Records** has named two to its sales department. **Mike Worthington** has been dubbed national sales manager/progressive music. Immediately prior to joining Atlantic, he was national accounts rep for Relativity Records. Also, **Doug Uyehara** has been named West Coast regional marketing manager. He has been with WEA since 1988 as a sales rep. ■ **Kim Buie** has been named vice president of A&R at **Liberty Records**. For the past six years Buie had served as vice president of A&R at Island Records. ■ **Elektra Entertainment** has made several changes in its urban marketing department. **Carter Russell**, **Jaye Howard** and **Joyce Straws** have been appointed to the newly created post of co-national for urban marketing and promotions. Russell was formerly the promotions marketing manager in the Midwest; Howard held a similar position in Memphis; Straws comes from Atco/EastWest in Miami. ■ **PolyGram Label Group** has announced several appointments in its restructured and expanded alternative promotion and video department. **Steve Leeds** has been named senior director, alternative radio and video promotion. He has been with the company since 1991. In addition, **Bill Carroll** and **Kyle Wong** have each been named associate director of alternative promotion for PLG. Carroll was the company's promotion manager in the New England area; Wong was West Coast manager of alternative promotion. ■ **Tom White** has been promoted to the position of vice president, sales for **RCA Records** Nashville. White had previously served as senior director of national accounts. ■ **MCA Music Entertainment Group** has appointed **Tim Bixby** and **Dorsey James** to the positions of associate directors, financial development. Bixby comes to MCA after attending the Harvard Business School from 1990 to 1992. James joins the company from Bank of America where he worked in the Entertainment Finance Group for four years. ■ **Warner/Reprise Records** has announced the appointment of **George Briner** and **Scott Heuerman** to the newly created positions of product manager. Briner has served as national director of artist relations for the company. Heuerman was recently the national promotion manager for the label's progressive music division. ■ **Capricorn Records** has appointed **Michelle Meisner** as national director of promotion. Meisner comes to Capricorn from Elektra Entertainment, where she served as senior national director of album promotion. ■ **Jive Records** has promoted four of its staff members. **Tom Carraba**, formerly director of marketing, is now senior director of that department; **Julia Lipari** was product manager and is now director of product management; **Laurel Dann**, formerly manager of production, was moved into the post of director, scheduling and production administration; and **David Goldfarb** becomes manager of marketing after being marketing coordinator. ■ **Annie Ohayon** has been named vice president, publicity at **Arista Records**. Most recently she was a partner at the PR firm of Kathryn Schenker and Associates. ■ **Don Langford** has joined **The Entertainment Marketing Group** as broadcast radio consultant. Langford was formerly regional vice president, programming for EZ Communications. ■ **Melissa Hambrick** has been added as director of press and publicity by **Intersound Entertainment**. Hambrick previously worked with AristoMedia in Nashville. ■ **Scene Three, Inc.** has added Delaware-based producer/director/writer **Trip Payne** to their team. Payne comes to Scene Three from the advertising agency Barron Associates, Inc., where he headed up the production department. ■ **Cliff Williamson** has joined **Starstruck Writers Group** as its director of creative services. Williamson was previously director of creative services for Maypop.

CASH BOX CHARTS

TOP 100 POP SINGLES

FEBRUARY 20, 1993



#1 SINGLE: Whitney Houston



HIGH DEBUT: Mary J. Blige #50



TO WATCH: R.E.M. #65

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Arista 1-2490)	Whitney Houston	1	14
2	A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751)	Peabo Bryson And Regina Belle	4	5
3	SAVING FOREVER FOR YOU (Giant 18719)	Shanice	5	17
4	IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518)	Shai	2	18
5	ORDINARY WORLD (Capitol 44908)	Duran Duran	8	6
6	IN THE STILL OF THE NIGHT (Motown 2193)	Boyz II Men	3	12
7	7 (Paisley Park 5581/Warner Bros.)	Prince & The N.P.G.	6	13
8	MR. WENDAL (Chrysalis 24810)	Arrested Development	11	9
9	RUMP SHAKER (MCA 54388)	Wreckx-N-Effect	7	17
10	I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519)	Whitney Houston	12	6
11	RHYTHM IS A DANCER (Arista 1-2437)	Snap	10	27
12	HERE WE GO AGAIN! (Capitol 44865)	Portrait	18	14
13	DEEPER AND DEEPER (Maverick/Sire 18639/WB)	Madonna	9	11
14	GIVE IT UP, TURN IT LOOSE (Atco EastWest 98455)	En Vogue	13	11
15	GOOD ENOUGH (MCA 54517)	Bobby Brown	15	19
16	WHEN SHE CRIES (RCA 62412)	Restless Heart	16	14
17	DON'T WALK AWAY (Giant 186)	Jade	26	9
18	GET AWAY (MCA 54511)	Bobby Brown	22	5
19	REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum 6467/Elektra)	Digable Planets	21	5
20	HIP HOP HORRAY (Tommy Boy 554)	Naughty By Nature	27	3
21	I'D DIE WITHOUT YOU (FROM "BOOMERANG") (LaFace/Arista 2-4034)	P.M. Dawn	20	23
22	INFORMER (Atco/East 96112)	Snow	28	6
23	WALK ON THE OCEAN (Columbia 74706)	Toad The Wet Sprocket	14	14
24	FAITHFUL (EMI/ERG 50411)	Go West	17	15
25	BED OF ROSES (Jambco 864 852/Mercury)	Bon Jovi	37	4
26	DITTY (Next Plateau 3500)	Paperboy	23	9
27	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	Dr. Dre	40	3
28	I GOT A MAN (Island 864 305/PLG)	Positive K	31	9
29	DO YOU BELIEVE IN US (SBK/ERG 50408)	Jon Secada	38	21
30	REAL LOVE (Uptown/MCA 54455)	Mary J. Blige	19	25
31	COMFORTER (Gasoline Alley 54596/MCA)	Shai	44	4
32	THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG)	Boy Krazy	47	4
33	STEAM (Geffen 191)	Peter Gabriel	32	9
34	I GOT A THANG 4 YA! (Perspective 0008/A&M)	Lo-Key?	24	14
35	WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)	TLC	30	24
36	NO MISTAKES (MCA 54554)	Patty Smyth	33	6
37	NO ORDINARY LOVE (Epic 74734)	Sade	25	15
38	EVERYTHING'S GONNA BE ALRIGHT (Uptown 54523/MCA)	Father MC	41	11
39	FOREVER IN LOVE (Arista 1-24)	Kenny G	45	9
40	I LOVE YOU PERIOD (Def American 18724/Reprise)	Dan Baird	39	11
41	STAND UP (KICK LOVE INTO MOTION) (Mercury 864 604)	Def Leppard	35	10
42	WALKING ON BROKEN GLASS (Arista 1-2452)	Annie Lennox	49	24
43	TO LOVE SOMEBODY (Columbia 74733)	Michael Bolton	36	18
44	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210") (Giant 18718)	Jeremy Jordan	51	10
45	QUALITY TIME (Jive 42109/RCA)	Hi-Five	43	11
46	NEVER A TIME (Atlantic 87411)	Genesis	29	15
47	LOVE CAN MOVE MOUNTAINS (Epic 74337)	Celine Dion	34	13
48	TWO PRINCES (Epic Associated 74804/Epic)	Spin Doctors	66	3
49	IT'S GONNA BE A LOVELY DAY (Arista 1-2486)	The S.O.U.L. S.Y.S.T.E.M.	42	12

50	SWEET THING (Uptown 54586/MCA)	Mary J. Blige	DEBUT
51	LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG") (LaFace 2-4035/Arista)	Toni Braxton	56 14
52	DAZZY DUKS (TMR 3089/Bellmark)	Duice	55 6
53	THE LAST SONG (MCA 54510)	Elton John	70 16
54	LOVE IS (FROM "90210") (Giant 18630)	Vanessa Williams & Brian McKnight	62 4
55	UNDERSTAND THIS GROOVE (RCA 62437)	Sound Factory	53 6
56	ANGEL (SBK 504406/ERG)	Jon Secada	65 3
57	STAND (Capitol 44905)	Poison	52 3
58	HOMIES (Pump 19134/Quality)	A Lighter Shade Of Brown	64 10
59	HEAL THE WORLD (Epic 74790)	Michael Jackson	59 10
60	I'M GONNA GET YOU (Columbia 74814)	Bizarre Inc.	60 4
61	LITTLE BIRD (Arista 1-2508)	Annie Lennox	68 4
62	TELL THE TRUTH (Reprise 18673)	Jude Cole	76 4
63	LAYLA (Reprise 18787)	Eric Clapton	63 22
64	SWEET THING (Atlantic 4900-2)	Mick Jagger	73 2
65	MAN ON THE MOON (Warner Brothers 18642)	R.E.M.	95 2
66	FLEX (Columbia 74373)	Mad Cobra	48 18
67	I HAVE NOTHING (FROM "THE BODYGUARD") (Arista)	Whitney Houston	77 2
68	FEELS LIKE HEAVEN (Warner Bros. 18651)	Peter Cetera	71 4
69	DRIVE (Warner Bros. 18729)	R.E.M.	54 16
70	HOW DO YOU TALK TO AN ANGEL (Capitol 44890)	The Heights	57 20
71	END OF THE ROAD (Motown 2178)	Boyz II Men	61 31
72	CAT'S IN THE CRADLE (Stardog 864888/Mercury)	Ugly Kid Joe	DEBUT
73	I DON'T CARE (London 869 946/PLG)	Shakespeare's Sister	58 12
74	FREE YOUR MIND (Atco EastWest 98487)	En Vogue	67 23
75	LOVE IS ON THE WAY (Third Stone/Atlantic 98530)	Saigon Kick	46 24
76	WHERE YOU GOIN' NOW (Warner Bros. 5739)	Damn Yankees	69 20
77	GANGSTA (MCA 54555)	Bell Biv DeVoe	50 14
78	WHO'S GONNA RIDE YOUR WILD HORSES (Island/PLG 864 521)	U2	72 15
79	I'M SO INTO YOU (RCA 62451)	SWV	96 2
80	I WISH THE PHONE WOULD RING (Arista 1-2466)	Expose	74 16
81	LIGHTS (Columbia 74842)	Journey	75 5
82	SOMETIMES LOVE JUST AIN'T ENOUGH (MCA 54403)	Patty Smyth/Don Henley	79 29
83	REMINISCE (Uptown 54526/MCA)	Mary J. Blige	78 9
84	LOSIN' MYSELF (Atlantic 87392)	Debbie Gibson	98 2
85	IT'S ALRIGHT (FROM "SOUTH CENTRAL") (Hollywood Basic 64690)	Classic Example	80 14
86	SLOW AND SEXY (Epic 74741)	Shabba Ranks (Featuring Johnny Gill)	81 17
87	PASSIONATE KISSES (Columbia 74795)	Mary-Chapin Carpenter	DEBUT
88	HAT 2 DA BACK (LaFace 2-4043/Arista)	TLC	94 2
89	SUPERMODEL (YOU BETTER WORK) (Tommy Boy 542)	Rupaul	DEBUT
90	GANGSTA BITCH (Tommy Boy 541)	Apache	82 3
91	TOSS-UP (Profile 5383)	N2Deep	DEBUT
92	JUMP AROUND (Tommy Boy 526)	House Of Pain	83 24
93	SPEED (Strictly Hype 106)	Alpha Team	84 3
94	PLEASE DON'T GO (Next Plateau 339)	K.W.S.	85 24
95	HAPPY DAYS (Keia 64701/Elektra)	Silk	97 2
96	I WILL BE HERE FOR YOU (Geffen 19139)	Michael J. Smith	86 24
97	CHAINS AROUND MY HEART (Capitol 79085)	Richard Marx	87 20
98	SEXUAL (Big Beat 98457/Atlantic)	Goddess	88 10
99	THE LETTER (Curb 1008)	Wayne Newton	92 31
100	SHAMROCKS AND SHENANIGANS (Tommy Boy 543)	House Of Pain	93 10

SINGLES

■ **CELINE DION:** "Water From The Moon" (Epic ESK 74809)

Maybe her next album will get bigger sales figures than this one should have got, but it's not for lack of label push. Celine has had several very successful singles already released from her self-titled lp. This big, broken-hearted ballad should be no exception. Her voice is a natural for hit writer Diane Warren's music, and when backed with the production of Guy Roche and Walter Afanasieff, you got a winner no matter how you look at it, or how big it sells.



■ **GENESIS:** "Domino - Part II - The Last Domino" (Atlantic PRCD 4848)

Here's the first release from the new album, *Live: The Way We Walk Volume Two—The Longs* (The Shorts came out late last year). As the title suggests, the track is live from the last world tour, and is just one of many of the longer, more epic tracks Genesis has recorded over the years. At over seven minutes, this cut will probably fare best on Album Oriented Rock stations, as should the rest of this limited edition album, produced by Nick Davis, Robert Colby and Genesis.



■ **BRIAN MAY:** "Driven By You" (Hollywood PRCD-10273-2)

Brian's first solo single from his newly released *Back To The Light* album, amply displays his imaginative and powerful guitar work as well as the tight, lush vocal arrangements he made familiar with the '70s supergroup Queen. The song itself has a slight melodic resemblance in parts to the Motels and maybe he uses a little Robert Palmer phrasing, but once the guitar kicks in, it's unmistakably all May, who also wrote the track and co-produced with David Richards.



■ **THOMAS DOLBY:** "I Love You Goodbye" (Giant PRO-CD 5958)

Experimental musician and keyboard wizard, Thomas Dolby paints a haunting melodic picture with his story of a wild Louisiana night (the title of the song are words found difficult to say) and an old flame. The Cajun-inspired musical tracks laid over the contemporary beat and keys are further complicated with a rich vocal arrangement. But if it weren't complex, it wouldn't be Dolby, would it? Tom writes and produces this cut from his *Astronauts and Heretics* album.



■ **CECE PENISTON:** "Crazy Love" (A&M 31458 8017 2)

Already in rotation on urban playlists nationwide, and racing up the R&B charts, is Ms. Peniston's latest single from her *Finally* album, right on the heels of her current R&B hit, "Inside That I Cried." "Crazy Love" is a sexy, easy groovin', mid-tempo dance track with almost as many lives as a cat, what with the six different mixes on the CD single for the various radio and club formats. Daniel Abraham produces with additional remixes by Louie Vega and Kenny Gonzales.



■ **WARREN HILL:** "The Passion Theme" (RCA RDJ 62442-2)

No, this isn't Kenny G., and it isn't David Sanborn either, although most people will probably think it's one of the two. This track is an instrumental release from the *Body Of Evidence* (you know... that Madonna movie you didn't see) motion picture soundtrack. However, you might not be consciously avoiding the brilliant saxophone being played by one of Contemporary Jazz's best instrumentalists/composers.



ALBUMS

■ **J.:** *We Are The Majority* (A&M 31451 7710 2)

Well, if you've been looking for something different... J. (Jens Mueller) is an English-speaking German rapper/musician, apparently of androgynous sexual orientation, and definitely an outspoken anti-fascist activist. Musically, his 15-track debut album is an avante-garde hybrid of dance-oriented rap, funk and pop. His blatant lyrical messages concern themselves with everything from political oppression, sexual obsession, to various sociological topics. All tracks are performed, written and co-produced by J. and Ran Jak.



■ **D.D. WOOD:** *Tuesdays Are Forever* (Hollywood HR-61370-2)

This Southern California-bred folk artist's debut album is a 10-cut country-influenced work derived of deep personal experience, observations, and the pleasures and heartaches of a young-girl-turned mother. First to be released single, "Louie Cooper" is a haunted hypothetical ponderance from reading an obituary. The primary use acoustic instruments (guitars, mandolins, fiddles and pedal steel) fairly complement D.D.'s overall country-folk vocal style. Julian Raymond produces.



■ **QUICK SAND:** *Slip* (Polydor 314 517 685-2)

The debut album from these four New York City-based, hard-core rockers offers an aggressively angry, yet somehow melodic form of Big Apple thrash/grunge. After selling some 20,000 four-song, indie-label EPs, as well as some extensive touring (U.S. Helmet tour opener) they've released their first full-length (12-track) album packed to the gills with dynamic musical/lyrical frustration and emotion. Steven (Pixies) Haigler and Don Fury produce.



■ **BELLY:** *Star* (Sire/Reprise 9 45187-2)

Former Throwing Muses guitarist, Tanya Donnelly brings her own unique songwriting skills to her new band's debut lp. The 15 tracks of disjointed pop melodies, are melded together with lyrics inspired by bizarre dreams recited with Tanya's little girl voice, giving birth to a strange new life form that survives somewhere within the realm of modern pop. Brothers Tom and Chris Gorman musically round out the trio, although it's Tanya who has the visions and does the writing. Tracy Chisholm and Belly produce.



■ **GREEN:** *The Pop Tarts* (Futurist FD-1012)

Green has been enjoying college and alternative rock airplay since 1985, when they burst out of Chicago and onto the U.S. and European club scene. The trio's fourth full-length album contains 12 tracks of alternative-intended retro-rock and some silly pseudo-pop. First single, "Hear What You Want To Hear" is a light-hearted ditty with its roots and melody deep into '60s pop music. Lead singer, Jeff Lescher is responsible for the bulk of the self-produced material.



■ **LITTLE CHARLIE & THE NIGHTCATS:** *Night Vision* (Alligator ALCD 4812)

This Sacramento-based blues act has been rumored as a novelty act by some critics and blues pundits because of the tongue-in-cheek humor of the lyrics on many of this party band's originals. However, this does not overshadow the fact these guys rip into the rockin' blues with world class musicianship, plus they're a gas to listen to. The group's fifth album features 13 cuts.



POP SINGLES LOOKING AHEAD

CASH BOX • FEBRUARY 20, 1993

- | | |
|---|-----------------|
| 1. I HAVE NOTHING (Arista) | Whitney Houston |
| 2. BAD GIRL (Maverick/Sire) | Madonna |
| 3. ANGEL (EMI) | Jon Secada |
| 4. WHAT YOU WON'T DO FOR LOVE (EMI) | Go West |
| 5. MUSCLE GRIP (Epic) | Shabba Ranks |
| 6. CAN GE LOVE U LIKE THIS? (Virgin) | After 7 |
| 7. LOUNGIN' (Interscope) | Marky Mark |
| 8. ALL ABOUT LOVE (Hollywood) | The Party |
| 9. IT'S ALRIGHT (MCA) | Chante Moore |
| 10. WAIT FOR ME (Charisma) | Countess Vaughn |
| 11. FAITH (IN THE POWER OF LOVE) (Epic) | Rozalla |
| 12. TAKE THE TIME (Atco) | Dream Theater |
| 13. I DON'T KNOW WHY (Columbia) | Shawn Colvin |
| 14. DOMINO (Atlantic) | Genesis |
| 15. TAKE ME WITH YOU (Def American) | Jayhawks |

PICK OF THE WEEK:

■ **SIMPLE MINDS:** *Glittering Prize* (Virgin/A&M 31454 0052 2)

Unless you're an absolute Simple Minds nut, it is doubtful you've collected all the different albums that have been tapped for this compilation elpee representing the best and most definitive of the band's work since 1981. The 12 tracks include such hits as "Alive And Kicking," "See The Lights," "Let There Be Love," and the album debut of their worldwide hit, "Don't You (Forget About Me)." Singer Jim Kerr's unmistakable voice represented a significant contribution to the decade of the '80s, and as Simple Minds chart new musical territory for the '90s, this album might be the way to remember their beginnings best. Various producers.



By Neil Alunkal



Jazz Rap Beatniks Digable Planets

POST-MODERN POP CULTURE CRITICS claim that the '90s culture and music is rapidly accelerating into strange new syntheses of modern and retro. This may explain the appearance of some interesting hybrids hitting the scene like the new pigeon-holing mechanism, "jazz rap," for bands that otherwise defy categorization. De-homogenizing the charts are bands like Digable Planets, who have made the new school bankable. Anomalies or not, songs like Digable Planets' "Rebirth Of Slick" (Elektra) have stormed the charts, infusing everything from jazz to psychedelia. Digable Planets' frontman Butterfly describes the Top 10 song as paralleling "the jazz and hip-hop cultures. In its heyday jazz had its vernacular and clothes; similarly, we have our own styles, art, attitudes, plus a language..." The Digable members, Butterfly, Ladybug and Doodle Bug, come from diverse backgrounds with their roots ranging from hardcore hip-hop to Blue Note jazz to Samba. "Together," says Butterfly, "we're starting to amalgamate into one thing."

That "thing" is rapidly becoming the buzz of 1993. Like the derivative form of '70s funk "acid jazz" that reacted to clubby oversampling by replacing studio synth with natural instruments, jazz rap works similarly, neo-classically to reinterpret the jazz and the vintage R&B the scene has lost. Unlike the '80s counterparts like fusion or "fuzak" (muzak-based jazz), the

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jazz rap sound is not bland, commercialized jazz but innovative, funky and fiercely post-modern. Bands like Soul II Soul and Loose Ends precursor suck hybrid genres that meld the modern-day likes of house music, rap, and hip-hop with the classic soul, '70s funk, jazz and R&B from Marvin Gaye to James Brown, as have the inchoate steps toward acid jazz funkateering by the icons Brand New Heavies who have now gone strictly hip-hop. Bands like Shakatak, Sade and Incognito (Verve) reveling in

swing, soul, and '70s boogie have conspired to create another buzzword: Jazz-Funk.

Though clubs like New York's Metropolis house the floating acid jazz venue Giant Step foster the hybrid movement here in the States, jazz rap and acid jazz are largely British-based—thus, you'll find the best tracks under UK imports. Perhaps the most promising of the genre is the British jazz rap giants Young Disciples (interview in upcoming *Cash Box*) who have taken two years of international acclaim to even start breaking over here with the single "Apparently Nothing" off their fiercer-than-fierce album *Road To Freedom* (Talkin' Loud/Mercury). Though guest vocalist Carleen Anderson has moved on to Virgin for a solo album, expect further astounding collaborations for Young Disciples soon. And dig anything else from the infamous Gilles Peterson behind their label, Talkin' Loud Records, including the band Galliano and his newest compilation *Talkin' Loud Sampler II* which features others coming out on the label this year including MC Solar, Urban Species and Bryan Powell. The Acid Jazz UK label and newly formed UK Conscious label have some choice offerings as do bands like Gang Starr, masters who have had a series of collaborations will be recording with Donald Byrd, Roy Ayres, Courtney Pine and Ronnie Jordan for a jazz rap tour de force. Also seek out Dod City Productions, Gamiroqual, UF3, and Mr. Fingers.

By Randy Clark



Rod Stewart

EVERYBODY WANTS INTO THE ACT: Those of you who are ardent fans of the Music Television Network have been watching this phenomenon happen over the last couple of years. The *MTV Unplugged* series started off back then with basically lesser known, harder rock acts performing their music in what was considered a "new" format because it was *different*, and was an interesting way of getting these acts further exposure. Not that the concept is totally original, once again, the King Of Rock & Roll may have been one of the first to give it a go back in 1968 with the "unplugged" segment on his NBC Christmas special.

Last year, we that *don't even have cable*, watched *Unplugged* albums, singles and videos rise to the top of the sales and playlist charts, and this year we may even see one win the prestigious Grammy award, what with multiple nominations going out to both Eric Clapton and Mariah Carey for their work in the format.

We've not only seen careers escalated, but rejuvenated, and even *launched* on this series. Backup singer Trey Lorenz was a virtual unknown when he sang a small part on Mariah's "I'll Be There" remake, and the success of that single clinched Trey's solo claim to fame.

So, it should come as no surprise to learn that many favorites are now jumping on the *Unplugged* band wagon. Last week, superstar Rod Stewart taped a show in Los Angeles on a Universal Studios soundstage with former Faces mate (and Rolling Stone), Ron Wood. So, having never attended one of the tapings before (and c'mon, they are ridiculously popular) I attended the Stewart show to check out the procedure.

Although it was clearly Rod's show, and Wood was an in-and-out (and back in) "special guest," considering the percentage of

Cash Box WEST COAST

earlier Stewart material done in the show, Ronnie was a natural choice. Stewart's music fits the format extremely well ("Maggie May" was acoustic), and not a soul in the relatively small house (maybe 600 or so) even missed some of his bigger, more synthesized hits from the '80s like "Do Ya Think I'm Sexy." He didn't ignore the entire era however, the show opened with an acoustic version of "Hot Legs," and "Tonight's The Night," after which he told the intimate gathering of his desire to concentrate on the early stuff and introduced Wood.

It's hard to imagine how any artist would not want to take part in this special venue. There's an almost guaranteed huge television audience (MTV runs the shows several times) and the production, presentation and sound are incredible (remember, we're talking Grammy-nominated stuff here). There was even an entire orchestra brought in for several of the numbers. Rod Stewart's one-hour show will premiere next month (March 10) on the cable network, and considering all the other big names joining in on the series (Neil Young taped the same weekend)...maybe it's time to become a cable subscriber.

A COMFORTABLE STRETCH: Believe it or not, former Stray Cats singer and rockabilly guitarist Brian Setzer is trying his chops out in a new format, as well. Even though the old group re-assembled last year, signed to a new label and released a new album, Brian has taken it upon himself recently to bring one of his dreams to life by fronting (dig this) a 16-piece orchestra(!), and really swingin'.

After only two prior performances with the big band, Brian put on his new show at the Roxy last week to a heavily industry-laden crowd. Don't be surprised if this is the way you see ol' Brian's career come back to life—he pulls it off real well. Most everyone in attendance was amazed at Setzer's hidden crooning abilities on the familiar standards, and with the big band, the old Stray Cats stuff never sounded better. If he can come up with more of his own material in this fashion, who the hell is gonna need Harry Connick Jr.? Next Week...

ARTIST SPOTLIGHT

Jane Ira Bloom

By Felicia Scarangello

JANE IRA BLOOM IS AN AVIATOR who takes her passengers on a celestial musical adventure. Her saxophone is her vehicle and her passengers range from jazz to classical fans who don't mind a bit of modern technology interwoven with passionate, heartfelt jazz that floats on clouds and zooms through space.

Her music is modern and refreshing, yet she holds tight to the roots of true improvisational jazz. She has incorporated foot-pedals in order to make spontaneous electronic sounds, which is critical for a jazz improviser. "If you have to program your musical ideas then you can't react to the moment," she explains. If this seems a bit too technologically advanced for jazz fans to embrace just remember that when Les Paul hooked up a speaker to his acoustic guitar, rock and roll fans probably gasped.

This Newton, Massachusetts native has been making beautiful music on her sax since the third grade. At age 12 she began studying with Joseph Viola, one of the most outstanding and respected teachers in the saxophone world. Ms. Bloom considers him more than just a teacher: "He is a mentor." She went on to earn degrees from Yale and the Yale School of Music.

When she came to New York in the late 1970s, jazz clubs were in lofts and Jazz Mania was the hip club. George Coleman introduced her to the N.Y. jazz scene. He was one of her teachers and a formative influence.

Space, movement and music interest Ms. Bloom; therefore she interested NASA. She wrote a letter to them six years ago. "I was interested in learning about the future of the arts in space or if anyone had thought about it in terms of man's space flight," she explains. About six or seven months later she received a letter from Robert Shulman, the head of the NASA Arts Program. Through this letter the idea came about to commission a musician, the first ever in this program. Ms. Bloom was the right woman for the job.

Other space-age accomplishments include appearances at the Kennedy Space Center, the Houston Astrodome, and the National Air and Space Museum's Einstein Planetarium. Her composition "Fire & Imagination," for large ensemble premiered at the Kennedy Space Center and was later performed at Carnegie Hall. She has also played at jazz festivals, concert halls and clubs around the globe.

On February 3 Ms. Bloom's unique sound could be heard at this year's *Absolut Concerto* presented at New York City's Lincoln Center. As always, this celebration of new music, was commissioned and sponsored by Absolut Vodka. The program benefited AMFAR, the American Foundation of AIDS Research. Michael Roux, the CEO of Carillon Importers, Absolut Vodka's distributor, masterminded *Absolut Concerto*, now in its fourth season. Ms. Bloom shone in her passionate performance of "Sinfonia Concertante For Soprano Sax And Orchestra." The piece was written specifically for her by one of the youngest classical composers in the country, Augusta Read Thomas. "She was thinking of my sound when she wrote it," beams Ms. Bloom.

She has also been busy in the recording studio. Her newest release, "Art And Aviation," on the Arabesque label soars into stores this February. She raved to *Cash Box* about Arabesque's commitment to their artists. "For a small American Jazz label I think they've really got their heads in the right places about their commitment to recording their musicians' unique sounds...they want to get that music out there." Ms. Bloom's music may be out there, but she's got it all together.



Lookin' on the Pharcyde

By John Carmen

Cash Box
INDIE
MUSIC



ONE OF THE BIGGEST headaches for hip-hop acts and their labels is where to market or promote the acts. Unlike rock, which has a built-in touring circuit, as well as AOR networks, hip-hop faces heavy resistance in its own backyard. CHR and R&B outlets don't play a lot given the genre's sales base, due to the profanity content, and the turn-off factor to the over 25s and females that are the hot-hits base audience.

One way to make the beats palatable and still retain the flavor of the tracks without the inevitable watering-down is to dose the raps with humor, and play down the rage a shade. Delicious Vinyl's Pharcyde have been doing their thing for five years or so, and in that period have honed their funny instead of mean-assed disses to a T.

Originally the 2-4-2, and then the Beet Junkies, Pharcyde are in the new-jazz-hop clique recently the main flavor of choice among new hip-hop acts, even re-doing their Brand New Heavies track, "Soul Flower" with a few new beats on their own debut disc, *Bizarre Ride 2 The Pharcyde*.

Bizarre it is, with comedy-improvisations between the tracks, borrowing from sources as disparate as *Hollywood Shuffle*, and cabaret jazz. Funny and alive, Pharcyde are a welcome respite from unneeded boasts and showboat-y rhyming. With a newer emphasis on melody than many, Pharcyde's jams begin over the simplest and oldest jazz trip, the acoustic piano.

Still, they've got a long way to go to crack the consciousness of the American psyche. "Our first single, 'Ya Mama' was a total flop, nothin'," says the Pharcyde in a phone interview from their Delicious Vinyl headquarters. "There was a lot of hype happening on it, so as a key to get us known it was useful." The quartet's second single, "Passing Me By" uses Jimi Hendrix' phased, scratch intro from *Are You Experienced* and Quincy Jones' version of the Lovin' Spoonful anthem "Summer In The City" as the samples for this low-key musing kind of rap.

Pharcyde's performances should be coming out on the road this spring, beginning on the East Coast, and working their way home in the West. "We'd love to afford a band for what we do, but everything's still just a D.J. for now," says the group, so don't expect a lavish L.L. Cool J. jam in the near future. Pharcyde does the Stone in San Francisco on Valentine's Day weekend with Apache, and does U.C.L.A. on February 12.

By M.R. Martinez

THE RHYME



Run D.M.C.



Geto Boys

TALE OF TWO KINGDOMS: Music is a reflection of the life of the performer (unless of course he or she is giving a Beethoven recital). For Run D.M.C. and the Geto Boys, their latest singles reflect varied styles and perspectives on life. Profile recording act Run D.M.C. talks about being *Down With The King*, which also happens to be the title of their soon-to-be-released album, their first after two years. Co-produced by CL Smooth and Pete Rock, *Down With The King* is a metaphor for being down with God, a sort of heavenly hip-hop homage delivered over some slammin' phat beats.

On the other hand, the Geto Boys are talking about the devil. But instead of calling him "Crooked Cop," which is the title of the first single from their forthcoming Rap-A-Lot Records album *Til Death Due Us Part*. This funky diatribe throws the lyrical gunz at cops that f**k with young African-Americans. Like Geto Boy *Bushwick Bill* says at one point during the lyric: "You wanna harrass me, yeah/And if I talk back you wanna bust my black ass, see?/Just Like Rodney King, but if you try that shit with me, it'll be different scene/I wanna all you crooked muthaf**kas dead." At least Time Warner won't be on the hook.

HIP-HOP INITIATIVE: Even though record execs, producers and music industry Svengalis might be on hand looking for the next *Fu Schnickens*, a broad range of topics will be presented through panel discussions, seminars and performance sessions Feb. 18-20 at the **Third Annual Hip-Hop Conference** sponsored by the Cultural Initiative, Inc. The *Funky Revelation* at Howard University in Washington D.C. It was just a couple of years ago that Jive Records act *Fu Schnickens* delivered a performance at the conference that earned them industry notice and eventually led to a recording contract.

This year the revelations will commence with a panel entitled "Dancehall Roots and Reggae Culture," which will explore the burgeoning influence of reggae on hip-hop. Other panels will cover things like getting a demo listened to by a record company, "Black Executives of the '90s," "Strictly Business: Protecting Your Assets," a panel discussion on hip-hop publications, another on Law and Entertainment, "Studio Masterminds: Creating The Beats," and another on the politics of rap. The annual DJ contest, the Graffiti Art Expo and an amateur talent showcase are other functions planned. Those confirmed at press time to appear included *Heavy D*, *MC Lyte*, *Sylvia Rhone*, president of Atco EastWest Records; *Andre Harrell*, CEO Uptown Entertainment; *Dick Scott*, CEO Dick Scott Entertainment; and *Doug E. Fresh*.

TOP 30 RAP ALBUMS

CASH BOX • FEBRUARY 20, 1993

1	THE CHRONIC (Death Row/Interscope 57128/Priority)	Dr. Dre	1 6
2	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	4 41
3	BLUE FUNK (Uptown 10734/MCA)	Heavy D. & The Boyz	3 2
4	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	2 13
5	THE PREDATOR (Priority 57185)	Ice Cube	5 10
6	THA TRIFLIN' ALBUM (Capitol 99354)	King Tee	DEBUT
7	5150 HOME 4 THA SICK (Ruthless 53815/Priority)	Eazy E	6 6
8	DAZZEY DUKS (TMR 71000/Bellmark)	Duice	13 2
9	TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710)	Kris Kross	12 41
10	12 INCHES OF SNOW (Atco EastWest 92207/AG)	Snow	9 2
11	X-TRA NAKED (Epic 52464)	Shabba Ranks	7 4
12	WHAT? THEE ALBUM (Ral/Chaos 52967/Columbia)	Redman	10 16
13	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	8 26
14	NINE YARDS (Next Plateau/FFRR 1012)	Paperboy	DEBUT
15	GETO BOYS THE BEST UNCUT DOPE (Rap-A-Lot 57183/Priority)	Geto Boys	14 10
16	WHERE DEY AT? (Perspective 1003/PLG)	Lo-Key?	11 15
17	BACK TO THE HOTEL (Profile 1427)	N2Deep	18 32
18	REEL TO REEL (Elektra 61314)	Grand Puba	19 15
19	GUERRILLAS IN THE MIST (Atco EastWest 92206)	Da Lench Mob	15 18
20	LIVE AND LET DIE (Cold Chillin' 5001)	Kool G Rap & D.J. Polo	17 10
21	CYPRESS HILL (Ruffhouse 47889/Columbia)	Cypress Hill	16 46
22	CLOSE TO YOU (Uptown 10542/MCA)	Father M.C.	20 20
23	SKILLS DAT PAY DA BILLS (Island 514057/PLG)	Positive K	27 2
24	ILLEGAL BASS (Newton 2210)	Bass Outlaws	24 4
25	MUSIC TO DRIVEBY (Orpheus 52984/Epic)	Compton's Most Wanted	21 16
26	HARD TO WET, EASY TO DRY (Columbia 52751)	Mad Cobra	22 16
27	TRESPASS (Sire 26978/Warner Bros.)	Soundtrack	23 10
28	LITTLE BIG MAN (Rap-A-Lot 57189/Priority)	Bushwick Bill	26 18
29	NICE N' WILD (Atlantic 82410)	Chuckii Booker	30 18
30	SHORTY THE PIMP (Jive 41467)	Too Short	25 28

TOP 30 RAP SINGLES

CASH BOX • FEBRUARY 20, 1993

1	REBIRTH OF SLICK (Pendulum 64674/Elektra)	Digable Planets	1 8
2	EVERYTHING'S GONNA BE ALRIGHT (Uptown 54524/MCA)	Father M.C.	6 8
3	INFORMER (Atco EastWest 96112)	Snow	5 8
4	I GOT A MAN (Island 864305/PLG)	Positive K	2 13
5	MR. WENDAL (Chrysalis 24810)	Arrested Development	9 5
6	WHO'S THE MAN? (Uptown 54543/MCA)	Heavy D. & The Boyz	8 5
7	TAP THE BOTTLE (Soul 54534/MCA)	Young Black Teenagers	10 6
8	STRAIGHT OUT THE SEWER (Atco EastWest 98465)	Das Efx	3 11
9	LETTERMAN (Atlantic 85803)	K-Solo	4 12
10	HALF TIME (Ruffhouse 74777/Columbia)	Nasty Nas	13 7
11	GANGSTER BITCH (Tommy Boy 541)	Apache	11 6
12	PUNKS JUMP UP TO GET BEAT DOWN (Elektra 64687)	Brand Nubian	7 14
13	NOTHIN' BUT A "G" THANG (Deathrow/Interscope 53819/Priority)	Dr. Dre	DEBUT
14	HOMIES (Pump 19134/Quality)	A Lighter Shade Of Brown	12 7
15	FREEDOM GOT AN A.K. (Atco EastWest 96090)	Da Lench Mob	20 4
16	THROW YOUR GUNZ (JMJ/Ral 74768/Columbia)	Onyx	21 2
17	HIP HOP HORRAY (Tommy Boy 554)	Naughty By Nature	DEBUT
18	DEM NO WORRY WE (Columbia 74720)	Super Cat	18 11
19	A.D.A.M. (Polydor 861088/PLG)	XCian	17 2
20	HEAD BANGER (Ral/Chaos 74700/Columbia)	EPMD	16 10
21	YABADABADOO (Select 66349)	Chubb Rock	27 2
22	CHECK IT OUT (Elektra 64671)	Grand Puba	24 2
23	85 SOUTH (Rowdy 75444/Arista)	Y'All So Stupid	26 4
24	DITTY (Next Plateau 350012)	Paperboy	28 4
25	RAKIN' IN THE DOUGH (Polydor 861011/PLG)	Zigge	DEBUT
26	I GET WRECK (Elektra 66334)	Heather B.	25 2
27	GET THE POINT (Ruffhouse 74884/Columbia)	C.E.B.	DEBUT
28	FAT POCKETS (Payday/London 869930)	Showbiz & A.G.	14 10
29	WICKED (Priority 53813)	Ice Cube	15 13
30	CHECK DA BACKPACK (Relativity 1140)	Rough House Survivors	19 5

Rap NOW '93

Special written by M.R. Martinez



Public Enemy



Spice 1



Insane Poetry



Naughty By Nature



Das EFX

JUST LIKE GURU OF GANG STARR SAYS: "Rap music is a lifestyle and also a business for us." It is abundantly true that the music reflects the desires, dreams, angst and rage of a generation of African-Americans, perhaps in a way no previous music born in and of the community has ever before accomplished. Every facet of life in the black community has been chronicled in rap, whether it be politics, gang warfare, young love, afrocentric social change, poverty, style, death or procreation. And these topics are addressed in a cornucopia of styles, from gangsta and hardcore mack daddy grooves to black consciousness, horror, humor and even tender crooning styles.

The result has been a full range of music in the product pipeline making the bottom line at many labels—both independent *and* major—much blacker. And while right-wing politics and deep-seeded sociological misconceptions have conspired to sever those on the hard cutting edge of the music from their roots and from the lucrative pipeline that gets rappers paid, the challenges have only served to strengthen music and its makers.

The following special is merely an abbreviated peek at some of the artists and a couple of the issues that are important for rap now, in '93. The politics affecting rap, the music's spread to non-music's pop culture and a look at some of the artists—new and established—comprises the first of what *Cash Box* hopes will become a quarterly presentation.



Kelly



Chubb Rock



Redman



Sir Mix-A-Lot



Too Short



Kool G. Rap & D.J. Polo



Boss

Rap NOW '93

Rap and Politics Hop Around Issues of Censorship, Violence

By M.R. Martinez

ANYBODY LIVING ON PLANET EARTH THE LAST YEAR had to hear about the song "Cop Killer," which made rapper Ice-T either a hero or violent hate monger, depending on the average income and zip code of the neighborhood in which a person may live. It wasn't even a rap record, but it featured Ice-T with his metal group Body Count. So rap came under attack. Sister Souljah drew fire from then Democratic presidential candidate Bill Clinton for her strident pro-black comments carried by newspapers. Souljah didn't apologize for her comments and became a new target for the political right. Many people thought that Luther Campbell's 2 Live Crew trial and tribulations were over after it was decided in a Florida high court that his material was not pornographic under the federal litmus test. But, an Omaha, NE prosecutor decided that sale of the Crew's *Sports Weekend* should bring criminal penalties upon the heads of retailers.

The examples of the African-American artform known as rap is been under attack on several fronts, polarizing political camps and bring a notoriety to the music that has been both a boon and bane to its existence. "Cop Killer" caused a police and right-wing revolt, a call to boycott Ice-T and Body Count at many of the nation's retailers, a heated Time-Warner stockholder's meeting where actor/shareholder Charlton Heston led the call for the company to cease distributing the record, and eventually led Warner Bros. Records to release Ice-T from his contract. Because of the controversy over "Cop Killer," Paris' album *Sleeping With The Enemy*, which contained the single "Bush Killa," was to be released by Warner Bros.-distributed label Tommy Boy Records, but shareholder pressure eventually led Paris to shop a deal with the indie ranks.

A true measure of the pressure brought by the right-wing community and the concern of shareholders is evident in an established Ice-T to take his *Home Invasion* album to Priority Records, the label that drops sh*t by the likes of Ice Cube, N.W.A. and distributes music by Rap-A-Lot Records' Geto Boys. Acts such as these have given rise to the notion that major labels, owned by multi-billion corporations who answer to stockholders to rethink their commitment to the hardcore, and many industry observers believe that it could represent a boon to the indie ranks, as established hardcore artists resist compromising their work.

"But a more commercially-motivated decision is made by the business affairs people, who say: 'No. Let's not do it,'" Turner says. "They have to make decision about whether to deal with the hassle for \$7 million when they are a corporation that deals in billions. For my company, the bottom line is simpler."

Russell Simmons, the head of Rush Communications, RAL and Def Jam believes that the other major labels "should have backed Time-Warner. It was a shame that they had to face that without the support of the other companies." Simmons, who works with companies like Public Enemy, which has weathered several backlash storms over its pro-black lyrics, said that, "There's been no effort on the part of Sony [Music, which distributes Public Enemy and other RAL and Def Jam acts] to change any of the lyrics."

But some feel a return to the indie ranks will strengthen the music and not significantly diminish sales. "Rap got watered down at the majors and shareholder control will not allow [rappers] to say what they want," says James Smith, the head of Rap-A-Lot Records, who believes his problems with the law were precipitated by his involvement in the music. "Rap is not a music made for the majors."

"Even though the majors' distribution can get sales happening faster because of their connection with the chain stores," Smith continued, "It can happen with the mom & pop stores. If the indies could get together and pool their resources than we could accomplish or sales goals that much faster."



Luther Campbell and his 2 Live Crew made the courts horny.

"If they keep us from selling hardcore rap in stores, we'll still find a way to get into the hands of the people who want it," says Luther Campbell chief of Luke Records, who returned to the indie ranks after a creative differences ended a distribution deal with Atlantic Records (another Time-Warner company). "If we have to go sell the music out of the trunks of cars in the alley like we're dealing dope, we'll do it."

"The thing is, the successful acts that have lasted have all addressed issues that the power structure didn't want exposed so openly to the younger generations," Campbell continued. "The soft types aren't generally around anymore. If you stay streetwise, you can survive."

"We've exposed a segment of the black culture to the masses and it's opened the door for everybody to begin understanding each other—whether you live in the inner city or the suburbs," he says.



Ice Cube (left) and Ice-T, who co-starred in the Universal Pictures film *Trespass*, are now labelmates at Priority.

"There are two considerations here," says Bryan Turner, CEO of Priority. "One is commercial and the other is the critical creative decision that must be made. While some at Time-Warner may have come from a more emotional place, looking at Ice-T's work from the standpoint of art and said, 'We should support this'."

GETO BOYS

TILL *Death* DO US PART

INTRODUCING
NEW MEMBER
BIG MIKE

DROPPING
MARCH 9

FEATURING
HIT SINGLE
CROOKED
OFFICER

THE LONG AWAITED FOLLOW-UP TO THE PLATINUM LP:
"WE CAN'T BE STOPPED"

RAP-A-LOT
RECORDS

JMS
management

PRIORITY
RECORDS



Rap NOW '93

Hip-Hop Scores Heavy on Pop Culture

By M.R. Martinez

Rap music has had a significant impact on 'fashion and language, and it's especially important that it has affected the way people talk, because that's a reflection of how you think.'

—Russell Simmons, CEO of Rush Communications

ALONG THE POSH MELROSE BLVD. STRIP, the hip-hop invasion of pop culture is evident. Adjoining the high fashion Fred Segal's boutique on the west end of Melrose, near stores that sell antiques for more than the average working man's weekly pay, they've opened an outlet that exclusively markets the popular Cross Colours sportswear line. Further east, on the Melrose Strip where youth culture thrives filmmaker Spike Lee's Joint holds forth with a cornucopia of youth culture sportswear and items that reflect a strong hip-hop influence.

While the music has spread among the masses—finding its way from the inner city where it was born to the suburbs where it has driven some parents to distraction—the proliferation of the music through commercials, movies, art and even sports has given rise to a pop culture and lifestyle that bears the unmistakable influence of black youth culture.

"MTV can be credited for part of this phenomena," says Barry Weiss, senior vp/gm East Coast for Jive Records. "White kids in suburbia are just as interested in seeing the new N.W.A. as they are the new Guns N' Roses. Today, kids like the Black Crowes and Sir Mix-A-Lot."



D.J. Jazzy Jeff and the Fresh Prince have established a pervasive presence on television through commercials and *The Fresh Prince of Bel-Air*.



Kid 'N' Play have taken hip-hop to cinema success through the *House Party* and also have been spokesmen for soft drinks.

It is through outlets such as these, that viewers get exposed to the fashion chic of hip-hop and alternative music. But broadcast TV does its share. Will Smith of Jive Records D.J. Jazzy Jeff and the Fresh Prince and the NBC-TV program *The Fresh Prince of Bel-Air*, each week brings some of the culture to the masses. Smith partner Jazzy Jeff has done his share as a featured artist in the TV ads for Starter sportswear. Having exposed the culture to audiences via the *House Party* movies, Kid 'N' Play also sell items like soft drinks on television.

Sports figures have also assumed a presence in the pop culture vista spawned by rap. Jive Records has signed NBA rookie phenom Shaquille O'Neal of the Orlando Magic to a recording contract, something that was previewed when the seven-footer performed live on the *Arsenio Hall Show* recently with Jive act Fu Schnickens.

But Earvin "Magic" Johnson recently made a firm move into the hip-hop pop culture arena when he partnered with Cross Colours to introduce and launch the company's "Classics" collection, which will be distributed through major outlets—Macy's, Nordstrom, Fred Segal and other prestige boutique and department stores. Johnson will be responsible for marketing, promotion and advertising in addition to overseeing financial aspects of the company. Johnson is also joined in the venture by co-owners/co-designers Carl Jones and T.J. Walker, recent CaliforniaMart Menswear award winners.

Many sportswear companies frequently employ rap artists to wear their clothing lines. But many artists have launched or have plans to launch sportswear lines of their own. Chuck D of Public Enemy has launched a clothing line, and long-time colleague Russell Simmons, who heads the Rush Communications/RAL/Def Jam universe, in March will open a Phat Farm gear shop in the SoHo district of New York, with plans to open a second store in Miami Beach later in the year. Phat Farm will undoubtedly carry many of the sportswear lines favored by today's youth, including a line developed by Jam Master Jay of Run D.M.C.

So, the next time you see somebody walking down the street wearing pants low, bagged at the ankles, has on a baseball cap, a baggy T-shirt and some black "boks," don't turn and run thinking you're crossing the path of a gangsta. He could be your paperboy.

Salute to the Indies

and

**CELEBRATING THE
COUNTRY RADIO SEMINAR**

ISSUE DATE: March 6, 1993

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Rap NOW '93

FRESH ARTISTS

By M.R. Martinez

In no particular order, the following represents some of the cream in the dark mother's milk of what the sh**t really is—fresh new artists. That is not to say that it represents the best hip-hop/rap coming out during this year, but the promise is there. Gangsta, hip-hop pop, mack daddy grooves afrocentric sounds and better ghetto lovetronic maximum impact—it's all represented here, in one form or the other. And these short peeks may represent the growth or, at the very least, next move by artists that have been successful in varying degrees. See if you're down with them at this time, in this space.



FU SCHNICKENS

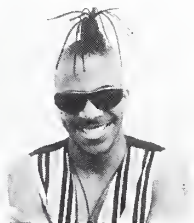
When Jive recording artists Fu Schnickens hit last year, they jumped strong with a variety of vocal delivery techniques, demonstrating that rap is not monolithic, not one-dimensional. Instead, it covers a rainbow coalition of styles. In fact, this outfit has plans to continue its forward (upstream) thinking of combining the soul of street rap with multicultural, creative invocations of hip-hop. "Fu" of Fu Schnickens stands for "For Unity," and "Schnickens" stands for the *cornucopia humanus* that follows the credo of unity. The alarm has been rung. This act is here to stay evidenced by a recent appearance on the *Arsenio Hall Show*, where they were joined by NBA super rookie Shaquille O'Neal. They are currently in the studio working on their second LP for Jive Records.



DA LENCH MOB

There's a dark side to sunny Southern California, and it comes in the form of its rap music. The trio Da Lench Mob, who helped launch Ice Cube's Street Knowledge Records, is part of this dark terrain. While these guys might be "Lost In The System" because they're "Guerillas In The Mist," and are looking for "You and Your Heroes," because they suspect "Freedom Got An AK." There's a rancid air around Da Lench Mob, rancid as in funky. But it's the smoky lyrics that suggest the fire next time and that has

made this a gold plus (at press time) earning act for Street Knowledge and EastWest Records (which distributes Street Knowledge). According to the Mob's Shorty: "I feel that violence is necessary in achieving freedom and change. Look at the L.A. riots. They were bound to happen sooner or later."



ME PHI ME

One thing for sure, RCA recording act Me Phi Me is completely unique. He's managed to come into the industry's universe at the same time as some other homeboy funky-folky types that have been walking away with awards. This is not hip-hop from days past. Instead it represents the *nu vogue*—which might come along for a while. The Flint, MI native calls his work "Big Beat" poetry. And he delivers that with a mixture of George Clinton-meets-Gil Scott Heron-meets-DNA fuses with the next hipness of hip-rock. To Me Phi Me, it's all *One*, the title of his debut for RCA, which includes soul probes such as "Sad New Day," "Pu' Sho Hands 2Getha" and "Think..." Like the man says: "A complete picture is made up of a series of points, with each dot serving a specific purpose, and you can't play connect the dots with just one point."



MC REN

The ground covered by MC Ren on *Kizz My Black Azz*, his debut for Ruthless/Priority Records, is not new to his fans. Gang-banging the

girl with the high IQ, f**kin' the nearest niggah up and tellin' most people what time it has become is the stuff that this album is made of. Produced by Bobcat of the Boogie Men production team, the record covered the underbelly of street life and left little to the imagination. Ren says: "Rap is getting away from where it started. Eeverybody is trying to be like Hammer and a have a band playing behind their raps." But not Ren, who believes that nothing can replace a well-plugged sample of some good grassroots sh*t.



BLACK ONYX

They walk the fine line between actually calling on gunplay and the obvious metaphors of what a gun is supposed to mean. They are the crown jewel of Jamaica, Queens, known as the act Black Onyx. They bring a loud and proud tradition back to the New York City borough. The album is *Bacdafcup*, and the single that is launching the JMJ/RAL album is "Throw Ya Gunz." The quartet of angry young men says they don't condone violence and, according to group member Fredro Starr, "If the vibe is real good a party, we'll say, 'Throw ya gunz in the air'—it's not about violence, it's about unity." They are called a cross between Leaders of the New School and N.W.A. As they are fond of calling themselves—"Afficial Nastee Nigguz"—so it goes.



HOME TEAM

Pick up on Home Team, the Luke Records duo that decided to brew their own poison after leaving Poison Clan. Their first single, "Pick It Up," was a sample of their Miami bass roots, twisted and brewed with the slightly nightmarish stories that formed their Brooklyn-breed youths. The Luke album *Via Satellite From Saturn*, is a lap away from the fun and games of Poison Clan and allows brothers Debonaire & Drugzie to expand on their dream state for the public to imbibe. Like most acts on Luther Campbell's label, hardcore gangsta is mixed deftly with humor. It's not Miami bass, it's not gangsta; but it does shotgun some heavy ear candy for those who like a view to a kill.



DR. DRE

Success is a chronic condition shadowing Interscope/Death Row recording artist Dr. Dre, who as a producer/writer has helped make N.W.A. one of the most important posses in the gangsta rap universe. But with release of his solo debut for his Death Row label, *The Chronic*, he has demonstrated that he can smooth out the ruff edges of his hardcore banter, even though the album is laden with dark images bearing titles such as "Nigga Witta Gun," "Rat-Tat-Tat-Tat," "Lil' Ghetto Boy" and "The Day The Niggaz Took Over." But imagine such violent tomes gliding with stealth atop the music of George Clinton, Donny Hathaway and Isaac Hayes, in addition to some smokin' original sounds. "I've listened to their sh*t for years," Dre says. "But for rap to stay around it has to come up with new ideas. My level is the 13th floor, where nobody else is."

Rap NOW '93

VETERAN ARTISTS

By M.R. Martinez

The universe continues to expand with viable hip-hoppers showing up large throughout the heavens and hell. In the last year, the music has seemingly taken a back seat to the resurgent pop rise of country. But, the bottom line of many companies still depends on how successful they are with rap music. While socio-political issues have worked to divert attention away from the music's success in the marketplace, rap and hip-hop in general has continued to be an important source of information and attitude for roots communities and the roots are growing into the suburbs with the swiftness of a hummingbird's wings aflutter. The following is a sampling, so to speak, of some artists who have, or will be continuing to establish the music as a major force with which the industry must contend.



ARRESTED DEVELOPMENT

It's taken less than 3 Years, 5 Months and 2 Days in The Life Of... of Arrested Development to forge a more than respectable place on the cutting edge of hip-hop with a folky, afrocentric, live drum groove thang. The Chrysalis recording act was already lauded by the NAACP Image Awards, is a frontrunner in the Soul Train Music Awards, and is vying for best new artist (among other) honors in the upcoming Grammy Awards. They've already made their film debut with the lead song ("Revolution") and are already in the studio working on their next album, even as tracks (the mosty recent being "Mr. Wendal") is being pulled from the sessions of its earlier studio odyssey. This group has come a long way from "Tennessee."



PROFESSOR GRIFF

Reality—whether subjective or objective—has never been a problem for Professor Griff. Been keeping the peace has. Since his days as the Minister of Information for seminal rap act Public Enemy, Griff has been an outspoken radical and always shaken what must be considered a fragile peace among the nations. Thusly, his latest album for Luke Records, *Disturb N' Tha Peace*, is a sizzling treatise on inequities faced by all

ethnic groups in Amerikkka. While the professor says, "I've learned a lot and gained more respect for other ethnic groups' trial and tribulations." But he quickly adds, "Still, nothing measures up to the black hell-of-cost... There can never be any explanation to justify it." When Professor Griff starts to drop his knowledge, he delivers more than "7 Wattz of Reality," which is the title of his second single from *Disturb N' The Peace*.

SHANTÉ

She's baaaack. and just as bitchy as ever. Of course we're talking about one of the first ladies of rap, Shanté, whose Livin' Large Records sophomore release—*The Bitch Is Back*—aptly describes the sista's attitude. With a heavy sampling of producers—including the Large Professor, D.J. Mister Cee, Grand Master Flash, Kool G Rap and Grand Daddy I.U.—(Roxanne) Shanté serves lyrical riffs like "Deadly Rhymes," "Straight Razor," "Got To Be Free," "Trick or Treat" and the first single, "Big Mama." Shanté has established herself as the Millie Jackson of hip-hop. With her razor sharp delivery and visceral observations, it's hard to believe that something hard-core could come from such a pretty female.

BOO-YAA T.R.I.B.E.

Rumor has it that these Samoan-American gangstas have deep ties to live sound, even though the title of their debut album for Hollywood Basic Records is titled *Rumors of A Dead Man*. This posse has built a rep on live performances that rival anything they've done in the studio. But their current album is tough to beat. Unlike their last disc (*New Funky Nation*), the T.R.I.B.E. produced nearly all of the material on this album. And rather than go completely live, they sampled themselves to bring a more hip-hop feel to the sound. "We still play what

we want live," explains group member Samoan Godfather.



ABOVE THE LAW

Respect is evident when your peers put time in on your project so you can get paid. So Above The Law, which already has an able quartet of rhyme artists, was able to bring guests like N.W.A.'s M.C. Ren and Eazy-E, Digital Underground's 2 Pac and Money B. into the ATL *Black Mafia Life*, their latest album from Giant Records. Employing the writing and production of 187um, ATL and company show up large on short stories like "Commin Up," "Pimpology," "Process of Elimination" and the album's first single, "V.S.O.P." While the group can come hard, humor and insight make the two-year absence since their last collection seem too long to wait.

NAUGHTY BY NATURE

It's 1993, but for Tommy Boy recording act Naughty By Nature it's *19 Naughty III*, the title of the latest album and is about their attitude. On the new collection is the follow-up to the self-titled hit hip-hop anthology that contained the quirky jam "O.P.P." and also featured fellow Flavor Unit colleague Queen Latifah. Naughty is back with hard jams like the jazz-sampled "Cuddy Click," "Knock 'em Out Da Box," "Take It To Ya Face" the slightly dancehall-influenced "Sleepin' On Jersey" and the anthemic "The Hood Comes First." Young Messrs. Treach, Vinnie and DJ KG have shaped a phat follow-up to their first effort.

GANG STARR

For Gang Starr, working in the studio—on their own material or someone else's—it's just *A Daily Operation*, the title of their current Chrysalis Records album. Right

now Gang Starr's Guru and DJ Premier—having successfully collaborated with Neneh Cherry on her *Homebrew* album—the group is currently in the studio further experimenting with the fusion of jazz and hip-hop on a collection to be called *Jazzmataz*. The album (recorded in New York, London and Paris) will feature jazz artists like Donald Byrd, Roy Ayers, Branford Marsalis, Courtney Pine and others. As Guru put it: "Jazz and rap are both living music—music from the black experience—and are part of the same cultural heritage. It is only natural that these two genres should mix."



MONIE LOVE

She might have been in the middle when she released her 1990 debut Warner Bros. album *Down To Earth*, but on her new collection, *In A Word or 2* Monie Love breaks up to the front. The London-born, Brooklyn-raised Love starts the upward swing with the album's first single, "Born To Breed," which refers to the rapper's new motherhood and also stands for building relationships in the arena of education and enlightenment. Produced in part by His Purple Highness, Prince, along with Marly Marl and newcomer Freedom Lyles, Love says of the album, "I'm proud to say that I did some serious writing and production this time." One tome that she is especially proud of is "Bullets Carry No Names," dedicated to a relative killed by a stray bullet and co-written by Ice-T.

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TOP 10 SOUNDTRACK ALBUMS

CASH BOX • FEBRUARY 20, 1993

1	THE BODYGUARD (Arista 18699)	1	13
2	ALADDIN (Walt Disney 60846)	2	10
3	BOOMERANG (LaFace 26006)	4	29
4	PURE COUNTRY (MCA 10651)	3	15
5	SISTER ACT (Hollywood)	5	11
6	BEAUTY AND THE BEAST (Walt Disney 60618)	6	19
7	BEVERLY HILLS, 90210 (Giant 24465/WB)	7	13
8	HONEYMOON IN VEGAS (Epic Soundtrax 52845)	8	25
9	SINGLES (Epic 52476)	9	29
10	LAST OF THE MOHICANS (Morgan Creek 8681)	10	24

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2	U2. ACHTUNG BABY: THE VIDEOS, THE CAMEOS... (Polygram \$19.95)	5	16
3	THIS IS MICHAEL BOLTON (Sony Music Video \$19.98)	6	9
4	ERIC CLAPTON: UNPLUGGED (Warner Reprise Video \$19.98)	4	3
5	BILLY RAY CYRUS: LIVE (Polygram \$19.95)	7	9
6	GUNS-N-ROSES: USE YOUR ILLUSION 1&2 (Geffen Home Video \$19.98 ea/34.98 both)	2	10
7	THIS IS GARTH BROOKS (Liberty Home Video \$24.98)	3	5
8	BRUCE SPRINGSTEEN: MTV PLUGGED (Sony Music Video \$19.98)	8	9
9	SMITHS: COMPLETE VIDEO COLLECTION (Warner/Reprise \$19.98)	9	6
10	LIZA MINELLI: LIVE FROM RADIO CITY MUSIC HALL (SMV \$19.98)	10	5

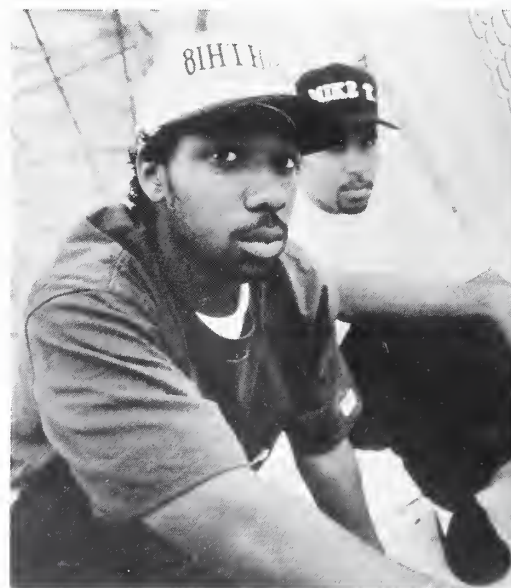
A Hip-Hop Spring On Film

By B. Gregory

WITH SPRING JUST AROUND THE CORNER, three new films with a hip-hop flavor are making their way to movie screens around the country in the upcoming weeks.

The first film out of the blocks is Universal Pictures' *CB4* which opens nationwide March 12. The film is co-written by and stars *Saturday Night Live*'s Chris Rock in a comedy about a young punk who takes on the identity of a California town's most notorious criminal when the criminal is sent to prison. Rapper Deezer D and comedians Phil Hartman and Chris Elliot co-star.

On a more serious note, New Line Cinema is set to release the urban drama *Menace II Society*. Newcomer Tyrin Turner stars as "Caine," an



Menace II Society featuring Mc Eiht

18-year-old living in Watts, trying desperately to get out of the cycle of violence that pervades the community. The film features the acting debut of noted rappers such as Too Short, Pooh Man and MC-Eiht as "Caine's" homeboys along with cameo appearances by noted actors such as *Roc's* Charles S. Dutton and *Loaded Weapon One* co-star Samuel L. Jackson.

Also from New Line is the much-anticipated comedy,

Who's The Man? that marks the acting debut of *Yo MTV Raps* co-hosts Doctor Dre and Ed Lover as two New York barbers who, through hilarious circumstances, end up being cops replete with their own police car that booms rap music instead of a siren. The film also has cameos from rap stars such as Ice-T, Heavy D, Queen Latifah and Kris Kross just to name a few.



Who's The Man featuring Dr. Dre and Ed Lover

All three films feature heavy-duty rap and hip-hop soundtracks featuring every well-known rap artist in the country. So, even if you don't care about the story, check out these films for the one thing that they all have in common—The Music.



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Hell Of A Situation (Stanton's Gold / April Joy-BMD)35
Here We Go Again (Jobete / Black Bull / Unit 4-ASCAP, Doll Face / Stone Diamond-BMD)3
Hey Love (Can I Have A Word) (Zomba, ASCAP / Jobete, ASCAP / Black Bull, ASCAP)23
Hip Hop Hurray (T-Boy, ASCAP / Naughty, ASCAP)66
Homies (Hip Hop Loco, BMI / Jams R Us, BMI / Jobete, ASCAP)78
If Ever I Fall In Love (Gasoline Alley, BMI / Music Corp. Of America, BMD)4
I Got A Man (Step Up Front-BMD)63
I Gotta Thang 4 Ya (New Perspective-ASCAP)17
I'm Calling You (Do-Po-Liddle-Lo-Le Yeah!) (Kharatroy / B.Black / Chrysalis / Fair-Elm-ASCAP)84
I'm Every Woman (Nick-O-Val-ASCAP)34
I'm So Into You (Bam Jams, BMD)56
Informor (Motor Jam, ASCAP / Green Snow, ASCAP / M.C. Shan, ASCAP)57
In The Still Of The Nite (I'll Remember You) (Lee-BMD)14
I Should Have Loved You (Big Giant, BMI / Count Chuckula, BMD)97
It Hurts Me (WB / Keith Sweat / E / A / Sony Tunes / Maestro B-ASCAP)82
It Must Be Love (Careers-BMG, BMI / Hudnall, BMI / In Flight, ASCAP)61
It's Alright (From South Central) (Buff Man, BMI / Screw Box, BMI / Fat Hat, BMI)
It's A Shame (So So Def, ASCAP / Artistic Control, ASCAP / Saja, BMI / EMI April, ASCAP)67
It's Gonna Be A Lovely Day (From The Bodyguard) (Unichappell, BMI / Golden Withers, ASCAP)45
I Want To Love You Down (Keith Sweat, /E / A, WB, /Wokster, ASCAP)85
I Was King (Eddie Murphy, ASCAP / Rayclo, ASCAP / Perfect Ten, ASCAP / Pushy, ASCAP / Dub Plate, BMI / Aunt Hilda, ASCAP / Zomba, BMD)92
I Will Always Love You (Velvet Apple, BMD)11
Janet (Sin-Drome, BMI / EMI Blackwood, BMI / Rightsong, BMI / Franne Golde, BMI / Del Zorro, BMI / All Nations, BMD)93
Just My Luck 083
Love Makes No Sense (Avante Garde, ASCAP / New Perspective, ASCAP)26
Love Shoulda Brought You Home (Saba Seven / Kear / Ensign / Greenskirt-BMD)10
Love's Taken Over (EMI Blackwood / Chante 7-BMD, EMI April-ASCAP)20
Love's Thang (Frabensha, /MCA, /Frank Nitty, /Velle, /Ness, Nitty & Capone, /Wamer Bros., /Geffen, /edie Brickell, ASCAP)91
Make Love 2 Me (Pelio / Scottsville / Walter Simmons-BMD)37
Mr. & Mrs. Jones (Warner-Tamerlane, BMI)39
M.M.D.R.N.E. (Ma'Phil, ASCAP)88
Mr. Wendal (EMI Blackwood / Arrested Development-BMD)9
Murder She Wrote (Island, BMI / Ixat, BMD)41
Natalie (Al B. Sure / EMI April / Willaire / Across 110th Street-ASCAP)49
Never Do You Wrong (MCA, ASCAP / Geffen, ASCAP / Music Corp Of America, BMI / Geffen Again, BMI / Duboc, BMI / Rodsongs, ASCAP / Almo, ASCAP)98
No Ordinary Love (Angel / Silver Angel / Playhard-ASCAP)18
No Rhyme, No Reason (Mycenae, ASCAP)75
Not Gonna Be Able To Do It (Headcracker, ASCAP / CRK, ASCAP)70
Nuthin' But A G Thang (Ain't Nuthin' Goin' On But Fu-ckin', ASCAP)68
People Everyday (EMI Blackwood / Arrested Development-BMD)53
Photograph Of Mary (EMI April, ASCAP / November Nights, ASCAP)80
Pick It Up (Zig-Zag-Zig / Yuddah Saks / Pac Jam-BMD)74
Punks Jump Up To Get Beat Down (Def Jam, ASCAP / Dusty Fingers, BMD)60
Push (Melody Girl, BMI / LA Iunz, BMD)43
Quality Time (Wilesden, BMI / R. Kelly, BMD)5
Real Love (Peljo / Scottsville / Walter Simmons-BMD)46
Rebirth Of Slick (Wide Grooves, / Gilro, BMD)13
Release Me (Coffey, Nettlesbey, BMD)47
Reminisce (Stone Jam / WB / Ness Nitty & Capone-ASCAP)7
Revolution (EMI Blackwood / Arrested Development-BMD)87
Right Here (Bam Jams-BMD)65
Rump Shaker (EMI April / D. Wynn / Zomba / Abdur Rahman-ASCAP)8
Save Your Sex For Me (Gratitude Sky / Make It Big / WB, E / A, / Christopher's Rainy Daze, EMI April, ASCAP)
Saving Forever For You (Realsongs-ASCAP)40
Shamrocks and Shenanigans (Tee Girl / Irish Intellect / Immortal / BMG-BMD)77
Shoop Shoop (Norral Atlanta, BMD)55
Slow And Sexy (Flyte Tyme / Zomba / Aunt Hilda-ASCAP, Sony Songs / Songs of Polygram / Ixat-BMD)22
Slow Motion (Zomba, ASCAP / RHO, ASCAP / EMI April, ASCAP / Mochrie, ASCAP)95
So Alone (Trycep / Ramal / Willesden-BMD)33
So What! (Avante Garde, ASCAP)76
Straight Out The Sewer (Straight Out Da Sewer-ASCAP)89
Tap The Bottle (Disco Breaks From The Motherland, ASCAP)86
Through The Tears (Captain Z / MCA / Joycel-EMI-ASCAP)20
Trust In Me (Full Swing / AACI-ASCAP)100
Welcome To My Love (Aural Elixir, Rosalie, /Mycenae, ASCAP / Feel The Beat, / Stone Diamond, BMD)90
What About Your Friends (D.A.R.P. / Pebbitone / Tizbiz-ASCAP, Diva One-BMD)24
Where Do We Go (Pleasure-ASCAP)73
A Whole New World (Aladdin's Theme)28

TOP 200 POP ALBUMS

CASH BOX • FEBRUARY 20, 1993

Table of Top 200 Pop Albums (first half), including albums like 'The Bodyguard', 'Breathless', 'The Chronic', etc.

Table of Top 200 Pop Albums (second half), including albums like 'Grave Dancers Union', 'Seminole Wind', 'Achtuno Baby', etc.



#1 ALBUM: The Bodyguard

HIGH DEBUT: Jesus Jones #62

Table of 10,000 Menaces / 29 albums with columns for artist name and album title.

Table of Top 200 Pop Albums (right side), including albums like 'Whatcha Gonna Do With a Cowboy', 'Jackyl', 'Honeyman in Vegas', etc.

Table of Top 200 Pop Albums (right side), including albums like 'Beyond the Season', 'Born into the 80's', 'Voices in the Wind', etc.

MTV TOP 20 VIDEOS

CASH BOX • FEBRUARY 20, 1993

Table of MTV Top 20 Videos, including videos like '7 (Paisley Park/WB)', 'In Bloom (Ver. 2) (GEC)', etc.

By M.R. Martinez

THE RHYTHM



Virgin records veteran Paula Abdul helped new label signee Tina Turner celebrate her joining the roster at the company's Los Angeles headquarters. Pictured at Virgin's bash are (l-r): Ken Berry, managing director, Virgin Music Group; Turner; Abdul; and Jordan Harris, co-chairman, Virgin Records.

SAMPLES: Lou Rawls has a rich history in R&B and has recorded 59 albums, earned four Grammy awards and numerous other honors. He additionally has maintained a high visibility as the annual host of the *Lou Rawls Parade of Stars* benefit for the the United Negro College Fund. He has returned to his roots with release of the album *Portrait of the Blues*, forthcoming from Manhattan Records. He is reunited with the production team of Billy Vera and Michael Cuscuna, who worked with him on two previous releases on sister label Blue Note...After 7 will be joining Gladys Knight on a national tour to start this summer. After 7 is enjoying success with its second Virgin Records album *Takin' My Time*...The venerable Dr. Billy Taylor will be tinkling the ivories for GRP Records under a recently-signed deal. He will be joined on the album, titled *Dr. T*, by special guest Gerry Mulligan...*Love's Alright*, Eddie Murphy's debut album for Motown Records is due Feb. 23. The first single from the collection, a duet with dancehall champion Shabba Ranks, titled "I Was A King," was released in early January...While on the Motown tip: The company has high hopes for Andrew Logan's debut album *Show Me Your Heart*. Logan is not new to the business, having appeared in more than 30 commercials while he prepped his music for public consumption...New Jack Swinger Teddy Riley, who as a producer and player on the MCA/Future Records *Hard or Smooth* hit by Wreckx-N-Effect, has been signed to an exclusive management and creative consultancy deal with Dick Scott Entertainment. Scott guides the career of New Kids On The Block and Markey Mark.



RCA recording act SWV has as much time in radio stations as they have on the airwaves to promote their debut album release *It's About Time*, which contains the single "I'm So Into You." Pictured above at New York's WRKS are (l-r): Taj, SWV; Vinnie Brown, program director, WRKS; Motown recording artist Gerald Alston; musician Bernard Henderson; Coko & Lelee, SWV; and Byron Pitts, local promotion manager, RCA Records.

TOP 75 R&B ALBUMS

CASH BOX • FEBRUARY 20, 1993

1	THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699)	Various Artists	1	7
2	THE CHRONIC (Priority 57128)	Dr. Dre	8	4
3	BREATHLESS (Arista 18646)	Kenny G	11	7
4	IF I EVER FALL IN LOVE (Gasoline 10762)	Shai	4	4
5	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	5	22
6	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21929)	Arrested Development	6	39
7	BOOMERANG (Original Motion Picture Soundtrack) (Arista 18699)	Various Artists	7	27
8	BOBBY (MCA 10417)	Bobby Brown	2	19
9	XTRA NAKED (Epic 52464)	Shabba Ranks	9	14
10	(Paisley Park 45037)	Prince	10	13
11	THE PREDATOR (Priority 57185)	Ice Cube	3	7
12	BLUE FUNK (Uptown/MCA 10734)	Heavy D. & The Boyz	DEBUT	
13	FUNKY DIVAS (East West 92121)	En Vogue	13	42
14	BORN INTO THE '90s (Jive 41469)	R. Kelly & Public Announcement	14	51
15	LOSE CONTROL (Keia/Elektra 61394)	Silk	DEBUT	
16	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	DEBUT	
17	CHANGES (Uptown 10751)	Christopher Williams	17	3
18	OOOH ON THE TLC TIP (LaFace/Arista 26003)	TLC	16	42
19	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	19	22
20	SPICE I (Jive 41481)	Spice I	20	37
21	COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	21	45
22	TIME FOR LOVE (Capitol 445855)	Freddy Jackson	22	22
23	MEANT TO BE MINT (Perspective 10014)	Mint Condition	23	52
24	DEEPA (Atlantic 82393)	Troop	24	29
25	TOTALLY KROSSED OUT (RuffHouse/Columbia 48710)	Kris Kross	12	40
26	BUSINESS NEVER PERSONAL (Ral 52848)	EPMD	26	17
27	WHERE DEY AT? (Perspective 1003)	Lo-Key?	DEBUT	
28	5150 HOME 4 THA SICK (Ruthless/Priority 5381)	Eazy E	DEBUT	
29	JADE TO THE MAX (Giant/Reprise 24466)	Jade	DEBUT	
30	COOLEYHIGHARMONY (Motown 6320)	Boyz II Men	32	87
31	DEAD SERIOUS (Atco/EastWest 91827)	Das EFX	31	39
32	PORTRAIT (Capitol 93496)	Portrait	DEBUT	
33	MACK DADDY (F2PBM/Def American 26765)	Sir-Mix-A-Lot	33	48
34	IT'S ABOUT TIME (RCA 66074)	SWV	DEBUT	
35	PRECIOUS (Silas/MCA 10605)	Chante Moore	DEBUT	
36	ACT LIKE YOU KNOW (First Priority 7101)	MC Lyte	36	68
37	MECCA AND THE SOUL BROTHER (Elektra 60948)	Pete Rock & C.L. Smooth	37	30
38	GUERRILLAS IN THE MIST (EastWest 92206)	Da Lench Mob	46	16
39	SOUNDTRACK (Sire/Warner Bros. 26978)	Trespass	DEBUT	
40	GETO BOY'S THE BEST UN CUT DOPE (Rap-A-Lot/Priority 57183)	Geto Boys	DEBUT	
41	HEAVEN AND EARTH (Reprise 26849)	Al Jarreau	41	28
42	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	42	18
43	FEMME FATALE (Giant 24452)	Miki Howard	43	11
44	TAKIN' MY TIME (Virgin 86349)	After 7	44	18
45	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	50	32
46	DAZZEY DUKS (TMR/Bellmark 71000)	Duice	DEBUT	
47	SEXY VERSUS (Warner Bros. 26973)	Al B. Sure!	15	15
48	LIVE AND LET DIE (Cold Chillin' 5001)	Kool G Rap & D.J. Polo	DEBUT	
49	BACK TO THE HOTEL (Profile 1427)	N2Deep	61	18
50	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	DEBUT	
51	REAL LOVE (Arista 18679)	Lisa Stansfield	51	61
52	KEEP IT GOIN' ON (Jive 41474)	Hi Five	45	21
53	NICE N' WILD (Atlantic 82410)	Chuckii Booker	53	16
54	GREATEST MISSES (Def Jam 53014)	Public Enemy	54	15
55	VOLUME III JUST RIGHT (Virgin 91771)	Soul II Soul	55	30
56	BUSINESS NEVER PERSONAL (Ral 52848)	EPMD	26	17
57	CYPRESS HILL (RuffHouse 47889)	Cypress Hill	57	58
58	WHUT? THEE ALBUM (Columbia 52967)	Redman	58	10
59	THE WOMAN I AM (Warner Bros. 26296)	Chaka Khan	59	38
60	LOVE DELUXE (Epic 74734)	Sade	60	10
61	BACK TO THE HOTEL (Profile 1427)	N2Deep	61	18
62	STILL IN LOVE WITH YOU (Pendulum 612371)	Meli'sa Morgan	62	37
63	FINALLY (A&M 5381)	CeCe Peniston	63	29
64	BROTHERHOOD CREED (Gasoline 46823)	Brotherhood Creed	64	36
65	EAST COAST FAMILY (Motown 6352)	East Coast Family	65	15
66	XODUS (Polydor 13225)	XCian	66	30
67	DAILY OPERATION (Chrysalis 21910)	Gang Starr	67	35
68	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	68	30
69	UNFORGETTABLE (Elektra 61049)	Natalie Cole	69	83
70	2ND II NONE (Profile 1416)	2nd II None	70	64
71	F.U.-DON'T TAKE IT PERSONAL (Jive 41470)	Fu Schickens	71	42
72	CHECK YOUR HEAD (Capitol 98938)	Beastie Boys	72	37
73	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	73	80
74	LOVERS LANE (Motown 6342)	M.C. Brains	74	41
75	IT'S JIM (Avenue 9105)	D.J. Jimi	75	2

CASH BOX CHARTS

TOP 100 R&B SINGLES

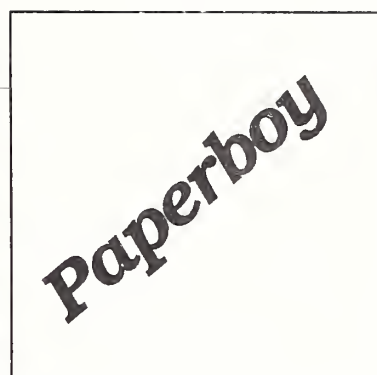
FEBRUARY 20, 1993



#1 SINGLE: Whitney Houston



TO WATCH: Naughty By Nature #66



HIGH DEBUT: Paperboy #27

Total Weeks ▼
Last Week ▼

1	I WILL ALWAYS LOVE YOU (From <i>Bodyguard</i>) (Arista 12490)	Whitney Houston	1	10
2	BABY, I'M FOR REAL (Virgin 12623)	After 7	2	11
3	HERE WE GO AGAIN (Capitol 44865)	Portrait	3	13
4	IF I EVER FALL IN LOVE (Gasoline 54518)	Shai	4	14
5	QUALITY TIME (Jive 42109)	Hi-Five	5	12
6	DON'T WALK AWAY (Giant/Reprise 18686)	Jade	6	14
7	REMINISCE (Uptown/MCA 54526)	Mary J. Blige	7	10
8	RUMP SHAKER (MCA 54388)	Wreckx-N-Effect	8	13
5	MR. WENDAL (Chrysalis/ERG 24810)	Arrested Development	9	9
10	LOVE SHOULDA BROUGHT YOU HOME (From Boomerang) (LaFace/Arista 2-4035)	Toni Braxton	10	20
11	GET AWAY (MCA 54511)	Bobby Brown	12	6
12	GOOD ENOUGH (MCA 54517)	Bobby Brown	11	17
13	REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum/Elektra 64674)	Digable Planets	14	6
14	IN THE STILL OF THE NITE (From The Jacksons) (Motown 2193)	Boys II Men	13	13
15	GIVE IT UP, TURN IT LOOSE (Atco/EastWest 98455)	En Vogue	15	13
16	HAPPY DAYS (Keia/Elektra 64701)	Silk	16	13
17	I GOT A THANG 4 YAI (Perspective/A&M 0008)	Lo-Key?	17	22
18	NO ORDINARY LOVE (Epic 74734)	Sade	18	14
19	ALL DAY, ALL NIGHT (MCA 54474)	Stephanie Mills	20	13
20	LOVE'S TAKEN OVER (Silas/MCA 54321)	Chante Moore	19	17
21	I GOT A MAN (Island 864)	Positive K	21	12
22	SLOW AND SEXY (Epic 74741)	Shabba Ranks (Featuring Johnny Gill)	22	16
23	HEY LOVE (CAN I HAVE A WORD) (Jive 42017)	Mr. Lee (Featuring R. Kelly)	23	14
24	WHAT ABOUT YOUR FRIENDS (LaFace/Arista 2-4025)	TLC	24	22
25	GAMES (Atlantic 87448)	Chuckii Booker	25	22
26	LOVE MAKES NO SENSE (Tabu/A&M 7706)	Alexander O'Neal	27	4
27	DITTY (Next Plateau/FFRR 350012)	Paperboy	DEBUT	
28	A WHOLE NEW WORLD (From Aladdin) (Columbia 74751)	Peabo Bryson and Regina Belle	28	11
29	EVERYTHING'S GONNA BE ALRIGHT (Uptown/MCA 54523)	Father M.C.	29	12
30	ALL I SEE (Uptown/MCA 54508)	Christopher Williams	30	15
31	DAMN U (Paisley Park/Warner Bros. 18700)	Prince	31	8
32	ALL RIGHT NOW (MCA 54513)	Patti LaBelle	32	8
33	SO ALONE (Atco/East West 98459)	Men At Large	33	11
34	I'M EVERY WOMAN (From The Bodyguard) (Arista 1-2519)	Whitney Houston	34	4
35	CRAZY LOVE (A&M 0034)	CeCe Peniston	35	8
36	FLEX (Columbia 74373)	Mad Cobra	36	20
37	MAKE LOVE 2 ME (Alpha Int'l 787)	Lorenzo	37	14
38	CONFUSED (Qwest 18721)	Tevin Campbell	38	10
39	MR. & MRS. JONES (Capitol)	Freddie Jackson	39	6
40	SAVING FOREVER FOR YOU (From Beverly Hills 90210) (Giant/Reprise 18719)	Shanice	40	15
41	MURDER SHE WROTE (Mango 530)	Chaka Demus & Pliers	41	5
42	DAZZEY DUKS (TMR/Bellmark 3089)	Duice	42	11
43	PUSH (Capitol 44850)	Tisha	43	8
44	GO AHEAD AND CRY (Atlantic 87419)	Rude Boys	44	10
45	IT'S GONNA BE A LOVELY DAY (Arista 1-2486)	The S.O.U.L. S.Y.S.T.E.M.	45	9
46	REAL LOVE (Uptown/MCA 54455)	Mary J. Blige	46	25
47	RELEASE ME (Giant/Reprise 18676)	Miki Howard	47	7
48	HEAL THE WORLD (Epic 74333)	Michael Jackson	48	6
49	NATALIE (Warner Bros. 18819)	Al B. Sure!	49	7
50	WHO'S THE MAN (Uptown/MCA 54543)	Heavy D & The Boyz	50	4

51	AIN'T NOBODY LIKE YOU (Giant/Reprise 18849)	Miki Howard	51	24
52	IT HURTS ME (MCA 54528)	Jacci McGhee	52	9
53	PEOPLE EVERYDAY (Chrysalis/ERG 50397)	Arrested Development	53	25
54	GANGSTA BITCH (TommyBoy 541)	Apache	54	7
55	SHOOP SHOOP (Reprise 18649)	Michael Cooper	55	6
56	I'M SO INTO YOU (RCA 62451)	SWV	56	3
57	INFORMER (Atco/EastWest 98471)		92	3
58	GANGSTA (MCA 54555)	Bell Biv Devoe	58	11
59	COMFORTER (Gasoline Alley/MCA 54596)	Shai	92	3
60	PUNKS JUMP UP TO GET BEAT DOWN (Elektra 64687)	Brand Nubian	60	10
61	IT MUST BE LOVE (Motown 2194)	Good Girls	61	6
62	COME A LITTLE CLOSER (RCA 62360)	Gene Rice	62	7
63	I GOT A MAN (Island 864)	Positive K	63	4
64	7 (Paisley Park/Warner Bros. 18824)	Prince & The NPG	64	4
65	RIGHT HERE (RCA 62355)	SWV	65	15
66	HIP HOP HOORAY (TommyBoy 554)	Naughty By Nature	89	2
67	IT'S A SHAME (RuffHouse/Columbia 74836)	Kris Kross	87	2
68	NUTHIN' BUT A G THANG (Death Row/Atlantic 53816)	Dr. Dre	88	2
69	COME IN OUT OF THE RAIN (EMI/ERG 50417)	Wendy Moten	69	8
70	NOT GONNA BE ABLE TO DO IT (BigBeat/Atlantic 10076)	Double XX Posse	70	6
71	DEDICATED (Jive 42115)	R. Kelly & Public Announcement	97	2
72	WICKED (Priority 53813)	Ice Cube	72	11
73	WHERE DO WE GO (Reprise 18784)	Simple Pleasure	73	14
74	PICK IT UP (Luke 454)	Home Team	74	18
75	NO RHYME, NO REASON (Warner Bros. 18756)	George Duke	75	13
76	SO WHAT (Tabu/A&M 7700)	ll Close	76	10
77	SHAMROCKS & SHENANIGANS (BOOM SHALOCK LOCK BOOM) (Tommy Boy 543)	House Of Pain	77	4
78	HOMIES (Pump/Quality 19134)	A Lighter Shade Of Brown	78	5
79	HEAD BANGER (Ral/Chaos 74700)	EPMD	79	7
80	PHOTOGRAPH OF MARY (Epic 74783)	Trey Lorenz	100	2
81	FOREVER IN LOVE (Arista 1-2482)	Kenny G	81	5
82	IT HURTS ME (MCA 54528)	Jacci McGhee	82	7
83	JUST MY LUCK (Columbia 74171)	Alyson Williams	83	32
84	I'M CALLING YOU (DO-PO-LIDDLE-LO-LE-YEAH!) (Epic 74732)	Oscar	84	6
85	I WANT TO LOVE YOU DOWN (Elektra 64694)	Keith Sweat	85	16
86	TAP THE BOTTLE (Soul/MCA 54535)	Young Black Teenagers	86	2
87	REVOLUTION (From Malcolm X) (Chrysalis/ERG 24812)	Arrested Development	87	8
88	MY MAMA DIDN'T RAISE NO FOOL (Zoo 14073)	Voices	88	9
89	STRAIGHT OUT THE SEWER (Atco/EastWest 98465)	Das EFX	89	9
90	WELCOME TO MY LOVE (Manhattan/Capitol 44892)	Rachelle Ferrell	99	2
91	LOVE THANG (Atlantic 85802)	Intro	DEBUT	
92	I WAS KING (Motown 2187)	Eddie Murphy Featuring Shabba Ranks	DEBUT	
93	JANET (Sin-Drome 1174)	Bobby Caldwell	98	2
94	GIVE IT TO YOU (RCA 62433)	Martha Wash	DEBUT	
95	SLOW MOTION (Jive 42119)	Mike Davis	DEBUT	
96	GET THE POINT (RuffHouse/Columbia 74884)	C.E.B.	DEBUT	
97	I SHOULD HAVE LOVED YOU (Atlantic 87395)	Chuckii Booker	DEBUT	
98	NEVER DO YOU WRONG (MCA 54573)	Stephanie Mills	DEBUT	
99	YOU AND ME (Luke 458)	Luther Campbell with Angee Griffin & H. Town	DEBUT	
100	TRUST IN ME (Scotti Bros. 75351)	AZ-1		

Better Get Hit In Yo' Soul

By Aaron Steinberg



Maceo Parker

THE SOUND OF JAMES BROWN is literally everywhere—the pervasive scream of the sex machine, the super-bad percolation of a band who is doing it to death, and the “Funky Drummer” soundbite that has launched more than a thousand ships. From the mid-’60s to the mid-’70s, the conglomeration of musicians that we simply refer to as James Brown turned the playing of popular music so upside down that it never quite uprighted itself. Yet an ever-increasing number of those who claim these sounds for their own were, in fact, too young to see this music performed in its heyday. There are others who simply missed the boat. But there is hope of catching a glimpse of this revolutionary, unspeakably direct, highly evolved funk bomb in its original form, and the ticket says Maceo Parker and Roots Revisited.

At Tramps on Saturday, Maceo gave us a taste of his *Life On Planet Groove* (Verve), singing and blowing his alto sax through “Shake Everything You Got!” Maceo, of course, was JB’s frequent collaborator and bandleader on and off for over 20 years, and his definitive soloing is as much a part of the James Brown sound as is James’ “Hiiiiiii!” Also a veteran of George Clinton’s P-Funk, Maceo has always been at the forefront of delineating the methods of funk madness. Joined this time out by his brother, drummer Melvin (who introduced Maceo to James way back when), Parker

hit us with “Cold Sweat,” “Give Me Some More,” and “Doing It To Death.” The band, which also includes JB alum Pee Wee Ellis (tenor saxophone), threw in snippets of Parliament’s “P-Funk (Wants To Get Funked Up)” and the ballad “Addictive Love.”

The group isn’t building a whole lot onto the concept they’ve already established, but then again, they’re the only people who can really play it anyway. And how were they received? Let’s put it like this: the band started exactly on time at 8:30 p.m.(!) and by 8:32, the whole place was literally rocking, and nobody had even reached the bar yet.

The Meters came on a while later and wowed their surprisingly gigantic (and new) following with their original brand of loose, “ooka-she-uh,” New Orleans funk. Playing selections from their two late ’60s/early ’70s albums (reissued on Rounder) and snippets of tunes like “Do You Want To Dance,” the band, propelled by guitarist Leo Nocentelli, worked the young and predominantly white crowd into a frenzy. Opportunists take note: a new live album from these guys could well be a very hot item in the college scene.

THE WEDNESDAY BEFORE, a distinguished assemblage of players performed at Saint Peter’s Church to honor the memory of tenor saxophonist and Charles Mingus sideman George Adams. Central to the proceedings was pianist Don Pullen, who made a number of records (on the Timeless label) with Adams. He was joined by David Murray (on tenor) for a duet that showcased Murray’s exceptional tone and his way with a ballad. Also on hand were members of the Mingus Dynasty (*The Next Generation*, Columbia), who played a wild interpretation of Adams’ performance of the rollicking

ON JAZZ

TOP 40 JAZZ ALBUMS

CASH BOX • FEBRUARY 20, 1993

1	BREATHLESS (Arista 18646)	KENNY G	1 5
2	25 (Columbia 53172)	HARRY CONNICK, JR.	2 5
3	SNAPSHOT (Warner Bros. 45026)	GEORGE DUKE	3 15
4	PERFECTLY FRANK (Columbia 52965)	TONY BENNETT	4 17
5	LIFE ON PLANET GROOVE (Verve 517 197)	MACEO PARKER	5 11
6	LETTER TO EVAN (GRP 9687)	DAVE BENOIT	8 11
7	JUST BETWEEN US (MoJazz/Motown 7000)	NORMAN BROWN	13 15
8	RHYTHM OF THE EARTH (Antilles 517075/Verve)	JACKIE MCLEAN	12 9
9	I HEARD YOU TWICE THE FIRST TIME (Columbia 46083)	BRANFORD MARSALIS	6 17
10	YIN-YANG (NYC 6001)	STEPS AHEAD	19 5
11	SOUL EMBRACE (Manhattan 98946/Capitol)	RICHARD ELLIOT	37 3
12	YOU MUST BELIEVE IN SPRING (Antilles 512 570)	FRANK MORGAN	10 15
13	ON A ROLL (Sin-Drome 1805)	FATTBURGER	23 9
14	THE RETURN OF THE BRECKER BROTHERS (GRP 9684)	THE BRECKER BROTHERS	9 15
15	HAUNTED HEART (Verve 513 078)	CHARLIE HADEN QUARTET WEST	14 23
16	STANDARDS (Atlantic 82419)	MIKE STERN	18 11
17	WEEKEND IN MONACO (GRP 9681)	THE RIPPINGTONS	11 21
18	LIKE A RIVER (GRP 9689)	YELLOWJACKETS	DEBUT
19	TO BIRD WITH LOVE (Telarc 83316)	DIZZY GILLESPIE	22 5
20	COOL (Warner Bros. 26939)	BOB JAMES/EARL KLUGH	7 21
21	FANTASIA (Blue Note/Capitol 96146)	ELIANE ELIAS	20 13
22	IVORY PYRAMID (GRP 9688)	RAMSEY LEWIS	21 13
23	MALCOLM X THE ORIGINAL SCORE (40 Acres And A Mule 53190/Columbia)	TERENCE BLANCHARD	26 5
24	SIMPLE LIFE (JVC 2016)	KEVYN LETTAU	29 5
25	MORE THAN A MOOD (Musicmasters 65079)	STANLEY TURRENTINE	24 11
26	DEEP SOUL (Par 2015)	RONNIE LAWS	27 5
27	MAROONS (Blue Note 99493/Capitol)	GERI ALLEN	30 5
28	SECRET STORY (Geffen 24468)	PAT MEHTENY	17 23
29	PORTRAITS BY ELLINGTON (Columbia 53145)	THE LINCOLN CENTER JAZZ ORCHESTRA	16 15
30	SECRET ISLAND (Atlantic 82435)	BOBBY LYLE	15 11
31	THE CHARMER (CTI 79484)	CHARLES FAMBROUGH	40 3
32	KID GLOVES (GRP 9683)	LARRY CARLTON	25 17
33	LIVE AT THE VILLAGE GATE (Tropijazz 80879/Sony Discos)	TITO PUENTE	DEBUT
34	UPFRONT (Elektra 61272)	DAVID SANBORN	31 36
35	IT'S NOT ABOUT THE MELODY (Verve 513 870)	BETTY CARTER	34 17
36	SIX PACK (GRP 9685)	GARY BURTON & FRIENDS	33 11
37	FINALLY YOURS (Amazing 1030)	CARMEN BRADFORD	38 3
38	CHERRY BLOSSOM (White Cat 77701/Unity)	KEIKO MATSUI	39 3
39	11 (Columbia 53171)	HARRY CONNICK, JR.	32 5
40	EASIER DONE THAN SAID (Manhattan 99863/Capitol)	VITAL SIGNS	DEBUT

“Better Get Hit In Yo’ Soul” (from *Old Feeling*, Blue Note). Drummer Marvin “Smitty” Smith was in particularly exuberant form as trumpeter Jack Walrath conducted the band through entirely improvised flights of fancy.

HOURS LATER, ACROSS TOWN at Laurabelle’s, singer LaVerne Butler (Callaghan Group) was busy breathing new life into “Don’t Get Around Much Anymore,” teasing the elegance of the blue note, under the dim red spotlight until the wee wee hours.

REVIEWS

By M.R. Martinez

■ **NINO TEMPO:** *Nino* (Atlantic Jazz 7 82471-2). Producers: Nino Tempo, Ahmet Ertegun and others.

Gliding, sonorous tenor sax tones are the stock and distinction of this 11-song package, which will easily earn the pop jazzist multi-format radio airplay, starting with the first single—“Stella By Starlight.” Working in many cases with a full string section, Tempo keeps the rhythm easy while accenting the textures created by his accompaniment, especially on “Brazil,” a version of Thelonious Monk’s legendary, much covered song “Round Midnight” and Brazilian composer/arranger/guitarist Dori Cayman’s “Amazon River.” Veteran sessionist Abraham Laboriel on bass, percussionist extraordinaire Paulinho Da Costa and drummer Terry Lynne Carrington are but a few of the artists making this an enjoyable experience.



TALENT REVIEW

Jane Olivor

By Robert Adels



CERRITOS PERFORMING ARTS CENTER, CERRITOS, CA—Absence makes the heart grow fonder? Not! At least not in a business where five months constitutes a career and five years creates a generation gap. Who has the attention span to remember an act that stopped recording and performing in 1982? And who in L.A.'s rotten economy would shell out \$30 a ticket to schlepp all the way out to Cerritos to see her?

Fans of Jane Olivor re-defined the term "audience loyalty" when they bought up every seat in the house to greet their long-lost heroine with four standing ovations. In return, Ms. Olivor treated her fans to a show worth every second of their 11-year wait.

Jane Olivor has never been the flavor of the month. She broke into the album charts with a string of five albums that were selling sophisticated melodies and emotional lyrics when most consumers were buying moon/June disco or frenzied punk. Columbia may have since dropped her from its artist roster, but Jane's audience remains on active duty. Her once vinyl catalog continues to attract new armies of fans on cassette and CD.

Now Olivor triumphantly returns to the stage, after a career-defying nine-year hiatus, without any loss of momentum. Finally, she can greet her fans as a performer who has conquered the stage fright that so unjustly forced her into premature retirement.

Audience participation is now a two-way street at an Olivor show. Once afraid to look her audience in the eye, she now talks to them and walks down the aisles to shake hands. Where she once was reluctant to credit a songwriter, she now explains her own emotional state as easily as she does her songs. She can nonchalantly ask the crowd "Can you see up my dress?" And she can laugh with the female fan who screams back unexpectedly "It's okay!"

No singer has ever fused the conflicting emotions of the whisper and the scream so successfully in the same song—making a standard like "Some Enchanted Evening" sound gut-wrenchingly raw and transcendently elegant at the same time.

Her European-flavored versions of Neil Sedaka's "One More Ride On The Merry-Go-Round" and "The Big Parade" have defined her career as much as Gilbert Becaud's "C'est La Rose"—and they're all still part of her show. Whether the song is American or French, this Brooklyn-born singer can still make you feel Parisian cobblestones under your feet whenever she wants to.

But the new Jane Olivor offers much more than chanteuse style and cabaret content. She's added both a New Age-y "Dreamscape" and Mary-Chapin Carpenter's "Mary's Land" to her repertoire. This kind of musical eclecticism shows that with the right producer, Ms. Olivor's long-awaited sixth album could appeal to today's Enya or k.d. lang fan without sacrificing her own fanatically loyal core audience.

Opening comic Doug Sparks packed an hour of laughs into a 20-minute opening spot that closed with a startling version of Marvin Gaye's "What's Going On?" He sings better than Eddie Murphy, establishes an audience rapport as quickly as Bill Cosby, and does the best Michael Jackson impression this side of *In Living Color*. But mostly Doug Sparks is a very funny man who enjoys being himself.

TALENT REVIEW

The Rembrandts

By Hilarie Grey



THE STRAND, REDONDO BEACH, CA—Unlike the ominous, shadow-shrouded masterpieces of their artist namesake, pop duo The Rembrandts' work is based in the glowing light of well-crafted melodies and seamless vocal harmony. Currently touring in support of their Atco/EastWest release, *Untitled*, vocalists and multi-instrumentalists Danny Wilde and Phil Solem prove that there's more on their palette than light pastels, by reaching into the shadows to explore a full range of colors and textures.

The oft-mentioned influence of the likes of The Beatles and The Everly Brothers was evident immediately in the bright, open harmonies of "Rolling Down The Hill," (particularly the "Nowhere Man"-recalling playout section) and was present throughout the 90-minute set. However, the classic, ear-pleasing sounds were not cheap derivations, but well-placed components of arrangements ranging from the plucky, country walking "One Horse Town," to an edgy version of "Sweet Virginia," boasting a powerful slap bass, and a dollop of psychedelic guitar. Alternative crossover hits like "That's Just The Way It Is, Baby," and the current, darker "Johnny Have You Seen Her" also displayed the duo's unmistakable knack for hook crafting.

The Rembrandts' light and lilting center was also served well by multi-cultural settings. Solem's Latin-flavored guitar picking highlighted a spare and moody "In The Back Of Your Mind," and a pair of Irish-influenced tunes, "Show Me Your Love" and "I'll Come Calling," made use of the whole band (which included cello, mandolin and accordion) for the evening's most joyful arrangement. Future exploration of this natural Irish connection could make for some extraordinary music.

Fighting some minor sound system problems and Solem's case of laryngitis, The Rembrandts sparkled on exposed moments like the opening verses of "Follow You Down" and "Someone," with its pretty guitar duo. Solem's ailment actually added expressive dimension (a great counterpoint to Wilde's bubbly, slightly pinched quality) to "Confidential Information," and especially "Maybe Tomorrow," wherein the singer's quiet vocals projected extra hurt.

New York City band Tonto Tonto (Victory/PolyGram) blazed in on a vapor trail of sonic harmony to provide an engaging, but somewhat uneven opening set. The melodic hard-rock band, which was at its most effective on hard-hitting, upbeat tunes, was propelled by the furious vocal gymnastics of lead singer Rick Mitchell, who has both the range and intensity to become the Robert Plant of the '90s.

UK

By Mick Green



Paul Anka: Going to the dogs.

WHAT SHOULD HAVE BEEN

a peak month of the year for the European recording industry so far has only proved one thing—1993 could become known as the year when the attorney had a higher profile than the stars making the music.

The UK dominated 1993's *Midem* in Cannes—the biggest in the trade fair's history. Altogether there were 339 British companies and 1,674 participants making them the largest delegation in both categories which saw 2,285 companies represented. At one time it was in question as to whether these figures would be correct because in an attempt to purge *Midem* of alleged pirates, two compilation companies—Tring International and Sound Solutions and Everest Records—were thrown out and banned from the show for two years for allegedly breaching clauses in the *Midem* contract regarding copyright infringement.

The lawyers took over and we had the farcical position of Tring being escorted out on Tuesday by armed French police only for the Paris court to overturn the expulsion on Wednesday—and Tring MD Mark Levinson saying he was considering whether to sue *Midem* and IFPI, who requested the act, plus Island Records and the parent PolyGram, which agreed to indemnify *Midem*.

Sound Solutions also gave *Midem* a time limit to retract its two-year ban otherwise it was threatening legal action. With the other parties appealing against the Tring judgment at the time of writing it was still not clear exactly what the outcome would be.

THE SINGING DOG... However, the strangest threatened court action involves Paul Anka, the song "My Way"...and a *singing dog*—or to be precise, a sheepdog miming a parody of the song!

For more than 30 years the Old English Sheepdog has been used as a trademark for the paint manufacturers Dulux and has become a firm favorite with British people—so much so that more people call the breed Dulux than use the correct name! The company recently hired a new advertising company to handle their account, and they came up with the idea of the big shaggy dog miming to a parody of the song "My Way" which was full of references to paint and painting!

The cost of filming this campaign was reputed to be in excess of 750,000 pounds and took them over a year to get the 70-second TV commercial right, but it was hailed as a technical and marketing masterpiece.

After it was shown, it took the country by storm and even had full-page articles about the dog—actually they had to use two dogs—in the British national press, and there were even plans to release it as a single, such was the interest. The actual singing on commercial was provided by Darryl Knock who currently is appearing in *Les Miserables* in London's West End.

Once singer/songwriter Anka heard about the parody he instructed attorneys to investigate how the Dulux paint company featured his song and is alleged to have threatened to sue "...every man and his dog!"

The UK publishing rights now lie with Warner Chappell in France and the advertising agency was licensed by them to use the song but Anka's representatives say the French company had apologized for the "mistake."

Dulux has so far made no comment on the matter and their singing dog also seems to have gone quiet, because after the success of those initial two weeks the commercial has not been seen lately on British TV screens despite being originally scheduled to run until August.

BRIT AWARDS... What should have been Britain's premier industry awards for rock/pop made more headlines about vote rigging than it did about the artists being honored. The Electoral

Reform Society were asked this year to ensure fair play and said they "identified bloc voting in two categories...in both cases the votes were halved which altered the outcome of the awards."

All 150 companies in the British Phonographic Industry have one vote—but many are merely subsidiaries of the majors. This has caused dissatisfaction for years because with 15 million

music fan viewers watching the TV shot, it can give sales an enormous boost.

The confirmation of bloc voting this year has led to a call for a wholly independent body like NARAS to be formed—the last four years or so have not been happy for the Brits...surely things will have to change for them to regain credibility.

NEWS FROM JAPAN

TOTAL SHIPMENTS OF AUDIO AND VIDEO softwares in Japan in 1992, according to RIAJ (Record Industries Association of Japan), in comparison with that of 1991, dropped to 7% from 19% in volume and 4% from 13% in dollars. The total shipments for 1992 in volume were 421,020,000 units which translates to \$5,410 million. RIAJ said this result was good when taking into account the economic slump now prevailing in the country. In regard to audio softwares, cassette tapes decreased 13% in volume and 21% in dollars. CDs were up over the prior year 11% in volume and 10% in dollars. However, the growth rate itself was below the prior year. The number of titles receiving RIAJ awards were up. Total platinum was 18, double that of 1991. Shipments of AV-complex including CD-graphics and CD-ROM were 6.87 million copies, down 6% to \$81.7 million. In video software, tape was up 14% in volume and 16% in money over the same period. However, disks were inactive with 8% down in volume and an 18% drop in money. The total of video softwares including tape and disk was 41,000,000 volume, \$1,340 million, 3% down from '91. Main factor, according to RIAJ, was the drop in disks due to a slump of "Karaoke" sales.

LOCAL 45s TOP 10

TW LW

- | | | |
|----|---|--|
| 1 | - | KAJAIMO (Pony Canyon)...Tunnels |
| 2 | 3 | KISS ME (Toshiba EMI)...Kyouzuke Himuro |
| 3 | 1 | MOTTO TSUYOKU DAKISHIMETANARA (Toshiba EMI)...WANDS |
| 4 | - | MAKENAIDE (Polydor)...ZARD |
| 5 | - | BOKUTACHI NO SHIPPAI (Warner Music Japan)...Doji Morita |
| 6 | 2 | SEKAIJU NO DAREYORI KITTO (King)...Miho Nakayama & WANDS |
| 7 | 4 | BYE FOR NOW (B-JIN)...T-Bolan |
| 8 | 7 | BOKUNARABA KOKONI IRU (Fun House)...Junyichi Inagaki |
| 9 | - | CRY FOR THE MOON (MCA Victor)...Mari Hamada |
| 10 | 5 | SAYONARA (Vap)...GAO |

LOCAL CDs TOP 10

- | | | |
|----|---|---|
| 1 | 2 | THE BODYGUARD (BMG Victor)...Whitney Houston |
| 2 | 2 | MEMORIES OF BLUE (Toshiba EMI)...Kyouzuke Himuro |
| 3 | - | FORCE (Pioneer LDC)...KATSUMI |
| 4 | - | BEEP-BEEP (Sony Records)...Princess Princess |
| 5 | - | DRAMATIC SONGS MIHO NAKAYAMA ON TV THEME (King)...Miho Nakayama |
| 6 | 3 | THE SWINGING STAR (Epic Sony)...Dreams Come True |
| 7 | - | BEAUTIFUL (Fun House)...Midori Karashima |
| 8 | 4 | FLOW INTO SPACE (For Life)...Miki Imai |
| 9 | 6 | THE CHECKERS (Pony Canyon)...The Checkers |
| 10 | 5 | FRIENDS (BMG ROOMS)...B'z |



TNN Music City News Country Awards Nominations Announced

BROOKS, GILL & STRAIT LEAD WITH FIVE TNN: The Nashville Network and *Music City News* have announced the final nominees in the 14 fan-voted categories for the 27th annual TNN Music City News Awards, with Garth Brooks, Vince Gill and George Strait tied with five nominations each. Michelle Wright and Tracy Lawrence announced the finalists in a live press conference telecast from the Country Music Hall of Fame in Nashville during TNN's *Video Morning* show. Nominations for the awards were selected in a two-step balloting process conducted in the November and January issues of *Music City News*. The final votes for the winners in each category will be cast via ballots published in the March issue of *Music City News* and via 900 telephone numbers announced on TNN's telecasts. Winners will be announced during the *TNN Music City News Country Awards*, telecast live on TNN at 9:00 pm (EST) on Monday, June 7. The show is being expanded to 2 1/2 hours this year. Originating from the Grand Ole Opry House, the awards show is held each year on the first day of Fan Fair. This year, honors will be awarded in 14 categories with a new category, Vocal Band of the Year, added. In addition, the Music City News Living Legend Award and the Minnie Pearl Award will also be announced on the June telecast. The nominations are as follows:

- Entertainer of the Year:** Garth Brooks, Vince Gill, Alan Jackson, Reba McEntire, George Strait
- Male Artist of the Year:** Garth Brooks, Vince Gill, Alan Jackson, Ricky Van Shelton, George Strait
- Female Artist of the Year:** Suzy Bogguss, Reba McEntire, Lorrie Morgan, Tanya Tucker, Wynonna
- Comedian of the Year:** Andy Andrews, Geezinslaw Brothers, Steve Hall/Shotgun Red, Ray Stevens, Williams & Ree
- Star of Tomorrow:** Suzy Bogguss, Billy Ray Cyrus, Billy Dean, Sammy Kershaw, Doug Stone
- Vocal Group of the Year:** Forester Sisters, Gatlin Brothers, Matthews, Wright & King, Oak Ridge Boys, The Statlers
- Gospel Group of the Year:** The Cathedrals, Chuck Wagon Gang, Cumberland Boys, Fox Brothers, J.D. Sumner & the Stamps
- Vocal Duo of the Year:** Bellamy Brothers, Brooks & Dunn, Darryl & Don Ellis, The Judds, Sweethearts of the Rodeo
- Vocal Band of the Year:** Alabama, Diamond Rio, McBride & the Ride, Sawyer Brown, Shenandoah
- Vocal Collaboration of the Year:** Mary-Chapin Carpenter & Joe Diffie, George Jones & Friends, Chris LeDoux & Garth Brooks, Roy Rogers & Clint Black, Marty Stuart & Travis Tritt
- Video of the Year:** "Achy Breaky Heart," Billy Ray Cyrus, Mercury; "Cross My Heart," George Strait, MCA; "I Don't Need Your Rockin' Chair," George Jones, MCA; "Is There Life Out There," Reba McEntire, MCA; "Midnight In Montgomery," Alan Jackson, Arista
- Album of the Year:** *A Lot About Livin'*, Alan Jackson, Arista; *The Chase*, Garth Brooks, Liberty; *For My Broken Heart*, Reba McEntire, MCA; *I Still Believe In You*, Vince Gill, MCA; *Pure Country*, George Strait, MCA
- Single of the Year:** "Achy Breaky Heart," Billy Ray Cyrus, Mercury; "Boot Scootin' Boogie," Brooks & Dunn, Arista; "Cross My Heart," George Strait, MCA; "I Still Believe In You," Vince Gill, MCA; "The River," Garth Brooks, Liberty



SUPER THREE—Capricorn recording artist Billy Burnette took center stage before a festival crowd of thousands and a television audience of millions at the "Super Bowl Tailgate Party" held at the Rose Bowl prior to kick off. Burnette performed four songs with Fleetwood Mac and also fronted an all-star band assembled just for the event. Pictured (l-r) are: Billy Burnette; Tanya Tucker; and Gary Busey. (Photo Credit: Jeffrey Mayer)



TRUE CONFESSIONS LIVE—Columbia recording artist Joy White is joined here by Marty Stuart and Larry Marris of Stuart's band at a recent video shoot for the Stuart-penned single, "True Confessions." The video was produced by John Lloyd Miller of Scene III.



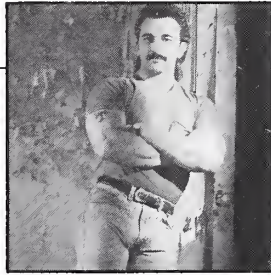
PEARL RIVER—Liberty recording artists Pearl River are seen here on location shooting the video for their first single, "Fool To Fall." Pictured (l-r) are: (behind cameraman) Pearl River members Chuck Etheredge, Ken Fleming, in foreground Jeff Stewart, Joe Morgan, Derek George, and (facing away from camera) Bryan Culpepper. (Photo Credit: John Lee Montgomery)

TOP 100 COUNTRY SINGLES

FEBRUARY 20, 1993



#1 SINGLE: Travis Tritt



TO WATCH: Aaron Tippin #42



HIGH DEBUT: Sammy Kershaw #44



#1 INDIE: Marion Hammers #47

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	CAN I TRUST YOU WITH MY HEART (Warner Brothers 718669)(CD)			Travis Tritt	2	9
2	MY STRONGEST WEAKNESS (MCA/Curb 10529)(CD)			Wynonna	6	7
3	TAKE IT BACK (MCA 54544)(CD)			Reba McEntire	3	11
4	IN A WEEK OR TWO (Arista 2457)(CD)			Diamond Rio	5	12
5	LET GO OF THE STONE (BNA 624102)(CD)			John Anderson	7	11
6	QUEEN OF MEMPHIS (Atlantic CDX42)(CD)			Confederate Railroad	8	12
7	ALL THESE YEARS (Curb 1031)(CD)			Sawyer Brown	9	10
8	DRIVE SOUTH (Liberty 79520)(CD)			Suzu Bogguss	10	10
9	WHAT PART OF NO (BNA 66047)(CD)			Lorrie Morgan	13	7
10	JUST ONE NIGHT (MCA 54494)(CD)			McBride & the Ride	16	11
11	I WANT YOU BAD (AND THAT AIN'T GOOD) (Epic 74786)(CD)			Collin Raye	14	8
12	ONCE UPON A LIFETIME (RCA 62428)(CD)			Alabama	17	5
13	TRYIN' TO HIDE A FIRE IN THE DARK (Liberty 79548)(CD)			Billy Dean	15	8
14	LOOK HEART, NO HANDS (Warner Brothers 18709)(CD)			Randy Travis	1	14
15	LEAVIN'S BEEN A LONG TIME COMIN' (RCA 623977)(CD)			Shenandoah	18	10
16	BOOM! IT WAS OVER (RCA 623357)(CD)			Robert Ellis Orrall	19	12
17	PASSIONATE KISSES (Columbia 74795)(CD)			Mary-Chapin Carpenter	20	5
18	HEARTLAND (MCA 54563)(CD)			George Strait	23	4
19	HIGH ON A MOUNTAIN TOP (MCA 10596)(CD)			Marty Stuart	22	6
20	LET THAT PONY RUN (Arista 2506)(CD)			Pam Tillis	24	5
21	TOO BUSY BEING IN LOVE (Epic 74764)(CD)			Doug Stone	4	13
22	IT'S A LITTLE TOO LATE (Liberty 79600)(CD)			Tanya Tucker	26	4
23	OL' COUNTRY (MCA 54539)(CD)			Mark Chesnut	25	5
24	WHEN MY SHIP COMES IN (RCA 62429-2)(CD)			Clint Black	28	3
25	ROCK ME (IN THE CRADLE OF LOVE) (Giant 5818)(CD)			Deborah Allen	27	7
26	LEARNING TO LIVE AGAIN (Liberty 79633)(CD)			Garth Brooks	32	2
27	CADILLAC RANCH (Liberty 79502)(CD)			Chris LeDoux	11	13
28	SHE'S NOT CRYIN' ANYMORE (RCA 827)(CD)			Billy Ray Cyrus	35	4
29	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) (Mercury 826)(CD)			Kathy Mattea	33	5
30	NOBODY WINS (Arista 2512)(CD)			Radney Foster	38	4
31	STARTIN' OVER BLUES (Epic 74796)(CD)			Joe Diffie	31	6
32	MENDING FENCES (RCA 62419)(CD)			Restless Heart	39	4
33	BORN TO LOVE YOU (MCA 54515)(CD)			Mark Collie	47	3
34	BEST MISTAKES I EVER MADE (Curb 1018)(CD)			Rick Vincent	41	6
35	HARD WORKIN' MAN (Arista 2515)(CD)			Brooks & Dunn	44	2
36	I WILL STAND BY YOU (Mercury 807)(CD)			Corbin/Hanner	36	8
37	POOR MAN'S ROSE (Columbia 74803)(CD)			Stacy Dean Campbell	40	5
38	WILD MAN (Columbia 74748)(CD)			Ricky Van Shelton	12	15
39	I'D RATHER MISS YOU (Warner Brothers 18668)(CD)			Little Texas	53	3
40	WHY BABY WHY (Liberty 79599)(CD)			Palomino Road	50	4
41	WHAT'S MY WORLD COMING TO (Step One 450)(CD)			Jack Robertson	46	4
42	MY BLUE ANGEL (RCA 62430-2)(CD)			Aaron Tippin	65	2
43	GOLDEN YEARS (Warner Brothers)(CD)			Holly Dunn	43	4
44	SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 825)(CD)			Sammy Kershaw	DEBUT	
45	IF I COULD STOP LOVIN' YOU (Liberty 79569)(CD)			Curtis Wright	45	5
46	LIKE A RIVER TO THE SEA (Arista 2510)(CD)			Steve Wariner	DEBUT	
47	GET ME JUST AS CLOSE TO HER AS YOU CAN (Interstate 40)(CD)			Marion Hammers	47	9
48	NOW I PRAY FOR RAIN (Atlantic CDX49)(CD)			Neal McCoy	DEBUT	
49	NOBODY LOVES YOU WHEN YOU'RE FREE (BNA 62431)(CD)			The Remingtons	71	2
50	TRUE CONFESSIONS (Columbia 74845)(CD)			Joy White	70	3
51	HONKY TONK WALKIN' (Mercury 833)(CD)			Kentucky Headhunters	54	4
52	ROMEO (Columbia 74876)(CD)			Dolly Parton	DEBUT	
53	SOMEBODY LIKE THAT (Liberty 79354)(CD)			Glen Campbell	56	4
54	SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)			Keith Byrd	72	2
55	OUR SPECIAL DAY (MMT 4)(CD)			Tracy Bradford	59	7
56	LOVE WITHOUT MERCY (Arista 2462)(CD)			Lee Roy Parnell	21	18
57	DON'T WALK DOWN MY STREET (Kottage 0097)(CD)			Judie Bell	58	9
58	TANGLED UP IN TEXAS (Capricorn)(CD)			Billy Burnette	75	2
59	BIG HEART (Epic 74739)(CD)			Gibson Miller Band	29	13
60	CHEAP WHISKEY (RCA 623987)(CD)			Martina McBride	30	8
61	THE OLD CATTLE TRAIL (Love 4)(CD)			Ken Lattimore	62	7
62	WHEN I LOOKED INTO YOUR EYES (Killer)(CD)			Doug James	63	10
63	THE GRACE OF GOD (Killer)(CD)			Largent Brothers	66	10
64	THE TEARS IN MAMA'S EYES (Stargam)(CD)			Kevin Charles	68	6
65	COUNTRY RADIO (Stop Hunger 1102)(CD)			Jack Hollingsworth	67	6
66	LIFE'S A DANCE (Atlantic CDX39)(CD)			John Michael Montgomery	37	18
67	FANTASIES OF YOU (Stargem 001)(CD)			Doc Randolph	73	4
68	IDLE HANDS (BNA 62413)(CD)			Tim Ryan	69	3
69	WHAT KIND OF MAN (Atlantic)(CD)			Martin Delray	42	5
70	MARIE LAVEAU (Lion 626923)(CD)			Del Pritchett	48	11
71	WALKAWAY JOE (MCA 54495)(CD)			Trisha Yearwood	51	13
72	PULL THE TRIGGER (Killer KCD6)(CD)			Johnny Eagle	77	3
73	SOMEBODY UP THERE LOVES ME (Killer 105)(CD)			Taylor Brothers	74	5
74	ON MY MIND AGAIN (Discovery D102)(VL)			Debbie Grizzle	78	3
75	BOX OF MEMORIES (Phil Hamp 19158)(CD)			Jazy Stroman	52	12
76	I'M ONLY GOIN' CRAZY (Stargem 2535)(CD)			Dale Cox	55	10
77	HE WOULD BE SIXTEEN (Arista 12480)(CD)			Michelle Wright	57	14
78	SOMEWHERE OTHER THAN THE NIGHT (Liberty 79773)(CD)			Garth Brooks	60	12
79	TOOK IT LIKE A MAN, CRIED LIKE A BABY (Evergreen 1170)(VL)			Michael Calhoun	85	2
80	GRANDFATHER'S CLOCK (Killer)(CD)			Scott Pennell	87	2
81	THANKS OLD TIMER (Interstate 40)(CD)			Eddie Carr	DEBUT	
82	COUNTRY MUSIC HEAVEN (Curb)(CD)			Bill Anderson	DEBUT	
83	RODEO MAN (Tschilar)(CD)			Legacy	DEBUT	
84	ENDLESS SUPPLY (Connection 2002)(CD)			Michael Max	61	8
85	THE WINTER (Interstate 40)(CD)			Frank Pilgrim	DEBUT	
86	DRINKING WHISKEY (Ye Ole Heritage)(VL)			Larry C. Johnson	DEBUT	
87	LIFE ISN'T FAIR (Killer 105)(CD)			Scotty Owens	64	8
88	ANYWHERE BUT HERE (Mercury 749)(CD)			Sammy Kershaw	79	18
89	CALL HOME (Columbia 74771)(CD)			Mike Reid	76	6
90	LOVE ME (LIKE I LOVE YOU) (Stargem 007)(CD)			Bill Wilkerson, Jr.	80	10
91	DON'T LET OUR LOVE START SLIPPIN' AWAY (MCA 54489)(CD)			Vince Gill	83	16
92	SURE LOVE (Curb 1025)(CD)			Hal Ketchum	84	18
93	SOMEBODY PAINTS THE WALL (Atlantic 14)(CD)			Tracy Lawrence	86	17
94	ARE YOU SURE? (Kottage 0098)(CD)			P.J. Hawk	88	9
95	WHAT WERE YOU THINKIN' (Warner Brothers 11)(CD)			Little Texas	89	17
96	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Arista 2463)(CD)			Alan Jackson	90	16
97	BURN ONE DOWN (RCA 62337-7)(CD)			Clint Black	92	18
98	I DON'T NEED YOUR ROCKIN' CHAIR (MCA 54470)(CD)			George Jones	94	16
99	I CROSS MY HEART (MCA 54478)(CD)			George Strait	96	18
100	DRIVING YOU OUT OF MY MIND (Cabin Fever CDX45)(CD)			Marshall Tucker Band	95	7



TOP 75 COUNTRY ALBUMS

CASH BOX • FEBRUARY 20, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Garth Brooks



TO WATCH:
Reba McEntire
#2

Cash Box COUNTRY REVIEWS

By Brad Hogue

SINGLES

OUT OF THE BOX

■ **REBA MCENTIRE and VINCE GILL** "The Heart Won't Lie" (MCA)

Producers: Tony Brown/Reba McEntire
Writers: Kim Carnes/Donna Terry Weiss
Album: *It's Your Call*

This one's undoubtedly going to the top. It teams up two of the most fabulous voices in country music, or any type of music for that matter. What more needs to be said? Play it.

FEATURE PICKS

■ **MICHELLE WRIGHT** "The Change" (Arista)

Producers: Steve Bogard/Rick Giles
Writers: Steve Bogard/Rick Giles
Album: *Now & Then*

From her *Now & Then* album, Michelle Wright puts enough heart and soul into this to leave you wanting more. It's spiced with all the right stuff, too. Sing me some rhythm and blues, baby! "I think the change is gonna do me good."

■ **CHRIS LEDOUX** "Look At You Girl" (Liberty)

Producers: Jimmy Bowen/Jerry Crutchfield
Writer: Lanty Ross
Album: *Whatcha Gonna Do With A Cowboy*

While Chris LeDoux doesn't have the strongest voice in the business, he does project enough authentic vulnerability to be taken seriously as a balladeer. "Look At You Girl" provides LeDoux fans with a welcome change of pace from his last two singles and shows him in a different light.

■ **DOLLY PARTON** "Romeo" (Columbia)

Producers: Steve Buckingham/Dolly Parton
Writer: Dolly Parton
Album: *Slow Dancing With The Moon*

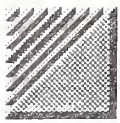
The hype is that radio is creating quite a fuss over this already, and the Billy Ray Cyrus cameo probably won't hurt it either. Dolly has always been a successful hitmaker and "Romeo" should be no exception.

■ **BILL ANDERSON** "Country Music Heaven" (Curb)

Producer: Mike Johnson
Writers: Hal Southern/Eddie Dean

If nothing else, "Country Music Heaven" could do a bit to connect country's new fans with the old ones. Whispering Bill describes his dream of walking through country music heaven.

1	THE CHASE (Liberty 98743)(P5)	Garth Brooks	1	19
2	IT'S YOUR CALL (MCA 10673)	Reba McEntire	2	5
3	SOME GAVE ALL (Mercury 3145)(P6)	Billy Ray Cyrus	3	36
4	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P)	George Strait	4	17
5	BRAND NEW MAN (Arista 07822)(P2)	Brooks & Dunn	5	74
6	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	6	19
7	HEARTS IN ARMOR (MCA 10641)(G)	Trisha Yearwood	7	19
8	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711-2)(P)	Alan Jackson	22	15
9	WYNONNA (Curb/MCA 10529)(P2)	Wynonna Judd	9	43
10	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	10	69
11	AMERICAN PRIDE (RCA 66044-4)(G)	Alabama	11	22
12	GREATEST HITS PLUS (Columbia)(G)	Ricky Van Shelton	12	23
13	NO FENCES (Liberty 93866)(P9)	Garth Brooks	13	123
14	t-r-o-u-b-l-e (Warner Bros. 45048)(G)	Travis Tritt	30	23
15	WATCH ME (BNA 66047-2)	Lorrie Morgan	15	15
16	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	16	87
17	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	17	66
18	COME ON COME ON (Columbia 48881)(G)	Mary-Chapin Carpenter	18	28
19	SOMETHING IN RED (RCA 3021)(P)	Lorrie Morgan	19	92
20	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	20	80
21	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	21	177
22	BEYOND THE SEASON (Liberty 98742)(P2)	Garth Brooks	8	22
23	FROM THE HEART (Epic 52436)	Doug Stone	23	23
24	NOW AND THEN (Arista 18685)	Michelle Wright	24	34
25	THE HARD WAY (RCA 66003)(P)	Clint Black	25	28
26	ACES (Liberty 95847)(G)	Suzy Bogguss	26	66
27	GREATEST HITS VOL. I (Warner Bros. 5675)	Randy Travis	27	17
28	ALL I CAN BE (Epic 47468)(G)	Collin Raye	28	72
29	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	29	96
30	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2)	Travis Tritt	14	85
31	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	31	15
32	HOLDING MY OWN (MCA 10532)	George Strait	32	39
33	CAFE ON THE CORNER (Curb 77574)	Sawyer Brown	33	19
34	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52345)(G)	Various Artists	34	19
35	SEMINOLE WIND (BNA 61029)(P)	John Anderson	35	51
36	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	36	30
37	IN THIS LIFE (Epic 48983)	Collin Raye	37	22
38	LONGNECKS AND SHORT STORIES (MCA 26630)(G)	Mark Chesnut	38	39
39	PUT YOURSELF IN MY PLACE (Arista 8642)(G)	Pam Tillis	39	86
40	HOMEWARD LOOKING ANGEL (Arista 18649-2)	Pam Tillis	40	16
41	CLOSE TO THE EDGE (Arista 186562)	Diamond Rio	41	12
42	I THOUGHT IT WAS YOU (Epic 43457)	Doug Stone	42	74
43	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	43	46
44	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	44	74
45	THE DIRT ROAD (Curb/Capitol 94260)	Sawyer Brown	45	95
46	MAVERICK (Curb/Capricorn 26806)	Hank Williams, Jr.	46	48
47	WHAT DO I DO WITH ME (Liberty 95562)(P)	Tanya Tucker	47	79
48	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	48	35
49	TEN STRAIT HITS (MCA 654654)(G)	George Strait	49	50
50	STICKS AND STONES (Atlantic 82326)(G)	Tracy Lawrence	50	59
51	DON'T GO NEAR THE WATER (Mercury 51061)(G)	Sammy Kershaw	51	59
52	TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A. (Epic 48982)	Waylon Jennings	52	23
53	SURE LOVE (Curb 77581)	Hal Ketchum	53	17
54	GREATEST HITS VOL. II (Warner Bros. 5675)	Randy Travis	54	17
55	WALLS CAN FALL (MCA 10652)	George Jones	55	12
56	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	56	121
57	PUT YOURSELF IN MY SHOES (RCA 2372)(P2)	Clint Black	57	113
58	LONG TIME COMIN' (RCA 66001)	Shenandoah	58	35
59	UP AGAINST MY HEART (MCA 10336)	Patty Loveless	59	70
60	VOICES IN THE WIND (Liberty 98585)	Suzy Bogguss	60	12
61	FREEBORN MAN (Step One SOR0070)	Clinton Gregory	61	39
62	BIG IRON HORSES (RCA 66049)	Restless Heart	62	7
63	DEL RIO, TX 1959 (Arista 18713)	Radney Foster	63	15
64	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)	Chris LeDoux	64	25
65	DIAMOND RIO (Arista 8673)(G)	Diamond Rio	65	85
66	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	66	147
67	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	67	86
68	LIFE IS MESSY (Columbia 47985)	Rodney Crowell	68	35
69	GREATEST HITS II (RCA 61040)(G)	Alabama	69	65
70	BILLY DEAN (Liberty/SBK 96728)(G)	Billy Dean	70	57
71	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnut	71	116
72	GREATEST HITS II (Curb/RCA 61018)(G)	The Judds	72	28
73	WHEN I CALL YOUR NAME (MCA 4232)(P)	Vince Gill	73	139
74	THE TIME HAS COME (RCA 66002)	Martina McBride	DEBUT	
75	KILLIN' TIME (RCA 9668)(P)	Clint Black	75	191



Cash Box COUNTRY RADIO

By Brad Hogue

HIGH DEBUTS

1. SAMMY KERSHAW—"She Don't Know She's Beautiful"—(Curb)—#44
2. STEVE WARINER—"Like A River To The Sea"—(Arista)—#46
3. NEAL MCCOY—"Now I Pray For Rain"—(Atlantic)—#48

MOST ACTIVE

1. AARON TIPPIN—"My Blue Angel"—(RCA)—#42
2. THE REMINGTONS—"Nobody Loves You When You're Free"—(BNA)—#49
3. JOY WHITE—"True Confessions"—(Columbia)—#50
4. TRACY BYRD—"Someone To Give My Love To"—(MCA)—#54
5. BILLY BURNETTE—"Tangled Up In Texas"—(Capricorn)—#58

POWERFUL ON THE PLAYLIST—The *Cash Box* Top 100 Country singles chart sees lots of action this week as three different artists moved 20 places or more. The biggest mover was RCA's Aaron Tippin, who jumps 23 spots to rest anxiously at #42 this week with his latest single, "My Blue Angel." BNA Entertainment's The Remingtons aren't far behind Tippin with "Nobody Loves You When You're Free," #49, which bounded 22 places closer to the top. Columbia recording artist Joy White moved up 20 spots with the Marty Stuart-penned "True Confessions." Other big movers include MCA's Tracy Byrd, who moved 18 with "Someone To Give My Love To," and Capricorn's Billy Burnette, whose "Tangled Up In Texas" single popped up 17 to wait at #58.

RADIO NEWS—Dolly Parton's latest single release, "Romeo" is causing quite a stir in radio. KUPL in Portland, Oregon received 117 calls for the song in 15 minutes. Also, Nashville's WSM radio is playing "Romeo" every hour due to listener demand. The accompanying video premieres worldwide on February 17 during Billy Ray Cyrus' ABC television special.

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. High Rollin'—Gibson/Miller Band (Epic)
2. What A Woman Wants—Lari White (RCA)
3. If I Could Stop Loving You—Curtis Wright (Liberty)
4. Honky Tonkin' Fool—Doug Supernaw (BNA)
5. Tonight I Climbed The Wall—Alan Jackson (Arista)

Note: *Cash Box* would like to print more radio news. Send press releases to Brad Hogue, Nashville Editor, 50 Music Square West, Suite #804, Nashville, TN 37203.



PUTTING ON THE SCREEN—Elektra Entertainment recording artist Jimmie Dale Gilmore will appear with Katie Moffat and others in Paramount's upcoming film *The Thing Called Love*. Directed by Peter Bogdanovich, the movie is about aspiring songwriters in Nashville and is set for an April release. Pictured (l-r) are: Gilmore, Katie Moffat and Peter Bogdanovich.



REELING IN THE GOLD—Arista recording artists Diamond Rio have been awarded the Ampex Golden Reel Award for their RIAA certified gold album, *Diamond Rio*, which was recorded, mixed, and mastered exclusively on Ampex audio tape. Shown at International Artist Management offices (l-r) are: Dana Williams, Ampex's Susan Jones, road manager Ted Greene, Dan Truman, Curtis Green, Brian Prout, Pastor Ken Dye, Marty Row, Gene Johnson and Jimmy Olander.



PULLING DOWN THE SHADES—Persistence paid off for *Evening Shade* star Marilu Henner when she convinced guest stars Reba McEntire and Vince Gill to perform their current duet, "The Heart Won't Lie" on a recent episode of the CBS television program. Pictured with McEntire, Gill and Henner is co-star Burt Reynolds.

CMT Top Ten Video Countdown

1. Reba McEntire Take It Back (MCA)
2. Suzy Bogguss Drive South (Liberty)
3. Sawyer Brown All These Years (Curb)
4. Diamond Rio In A Week Or Two (Arista)
5. Billy Dean Tryin' To Hide A Fire In The Dark (Liberty/SBK)
6. Doug Stone Too Busy Being In Love (Epic)
7. Travis Tritt Can I Trust You With My Heart (Warner Brothers)
8. Confederate Railroad Queen Of Memphis (Atlantic)
9. McBride & The Ride Just One Night (MCA)
10. Robert Ellis Orrall Boom! It Was Over (RCA)

—compliments of CMT video countdown, week ending February 10, 1993

COUNTRY MUSIC

By Brad Hogue

Cash Box INDIE INSIGHT

INDIE CHART ACTION—Marion Hammers on the Interstate label leads the indies again this week as "Box Of Memories" climbs up two from last week to #47.

INDIE NEWS BRIEFS—In early 1993, Cabin Fever Entertainment and TBS Productions will launch the only authorized television special and video on Harley Davidson, titled, *Harley Davidson: The American Motorcycle*. The star-studded television special and video features the history of Harley from its humble beginnings in a Milwaukee garage to its dominance of the American market to its near bankruptcy to its emergence as an international symbol of freedom and America. The one-hour television program will premiere on TBS Superstation on March 15, 1993, at 8:05 pm EST.

In other indie news, Rounder Records recording artists Charles Brown, Alison Krauss, Le Trio Cadrien, and Mingo Saldivar are among the finalists in four different categories at this year's Grammy Awards in Los Angeles.



NEW ADVENT—Singer David Frizzell and songwriter Paul Craft were among those from the Nashville music community who turned out to celebrate the opening of Advent Recording Studio. Pictured (l-r) are: Frizzell; *Music City Today* producer Sharon Pelton; Craft; and, *Music City Today* assistant director Elizabeth Neal.

INDIE FEATURE PICKS

■ **BELLAMY BROTHERS** "Hard Way To Make An Easy Livin'" (BBR)

Producers: Howard & David Bellamy

Writers: D. Bellamy/H. Bellamy/J. Beland

This one is an assertion that playing country music is a "hard way to make an easy livin'." Though the excellent harmonies, arrangements and lyrical content are done in classic Bellamy style, I'm still not convinced that David or Howard are going to quit music and start working on the railroad.

■ **DAVID FRIZELL with Ed Bruce** "The One That Got Away" (BFE)

Producers: Marlon McLain/Danny Hilley

Writers: Lee Bach/David Lindsey/Billy Troy

Here's one to which people can relate. "The One That Got Away" reveals that two best friends vied for the love of the same girl, but both let her go to save injuring the friendship.

■ **RANDY HUSTON** "Tequila For Me" (Outside Circle)

Producer: Randy Huston

Writers: Randy Huston/Tom Huston

"Tequila for me, fresh horses for all my men. We're taking a ride back to 1890 again." Though this ditty attempts a back-in-time approach, it does little to alleviate reality. The instrumentation is well done, though, as is the singing.

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Nashville's Booming Gospel Music Community—An Inside Look

By Gregory S. Cooper

IT SEEMS THAT ALL OF THE MAJOR ~Christian music artists are moving to Nashville. What seems to attract these industry-related people to the Music City? Are there opportunities in Nashville? Are Black Gospel artists, songwriters, publishers, producers, managers, or record company executives getting their fair share of work? Are they getting their fair share of the music industry's economic dollar? Is Nashville a good place to live, work, or raise a family? Well, let's look at a few of the biggest figures in Christian music and then let you decide.



Bobby Jones

Who would have ever guessed in the early 1950s that a young man named Bobby Jones would one day leave his native Paris, Tennessee, home and grow up to become one of the most important figures on the American music scene today? There had to be some courage, tenacity, and abiding faith for the rurally born youngster to have become known as the *Citizen of the World*.

Bobby Jones, through his television appearances and concert performances, has managed to almost singlehandedly catapult and promote one of the greatest American art forms—Gospel music—into both national and international arenas. Worldwide acceptance has become one of the many causes he chooses to champion. In a very real sense, Jones has become a pioneer with legendary status, and unlike most; he has lived to see it in his own lifetime!

Surprisingly, it has been more than 15 years since Jones formed New Life. The Jones organization and entourage

[presently consisting of himself (leader), five female singers, four band members, a road manager (a friendship that has lasted more than 20 years), and a personal assistant], is slated to be the first album project and video release on Jones' label, Bobby Jones Presents. The album titled *Bring It To Jesus* was recorded live at Nashville's Tennessee Performing Arts Center (TPAC-July '92) and will be marketed and distributed by Sparrow/EMI.

Jones' musical director Derrick Lee, a former student of Oberlin College and a graduate of Fisk University, is to be credited with producing and arranging this first release on Jones' new label. Lee is also the co-writer of the title cut, "Bring It To Jesus."

If there wasn't a vehicle such as Bobby Jones or there weren't two television shows presently airing on the Black Entertainment Television (BET) network, *Bobby Jones Gospel* and *Video Gospel* (with access to more than 30 million viewers weekly), then the music probably would not have become as widely recognized as it has become today.

Jones, noted entrepreneur, educator, lecturer, television (commercials) and screen (film) actor, television host and executive producer, singer, songwriter, publisher and champion for education has literally defied the boundary lines of racial, social, and economic woes. Bobby has reportedly built a financial portfolio similar to the estates of the late Mahalia Jackson, the late Rev. James Cleveland, and the dynamic pastor and evangelist Shirley Caesar. All of the above listed artists are believed to have been the only artists of African-American descent, to garner their fortunes singing Gospel music.

Besides having two shows on BET, a new record deal with the largest Christian company in the world, as well as his own record label; Bobby has also founded one of the newest most comprehensive Christian music gatherings around, the *Gospel Explosion*. This event not only receives a mecca of media attention, but also is another handsome residual-earning vehicle for Jones.

The winter session is held in February and usually highlights The Vision Awards. The summer session usually meets around the middle of July with special emphasis on youth across America. *Gospel Explosion* is also designed to educate the Christian community about the business of Gospel, launch new careers and further celebrate the liveliness, popularity, tradition, and the history of Gospel music.

Bobby lives in an exclusively designed home nestled in Burton Hills (a private section in Nashville proper).

Jones is truly a force to be reckoned with. He graduated from high school at age 15, acquired his Bachelor's degree from Tennessee State University at

age 19, and by his early twenties had been an instructor in both Missouri and Tennessee. He earned his Master's degree from Tennessee State University and earned a doctorate from Vanderbilt University. Already equipped for the task, Payne Theological Seminary in Wilburforce, Ohio, further recognized his amassed myriad of accomplishments by bestowing upon him an honorary doctorate in May of 1991.

Armed with several albums to his credit, Jones is also the recipient of the coveted Grammy, Dove, Stellar, NAACP, Excellence, and Vision Awards, just to name a few.

Jones is not married and has no children.



BeBe & CeCe Winans

Although BeBe & CeCe Winans have been singing all of their lives, their first duo appearance was in 1982, singing a gospel rendition of, "Up Where We Belong," as part of the once prestigious PTL singing group. This once very prominent Christian television talk show and entertainment format was the official launching pad for the pop duo's career/ministry. PTL at one time had an estimated viewership of over two million daily.

BeBe and CeCe (Benjamin and Priscilla) are of particular distinction because they are the seventh and eighth of 10 children from one of the world's most popular families in Christian music today, the Winans, and the first Christian artists to be signed to two record companies at the same time under a partnership deal with Capitol/Sparrow.

They have never actually given an interview to publicly discuss their reasons for moving to Nashville, however BeBe, now 30, has relocated and lives (in my estimation) a more than comfortable lifestyle to say the least!

Besides unquestionable recognition as a celebrated residual-earning songwriter, Bebe also owns several publishing companies and operates his own office here in Nashville Laura Productions (named after the Winans deceased grandmother). BeBe and his wife Debbie are the first owner/occupants of a very luxurious home in

the heart of Brentwood. They have no children.

With hits like "I.O.U. Me," "Love Said Not So," followed by the success of "Heaven," "Meantime," "Lost Without You," and "Hold Up The Light" (featuring close friend Whitney Houston), and more recently "It's OK," "Addictive Love," and there-cut of the 1963 Staple Singers hit "I'll Take You There" (featuring Mavis Staples), I would say that BeBe is probably more than financially secure. Word has it that unlike most artists who begin to earn a little money, that all of his affairs are in order and that he has only the best attorneys and accountants employed to administrate his companies and finances.

BeBe also does a tremendous amount of producing and arranging for and with other artists including having had the privilege to have co-written (with Cedric J. Caldwell) "Yes Jesus Loves Me" which appears on the flip side of Whitney Houston's single "I Will Always Love You" from the soundtrack of the film *Bodyguard*.

According to Arista's Evan Jahn, *Bodyguard's* estimated domestic album sales are at 6.5 million and the single is at a little over 4 million. I would say that BeBe is definitely receiving his fair share of the economic dollar from his producing, songwriting and publishing skills as well as performance rights royalties and record sales.

CeCe, 28, who has only recently begun to hone her songwriting skills, does not do too badly herself. She is married to Xerox account executive Alvin Love II. They live in Brentwood, Tennessee, a few miles from BeBe, in a home that they built, and have two children, Alvin III, 6, and Ashley, 4. CeCe, the former owner of a Detroit beauty salon named CeCe's, also does background vocals on several recording sessions (when time permits), as well as receives income from road appearances and concert performances. *Jet Magazine* featured the pop/gospel duo on their cover (1/25/93). This was a first for a gospel artist in more than 20 years. The only other cover was after the death of Mahalia Jackson (noted as the world's greatest gospel singer-2/17/72) acknowledging her funeral coverage, legacy and her fortune.

Ebony Magazine has never had a gospel artist cover to date. The duo also had two number one R&B hit singles from the *Different Lifestyles* album, unprecedented for any gospel album or artist. Don't forget the very extensive McDonald's commercials and ad campaign and its tremendous success. BeBe and CeCe are the recipients of four Grammys, several NAACP, Dove, Stellar, and Soul Train awards. Capitol Records director of urban marketing Michael White acknowledges sales of the albums *BeBe & CeCe* (their first) at 350,000, *Heaven* at 650,000, and *Different Lifestyles* at 900,000 as of 1/26/93.



Take 6, the Warner Bros. a cappella singing group, released their debut album in March of 1988. The album, which was initially pressed and shipped at only 20,000, included updated versions of traditional Christian spirituals interspersed with contemporary originals with a gospel message. This became a unique challenge to Warner Nashville's promotions department and the group's former management Gail Hamilton & Choice Management.

The record company eventually overcame their natural instinct to label the young men as a gospel act, and through eventual change in management, marketing direction and concepts they began to prepare the way for wider radio airplay and audience appeal.

A national placement campaign was launched that highlighted the refreshing uniqueness of the Take 6 sound and their commitments to education (five members have undergraduate degrees and one has a master's degree from Oakwood College in Huntsville, Alabama, where the group originally met and formed before migrating to the Music City).

Just as BeBe and CeCe have successfully aligned with secular celebrities to further enhance their own visibility, Take 6 joined musical forces with such stars as Andy Williams, Johnny Mathis, Joe Sample, Stevie Wonder, Quincy Jones and others. They also broadened their performance venues by singing the national anthem at Dodger Stadium during the World Series, and performing at the American Foundation for AIDS Research benefit at Lincoln Center in New York City.

Commercial endorsements were then established with Williewear, (a first for any gospel artist to date), a fun-spirited clothing line of award-winning New York designer Willi Smith, Burger King, Domino's Pizza and Mitsubishi Electric Corporation, all of which continued to make Take 6 a household name.

The group did original music for the *Murphy Brown* TV show, sang and appeared in the theme of *Brewster Place* (arranged by former member Mervyn Warren), and had songs featured on the soundtracks of Spike Lee's *Do The Right Thing* and Warren Beatty's *Dick Tracy*.

Although Warner Bros. was unwilling to submit figures in writing before

press time, the results are clear. The director of urban marketing and sales gave a verbal account of sales that indicate the group's first album *Take 6* is reportedly platinum (1,000,000), their second album *So Much To Say* is gold (500,000), and their Christmas album *He Is Christmas* is just over 400,000.

Besides becoming celebrated residual-earning songwriters and publishers themselves, they are also represented by the very prestigious Terrie Williams Agency; a public relations firm which represents a distinguished list of clients including megastar Eddie Murphy, and are also represented by Gold Mountain Management, who also represents megastar David Foster.

Take 6 member Mark Kibble lives in a fabulous contemporary home in Nashville with his wife Sherrie.

Joey Kibble is the younger brother of Mark and is single. By the time this article will be published Joey will have finished building his home in Bellevue, Tennessee.

Alvin "Vinnie" Chea is single and lives in his newly built luxury home that he designed with his architects. Chea is also considering a couple of offers to do voice-overs for future cartoon characters.

Cedric Dent and his wife Beverly recently bought a home just outside of Nashville. Described as a prolific songwriter and arranger, he is also well versed in the classics as a pianist and holds a Master's degree in music. Dent has also had the privilege to conduct the Nashville Symphony Orchestra with his arrangement of Duke Ellington's *Come Sunday*.

David Thomas and his wife Marla are expecting their third child. They live in Brentwood with their other two children Monise, 5, and David, Jr., 4. Claude McKnight III is single and lives in a multi-level condo in Nashville proper. McKnight is also the older brother of jazz vocalist, keyboardist, and composer Brian McKnight. Claude is also considered by the group to be the founder of Take 6. They are the winners of numerous accolades and citations including Grammy awards. Incidentally, Take 6 has been nominated in the jazz category for a Grammy this year. Endorsements, songwriting, publishing and performance rights royalties along with record sales residuals certainly have allowed these young Christian African-American male role models to have a comfortable lifestyle. They are presently in the studio working on their next project, which promises to set them in a place in the industry like we have never seen before.

Other Nashvillians of special note would have to include Grammy award-winning producers James Bullard; Sanchez Harley, owner of A Cut Above recording studio; Mervyn Warren, former Take 6 member and presi-

TOP BLACK GOSPEL ALBUMS

CASH BOX • FEBRUARY 20, 1993

1	WE WALK BY FAITH (Tyscoo 1403) John P. Kee & New Life Community Choir	1	15
2	WHEN THE MUSIC STOPS (Sparrow 1234)	Daryl Coley	3 26
3	MY MIND IS MADE UP (Word 48784)	Rev. Milton Brunson & The Thompson Community Singers	4 43
4	LIVE IN DETROIT (Malaco 6009)	Rev. James Moore	5 34
5	U KNOW (Savoy 14812)	The Anointed Pace Sisters	13 20
6	I SING BECAUSE I'M HAPPY (Savoy 7102)	Georgia Mass Choir	24 10
7	FOCUS ON GLORY (Benson 8535) Hezekiah Walker/Fellowship Crusade Choir		8 15
8	HANDEL'S MESSIAH A SOULFUL... (Reprise 26980)	Various Artists	23 6
9	IN LIVING COLOR - "LIVE" (Blackberry 2203301211)	Melvin Williams	26 10
10	I'M GLAD ABOUT IT (Savoy 14804)	Rev. T. Wright/Chicago Interdenominational Mass Choir	29 47
11	ALIVE & SATISFIED (Benson 2841)	Thomas Whitfield	6 43
12	GOD GETS THE GLORY (Malaco 6008)	Mississippi Mass Choir	12 53
13	PERFECTING CHURCH (Selah 7509)	Marvin Winans	21 5
14	HE THAT BELIEVETH (Light 750769)	Chicago Mass Choir	33 10
15	HE'S WORKING IT OUT FOR YOU (Word 48785)	Shirley Caesar	14 53
16	I'M GOING THROUGH (Savoy 7106)	Rev. Clay Evans	34 4
17	THE COUNTRY BOY GOES HOME (Malaco 6010)	Wife Neal Johnson & The New Keynotes	18 34
18	NOW, I CAN SEE (Malaco 6011)	Florida Mass Choir	31 24
19	IT'S IN THE PRAISE (CGI 514161111)	Calvin Bernard Rhone	30 10
20	TESTIMONY (Sparrow 1283)	The Richard Smallwood Singers	RE-ENTRY
21	WITH ALL MY HEART (Sparrow 1325)	Sandra Crouch	28 15
22	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Ruby Terry 5587)		5
23	LOVE (Light 730806)	Beau Williams	32 5
24	SALUTE TO THE CARAVANS (CGI 0004)	Various Artists	35 4
25	LIVE AND ANOINTED (Malaco 6012)	The Jackson Southernaires	17 27
26	THANK YOU JESUS (Savoy 14811)	The New York Restoration Choir	9 32
27	USE ME (AIR 10181)	James Bignon & Deliverance	10 20
28	THROUGH THE STORM (Tribute 0946)	Yolanda Adams	RE-ENTRY
29	CHILDREN OF THE KING (Malaco 4454)	Mississippi Children's Choir	7 16
30	STAND STILL UNTIL HIS WILL IS CLEAR (AIR 10180)	Rev. Ernest Davis, Jr.'s Wilmington Chester Mass Choir	16 17
31	LIVE FROM SALT LAKE CITY (Savoy 7105)	The Gospel Music Workshop of America	2 17
32	COME AS YOU ARE (Light 73055)	LA Mass Choir	11 34
33	THERE IS A FOUNDATION (Fah 1992)	Rev. R.L. White & M. Ephraim Baptist Church Mass Choir	RE-ENTRY
34	KEYS TO LIFE (Tribute 2000)	Ben Tankard	39 69
35	FILL ME (Tribute 3643)	Keith Dobbins and the Resurrection Mass Choir	DEBUT
36	I'M GETTING BETTER ALL THE TIME (Malaco 4455)	Pilgrim Jubilees	36 4
37	THIS IS GOSPEL (Light 73077)	War On Sin	19 16
38	HE'S ALL I NEED (REX 001)	San Quentin Mass Choir	DEBUT
39	KEEP LOVE ALIVE (CGI 0038)	Heaven Sent	RE-ENTRY
40	HOPE OF THE WORLD (Tribute 1160)	Donnie Harper/New Jersey Mass Choir	27 35

dent of Leapyear Productions; and other celebrated producers Derrick Lee, musical director *Bobby Jones Gospel*; Rev. Moses Dillard; Jesse Boyce; and Ben Tankard, vice-president of Tribute Records.

Artists, songwriters, publishers and or studio session singers include Billy & Sarah Gaines; Donna McElroy; Vickie Hampton; Chris Willis; Kim Fleming; Marvin Matthews; Bob Bailey, former PTL singer and presently a backup vocalist for Wynonna Judd; Everett Drake, former Johnson Ensemble

member and presently a background vocalist with Lyle Lovett; and Rev. Lawrence Thomison & Music City Mass Choir. Others include rapper Mike-E; Thomas Cain, BMI executive; Gloria Hawkins, Word; Demetrus Alexander, Warner Bros.; Bill Lee & Barry Martin, Sparrow; Tara Griggs, Benson; Jackie Patillo & Dez Dickerson, Star Song; Teresa Hairston, *Score Magazine*; George W. Stewart, Spectra, Inc.; Gail Hamilton, Choice Management; and Skip Barrett, Park West Management.

Cash Box GOSPEL BEAT

GMA 1993 SCHEDULE ANNOUNCED

The Gospel Music Association (GMA) has announced plans for its annual Gospel Music Week, to be held March 28 through April 1, 1993 at the Stouffer Hotel and Nashville Convention Center. Gospel Music 1993 will feature five days of seminars, workshops and concerts designed for the enrichment of industry professionals and interested persons. Evening performances by the Newsboys, Margaret Becker, Paul Overstreet, Al Denson, Dick & Mel Tunney, Out Of The Grey, Wes King, The Fairfield Four and others will transpire on Monday, Tuesday and Wednesday nights of GMA Week and will showcase the vast talent in the Christian music industry. Registrants will be invited to attend these "Evening Concerts," but tickets will also be available to the general public through Ticketmaster in Nashville. The 24th Annual Dove Awards will once again be the highlight of the week culminating on Thursday, April 1, from the Tennessee Performing Arts Center. This year's ceremony will be televised live on The Family Channel, from 7 to 9 p.m. EST and PST. Other activities of Gospel Music Week '93 include the Songwriter's Showcase, the New Artist Showcase which will feature a total of 20 new artists, a Sunday Evening Worship hosted by Steve Camp, and Rock Night at Nashville's 328 Performance Hall.

NEWS FROM THE A.I.R. WAVES—There's an abundance of activity transpiring at Atlanta International Records. Expect new releases from Luther Barnes & The Sunset Jubilaires, the legendary Dixie Hummingbirds, Dottie Peoples & The People Choice Chorale, The Alabama Mass Choir and the Lumzy Sisters. In the studio working on new projects are Rev. F.C. Barnes & Company and Rev. Gerald Thompson with assistance from Bobby Jones & New Life's music director, Derrick Lee. The label also announced the signings of Louise "Candy" Davis and Amos Davis & The Choraleers to recording contracts.

CARD PLAYS ANOTHER DECK—Michael Card recently began the second leg of his *The Word: Recapturing The Imagination Tour* on February 11, from Macon, Georgia. Sponsored by The Bible League, the tour marks the continuation of the most extensive performance schedule of Card's career. Before April 18, Card will perform in 35 major markets across the country, including Cincinnati, OH; Sacramento, CA; Seattle, WA; and Grand Rapids, MI. Card will once again be accompanied by world-renowned arranger and conductor J.A.C. Redford (*The Little Mermaid, The Trip To Bountiful*) and chamber orchestras during a select number of dates. Bob Bennett will be the special guest during this segment of the tour.

NEW FROM THE GAITHER VOCAL BAND—Following on the heels of its Grammy and Dove Award-winning *Homecoming*, the Gaither Vocal Band is currently finishing up its newest album, *Peace Of The Rock*, which is scheduled for release in March. Included on the album are the title cut written by Bruce Carroll, a new version of Pat Terry's "Home Where I Belong" (a hit for B.J. Thomas in the late '70s), and an interesting remake of Edwin Hawkins' Black Gospel standard, "I Heard The Voice Of Jesus." Produced by Cheryl Rogers, this album offers a country vocal styling reminiscent of '70s bands such as The Eagles and Crosby, Stills and Nash. According to the band's newest member Terry Franklin, "We are staying true to our roots, but we're also stretching into some new territory." Look for this to be a hit on Adult Contemporary stations.



Pictured in the studio putting the finishing touches on their upcoming album are (l-r): (back) Michael English; (middle) Terry Franklin and Mark Lowry; (front) Bill Gaither and Cheryl Rogers.

TOP 30 GOSPEL SINGLES

CASH BOX • FEBRUARY 20, 1993

- 1 MY MIND IS MADE UP (Tyscot 1430) John P. Kee 1 5
- 2 WE WALK BY FAITH (Tyscot 1430) John P. Kee 3 11
- 3 IT SHALL BE DONE (Sparrow 1234) Daryl Coley 2 26
- 4 WHEN GOD IS IN THE BUILDING (Savoy 14812) The Anointed Pace Sisters 4 19
- 5 HALLELUJAH (Warner Alliance 6521) Handel's Messiah-Variou Artists 5 15
- 6 BE WITH ME JESUS (Blackberry 22033) Melvin Williams 6 6
- 7 ALL IS WELL (Savoy 7105) G.M.W.A./Salt Lake City 7 15
- 8 JESUS IS THE LIGHT (Benson 8535) Hezekiah Walker/Fellowship Crusade Choir 8 26
- 9 IN MY NAME (Word 48784) . Rev. Milton Brunson & The Thompson Community Singers 9 11
- 10 GOING UP YONDER (Tribute 2000) Ben Tankard 12 6
- 11 IT'S IN JESUS (Tribute 1160) Donnie Harper & The New Jersey Mass Choir 13 15
- 12 HE THAT BELIEVETH (Light 750769) Chicago Mass Choir 10 6
- 13 WHAT HE'S DONE FOR ME (Sparrow 1283) . . . The Richard Smallwood Singers 11 15
- 14 THANK YOU JESUS (Savoy 14811) The New York Restoration Choir 14 26
- 15 TROUBLE DONT LAST ALWAYS (Savoy 14804) Rev. T.Wright/Chicago Interdenominational Mass Choir 15 2
- 16 NOW I CAN SEE (Malaco 6011) Florida Mass Choir 16 19
- 17 LET EVERYTHING PRAISE HIM (Benson 2841) Thomas Whitfield 17 11
- 18 MOVE MOUNTAIN (Fah 1982) . . . Rev. R.L. White Jr. & M. Eptrain Baptist Church Mass Choir 18 26
- 19 I STOOD ON THE BANKS (Malaco 6009) Rev. James Moore 19 26
- 20 MY MIND IS MADE UP (Word 48784) . . . Rev. Milton Brunson & The Thompson Community Singers 20 26
- 21 HE'S WORKING IT OUT FOR YOU (Word 48785) Shirley Caesar 21 26
- 24 USE ME (Air 10181) James Bignon & Deliverance 22 2
- 23 THROW OUT THE LIFELINE (Sparrow 1319) . . West Angeles C.O.G.I.C. 23 26
- 24 A TRIBUTE TO JAMES CLEVELAND (CGI 8530) Various Artists 24 26
- 25 I GIVE YOU JESUS (Shekinah) Valerie Boyd 25 11
- 26 GOD IS MOVING (Sparrow 1325) Sandra Crouch 26 15
- 27 I KNOW I'VE BEEN CHANGED (Savoy 14807) Shun Pace Rhodes 27 26
- 28 JESUS IS REAL (Tyscot 1401) New Life Community Choir/John P. Kee 28 26
- 29 MASTER CAN YOU USE ME (Savoy 14804) Rev. T. Wright/Chicago Interdenominational Mass Choir 29 26
- 30 THAT'S WHAT THE LORD IS TO ME (MYD 10001) Gerald Hinton & the Redeemers 30 9



Sparrow recording artist Carman (l) and Grammy Award-winning producer David Foster teamed up recently at Hollywood's Schnee Studio where they recorded "Serve The Lord," the first single from Carman's Sparrow debut, *The Absolute Best*. David Foster's other recent collaborations include Whitney Houston's record-breaking single, "I Will Always Love You;" Michael Bolton's *Timeless (The Classics)*; Natalie Cole's Grammy Award-winning *Unforgettable*; and an upcoming recording from Barbra Streisand. (Photo credit: Lester Cohen)



American Laser Games Enters Licensing Pact With Atari

CHICAGO—American Laser Games has entered into an exclusive licensing agreement with Atari Games Corporation, which calls for Atari Games to exclusively distribute the ALG product line throughout Europe, Australia, Japan and all of the Asian countries.

As of January, 1993, Atari Games Corporation, through its subsidiary, Atari Games Ireland Ltd., is licensed to manufacture and distribute the full line of live action interactive arcade titles from American Laser Games in Europe and Australia. Atari Games Corporation's head offices in California will market to Japan and all other Asian countries.

ALG's newest title, *Mad Dog II: The Lost Gold* is now available for delivery to all markets. Also currently available through Atari Games for Europe and Asia is the *Mad Dog II* conversion kit to update any previous game titles. Over the past two years, the line-up of games from ALG has included *Mad Dog McCree*, *Who Shot Johnny Rock?*, *Space Pirates* and *Gallagher's Gallery*.

"In 1993, we anticipate our continuing relationship with

Atari Games will expand beyond our laser-driven product into a diversity of other coin-operated games," stated Robert Grebe, president of American Laser Games. "With Atari Games, we continue to enjoy popular acceptance of our product throughout Europe and Far East Asia and we look forward to achieving even greater success with a promising line-up of new games for 1993."

According to Hide Nakajima, CEO of Atari Games, "This partnership between American Laser Games, with its creative full motion cinema videos, and Atari Games, with its ability to produce, market and technically support the distribution channel, has resulted in very positive gains for the distributors and for the operators. These innovative games have greatly contributed to the coin-op video game industry by bringing a fresh appeal and a very strong earnings power."

American Laser Games, based in Albuquerque, New Mexico, has been producing live action branching interactive video systems since 1988. Atari Games has been a worldwide leader in the video game industry since 1972.

New Automated Score Keeping System From Valley

CHICAGO—For some time Valley Recreation has been working on a new electronic dart machine that transmits information via telephone to the operator's office PC; thus eliminating the need for hand record keeping and the related costs and labor involved. The factory has decided to put this project on the back burner for the time being, however, in order to devote full energy into a new, more proficient system.

As explained by Valley's senior vice president Dick Shelton, the new Valley "League Machine Automated Scoring System" enables operators to enter scores into a PC automatically, eliminating hand entry of league statistics as well as human errors. The procedure takes a fraction of the time operators are accustomed to utilizing, which is

another plus factor, according to Shelton.

This is not to be construed as electronic networking, he added, while pointing out some of the differences. The system "works on any make, model or year of any manufacturer's dart machine or pool table or any league game...it makes no difference if someone plays out of turn or if there's an error somehow in the machine's electronic scoring," he said. "It also provides players with a hard-copy score sheet at the end of the evening...and it does a host of other things our electronic networking just couldn't properly do."

Stressing the biggest advantage of the new system, Shelton added, "It costs an absolute fraction of what electronic networking costs...and what's more,

operators needn't buy a single new dart machine or pool table in order to realize the benefits."

He also made it a point to explain that electronic networking is not a dead issue at Valley. "We will continue to work on it and when the day comes that it can be done reliably, and without the

various little problems that can become big headaches for operators, we may well introduce it."

As for the "League Machine Automated Scoring System," Valley will officially unveil it at the upcoming ACME convention in Las Vegas.

NAMA Western Show Is Set For April 1-3 In Anaheim

CHICAGO—The 32nd Annual Western Convention and Trade Show, sponsored by the National Automatic Merchandising Association, will take place from April 1 to 3 at the Anaheim Convention Center in Anaheim, California. The theme will be *Proposition No. 1, A Vote For Growth*, which is geared to emphasize the need for growth by operators as economic conditions improve.

More than 180 exhibitors will be displaying the latest in vending machines, vendable products, accessories and support services. As noted by James A. Rost, NAMA president, "This is the largest trade show of the merchandise vending industry held in the Western part of the country, and is second in size only to NAMA's national show."

The many vending operators who attend this show, exclusively, because it is traditionally located in either California or Nevada, will view the numerous vending equipment innovations that were initially displayed at the NAMA national convention in Washington, D.C. last November.

These include new versions of frozen food venders, super-fast microwave ovens, bag-in-the-box cup soda machines, French fry machines, pizza machines, and cold food machines that can handle food in a large variety of sizes, including a two-foot-long submarine sandwich.

During the show, a dozen meetings, conferences and roundtable discussions will be held, addressing such topics as cashless vending, new customer locations, total quality management, purchasing, workers compensation costs, customer surveys, succession planning, employee relations and office coffee services, among other subjects.

A popular social feature of the "Western NAMA" is the Saturday night party, hosted by exhibitors. The theme this year will be a 1950s California Beach Party.

An "Expo Card," which was introduced at the national NAMA convention in Washington, will be given to all operators, distributors and brokers who attend the Western Show. The business card-size device contains a programmable computer chip enabling attendees to quickly register with exhibitors as well as access stations around the exhibit floor where they can use product locators and express their opinions through surveys. The system also allows exhibitors to secure registration information including name, address and telephone number in about three seconds.

Further information about the Western Show may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or phoning 312-346-0370.

Get Set For 3rd Annual IFPA Championships!

CHICAGO—The AMOA-International Flipper Pinball Association will stage its third annual World Pinball Championships, at the Grand Milwaukee Hotel in Milwaukee, Wisconsin, during the period of Friday, Saturday and Sunday, May 21, 22 and 23. Hundreds of players, both from the U.S. and such other countries as Australia, France, Hungary and the Netherlands have already confirmed their participation, according to IFPA officials. Based on entries, over \$15,000 in cash and prizes will be awarded.

One hundred new pinball machines, 25 from each of IFPA's manufacturer sponsors (Bally/Midway, Data East Pinball, Premiere Technology/Gottlieb, and Williams Electronics Games) will be used in the competition. Events will include Singles and Team for Pin Masters, Open and Women, Mixed Teams and Youth divisions, along with various specialty matches such as the Charity Challenge, Single Flipper Doubles, High Single Ball and a Crossed Hands Contest.

A Tournament Committee composed of experienced IFPA league and tournament coordinators will oversee the Championships to be certain everything runs smoothly. An association-sponsored player reception will be held on Friday evening to kick off the tournament. In addition, as in previous years, game designers will be on hand to conduct play instruction seminars and respond to any questions regarding their games.

IFPA's own tournament format will govern play. This means games will be three balls per play, tilts will be conservative, and two tilt warnings will be given. It also means each match will be a series of head-to-head games and double elimination is required.

Further information may be obtained by contacting AMOA-IFPA headquarters at 141 W. Vine St., Milwaukee, WI 53121 or phoning 414-263-0233. FAX number is 414-265-9199.

Bally's Creature From The Black Lagoon

CHICAGO—This latest Bally pinball from Midway Manufacturing Company taps into an original Universal Studios movie classic, *Creature From The Black Lagoon*, which was first presented on screen, in 3-D, in 1954. The creature itself is green in color, covered with scales and it possesses gills, fins and claws to terrorize a part of the Amazon River called The Black Lagoon. Two additional films followed to further popularize the "science fiction" monster that towered above all others during the fifties and continues to endure even now.

Creature From The Black Lagoon, the pin, offers 16 modes of play, along with multi-level ramps, patented Dot-Mation animation with Synchro-Sound, the first ever 3-D pinball hologram and a rocking musical score highlighted by such licensed '50s favorites as "Summertime Blues," "Get A Job" and "Rock Around The Clock."

The game presents a compelling storyline where players find themselves immediately transported to the world of the Starlight Drive-In. Pay the admission, visit the snack bar, check out the action at the slide and playground; and don't forget the crowded parking lot that is filling up as the evening's feature presentation begins. All of the realism and thrills of the film are here for players to experience.

The play action is fast-paced and filled with multiple feature sequences, two-ball Multi-ball play, combination shots, special timed scoring action, a double-fisted Video Game Mode and the opportunity to rack up Big Millions, Mega Millions and Unlimited Millions, as well as Jackpots and Super Jackpots.

Further information may be obtained through Midway distributors or by contacting Midway Manufacturing Company, 3401 N. California Ave., Chicago, IL 60618.



Bally's *Creature From The Black Lagoon*

AMOA Jukebox Top 30

FOR MONTH ENDING DECEMBER 1992

THIS CHART	LAST CHART	TITLE SONGWRITER(S)	ARTIST LABEL/DISTRIBUTING LABEL
		★ ★ No. 1 ★ ★	
1	1	ACHY BREAKY HEART D. VON TRESS (BMI)	BILLY RAY CYRUS MERCURY 866522-7
2	2	FRIENDS IN LOW PLACES D. BLACKWELL, E.B. LEE (BMI/ASCAP)	GARTH BROOKS CAPITOL 44647
3	3	NOVEMBER RAIN ROSE (ASCAP)	GUNS N' ROSES Geffen 57-19067
4	5	SHAMELESS B. JDEL (BMI)	GARTH BROOKS CAPITOL 44800
5	6	BOOT SCOOTIN BOOGIE R. DUNN (BMI)	BROOKS & DUNN ARISTA 12440-7
6	7	BOHEMIAN RHAPSODY F. MERCURY (ASCAP/PRS)	QUEEN HOLLYWOOD 7-64794
7	4	THE THUNDER ROLLS P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS CAPITOL 44727
8	23	COULD'VE BEEN ME R. NIELSEN, M. POWELL (BMI)	BILLY RAY CYRUS MERCURY 866998-7
9	—	WHAT SHE'S DOING NOW P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57733
10	13	I FEEL LUCKY M. C. CARPENTER, D. SCHLITZ (ASCAP)	MARY CHAPIN CARPENTER COLUMBIA 38-74345
11	12	JUMP J. MAULDIN (ASCAP)	KRIS KROSS COLUMBIA 38-74197
12	9	IF YOUR HEART AIN'T BUSY TONIGHT T. SHAPIRO, C. WATERS (ASCAP)	TANYA TUCKER LIBERTY 57768
13	—	LAYLA E. CLAPTON, J. GORDON	ERIC CLAPTON REPRISE 7-18787
14	11	UNDER THE BRIDGE A. KIEDIS, M. BALZARY (BMI)	RED HOT CHILI PEPPERS WARNER 7-18978
15	14	MY NEXT BROKEN HEART D. CDDK, R. DUNN, K. BROOKS (ASCAP/BMI)	BROOKS & DUNN ARISTA 12337
16	15	CRAZY WILLIE NELSON (BMI)	PATSY CLINE MCA 53525
17	16	NEON MOON R. DUNN (BMI)	BROOKS & DUNN ARISTA 12388
18	20	HOTEL CALIFORNIA D. FELDER, D. HENLEY, G. FREY (ASCAP)	EAGLES CDLL 45085
19	17	YOU'VE LOST THAT LOVIN FEELIN MANN, WEIL, SPECTOR (BMI)	RIGHTEOUS BROS. CLASSIC 871880
20	24	WHEN A MAN LOVES A WOMAN C. LEWIS, A. WRIGHT (BMI)	MICHAEL BOLTON COLUMBIA 74020
21	19	STROKIN C. CARTER (BMI)	CLARENCE CARTER ICHIBAN 10B
22	—	HAVE YOU EVER NEEDED SOMEONE SO BAD COLLEN, ELLIOT, LANGE (ASCAP)	DEF LEPPARD MERCURY 864136-7
23	30	STRAIGHT TEQUILA NIGHT K. ROBBINS, D. HUPP (ASCAP)	JOHN ANDERSON BNA 62140
24	—	SHE IS HIS ONLY NEED D. LOGGINGS (ASCAP)	WYNONNA MCA 57-54320
25	27	PAPA LOVED MAMA K. WILLIAMS, G. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57734
26	—	RODEO L. BASTAIN (BMI)	GARTH BROOKS CAPITOL 44771
27	—	I CAN'T MAKE YOU LOVE ME M. REID, A. SHAMBLIN	BONNIE RAITT CAPITOL 44729
28	—	UNCHAINED MEDLODY ZARET (ASCAP)	RIGHTEOUS BROS. CDLL 4214
29	29	TWO OF A KIND B. BOYD, W. D. HAYNES, D. ROBBINS (ASCAP)	GARTH BROOKS CAPITOL 44701
30	18	PLEASE DON'T GO N. MDRRIS (BMI)	BOYZ II MEN MOTOWN 2162

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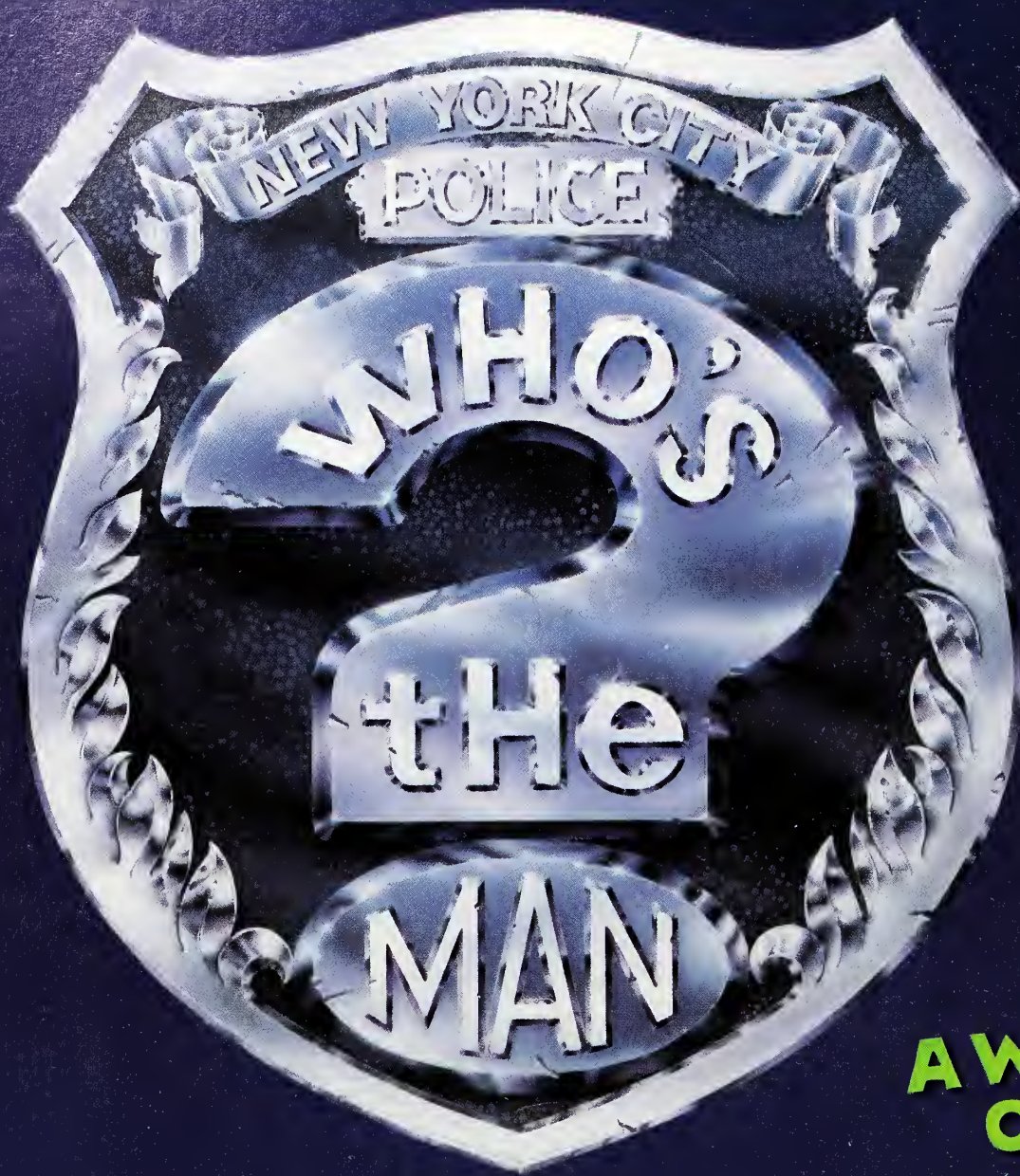
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