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THE MUSIC TRADE MAGAZINE

CASH BOX

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Last Action Hero **Arnold Puts Pedal to the Medal**

Paul Rodgers: *In Good Company*
JURASSIC PARK: Monster Hit!
GERMANS NIX CHICK



CASH BOX

THE MUSIC TRADE MAGAZINE

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INSIDE THE BOX



COVER STORY

Last Action Hero: Arnold Puts Pedal To The Metal

Not only does the Columbia Pictures flick, *Last Action Hero*, look like the blockbuster movie to beat this summer, but the Arnold Schwarzenegger-starring vehicle could also produce the album that runs over all the competition as well. Columbia Records' soundtrack is a star-studded, heavy-metal extravaganza.

—see page 8

Paul Rodgers: In Good Company

Paul Rodgers, hitherto known as the lead singer of some of rock's most famous groups including Free and Bad Company, goes solo with his tribute to the legendary Muddy Waters, *Muddy Water Blues*, on Victory. Rodgers enlisted some of rock's top guitarists to accompany him on the record.

—see page 3

Jurassic Park: Monster Hit!

Director Steven Spielberg's latest smash enjoyed the highest-grossing weekend in history (over \$50 mil). His dinosaurs will now have to slug it out with Arnold for the rest of the summer. *Cash Box's* John Goff looks at the Universal release and tells how he survived the encounter.

—see page 12

Germans Nix Chick

The government of the German state of Baden-Wuerttemberg has withdrawn public sponsorship of a concert being staged in August for the World Championship of Athletics because jazz artist Chick Corea, scheduled to perform there, is a Scientologist. Many are outraged, and protests have been lodged.

—see page 22

NUMBER ONES

POP SINGLE

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

R&B SINGLES

Knockin' Boots
H-Town
(LUKE)

COUNTRY SINGLE

Blame It On Your Heart
Patty Loveless
(EPIC)

RAP SINGLE

Head or Gut
Illegal
(ROWDY/ARISTA)

POP ALBUM

janet.
Janet Jackson
(VIRGIN)

R&B ALBUM

janet.
Janet Jackson
(VIRGIN)

COUNTRY ALBUM

This Time
Dwight Yoakam
(REPRISE/WARNER BROS.)

GOSPEL ALBUM

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

HIP-HOP ALBUMS

The Chronic
Dr. Dre
(DEATH ROW/INTERSCOPE)

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FEATURE STORY

Paul Rodgers: In Good Company

By Sue Gold



AS THE LEADER OF FREE, Bad Company, The Firm and The Law, Paul Rodgers has been part of some of the most successful rock bands in history, but he has always relied on the music and band name to take the spotlight. Now, with his tribute to Muddy Waters in *Muddy Water Blues* (Victory), his name has finally made its way to the album cover, 23 years after hitting the top of the charts for the first time.

Rodgers is just one of a growing list of successful rock artists, such as Bonnie Raitt and Don Henley, who are now paying homage to early rhythm and blues artists. "There seems to be a general trend toward doing that," Rodgers claims, "and I think it's because there's something lacking in the music industry today all around the world. Music seems to have gotten way too corporate. It really hit home for me when I was doing the Law album. The business side was interfering with the musical side, and it was never like that. It used to be, we played what we felt and that's the way it was. Now there are too many mechanics. It doesn't sound musical and people are looking for something else, so the thing to go back to is the blues singing because it's full of soul."

From the time he was old enough to play clubs in England, Rodgers has always been driven by blues music, especially that of Waters, so it's only natural that he do an album of blues material. "The blues teaches me a lot about dynamics," Rodgers explains. "It's not a wall of sounds like other types of music which can put a barrier between yourself and the audience. It's very important to have a relationship with the audience."

"I think when I listen to blues music in general, I listen on another level and hear a lot of things going on," he continues. "On the surface, it's very simply composed, but there's a great deal of spiritual intensity that's going on between the songs and the musicians. To me, that's what it's all about, and that's what we tried to do here. We haven't tried to re-create what Muddy did so much as to capture the spirit of the blues."

While most of the songs on Rodgers' new album are blues standards, Rodgers did write one new song, "Muddy Water Blues." "I actually sat down and wrote that almost immediately after a conversation I had with [Victory Music president] Phil Carson about doing this," Rodgers recalls. "I said to myself, 'I'll do a Muddy Waters album with Muddy Waters material, but I must do one song to encompass the whole thing.' It flowed naturally and came together really beautifully."

The album, which features two versions of the song, opens with an acoustic rendition and ends with a more modern one. "The original version I visualized was the acoustic version with the girl singers," he admits. "But when I played it for the guys, they kind of joined in, so we had two versions. I couldn't really decide which was the better way to go so I figured we'd record them both and decide later. Then it occurred to me that it would be natural to start and finish with the song. Since there were two different versions, it worked quite well, I thought."

After writing his song, Rodgers started the time-consuming process of choosing which tunes to record and which guitarists would be featured on each track. "In the back of my mind I was thinking who would be right for which song and we just started to make a list of who would be good for each track," Rodgers says. "We looked at this list and burst out laughing because we never thought we'd get all these

people on the album. But then, when we stopped laughing we said, all we can do is call them and see. So we started to call and amazingly, everyone came in."

Among those who came in to play on the album were Jeff Beck, David Gilmour, Steve Miller, Slash, Brian May and legendary blues great Buddy Guy. "When we announced that we were going to do a Muddy Waters tribute, Buddy's manager, who also managed Muddy, suggested Buddy for the album," Rodgers recalls. "But he said there was one condition: I had to sing on his new album, *Some Kind Of Wonderful*. I was thrilled. We made a video to the song, and we have an ongoing thing now because we did *The Tonight Show* together and he's played some dates with me on the road."

Guy isn't the only one to join Rodgers on the road. Several of the guitarists who played on the album have popped up around the country to jam with Rodgers, including Slash and Brian Setzer. The tour has already garnered high praise for Rodgers, which has taken him back to performing in small clubs, rather than the arenas he has become used to over the years playing with his bands. "I actually started out in clubs, so that's really where I feel very much at home," he says. "It's like going back in time. We have a fantastic atmosphere and a lot of high energy going on and, to me, that's very creative."

But Rodgers hasn't forgotten the music that made him famous. He has incorporated new versions of some classic Bad Company and Free tunes into his set. "I was getting a lot of requests from people to do old Bad Company songs, so I now include those in the set," Rodgers remarks. "We now have a mixture of the new album, some of the old Bad Company and Free stuff. It's a lot of fun because the tunes I wrote in those days were blues-based so they match very well."

In spite of all the success Rodgers has had, he is finding that people don't always connect his name to the bands he's been part of. "It's a hurdle we're trying to overcome at the moment because everybody knows the songs I've written and the bands I've played with, but they don't necessarily associate them with my name. But it's nice because I suddenly realized I have a lot of material I can draw from, and there's a lot of people out there who want to hear it."

While the spotlight is now on his own name, Rodgers still isn't sure whether he will continue as a solo artist or form another band. "I love to work with good musicians, but I do have a commitment to the people I work with," he explains. "I like to be able to let them know and have it understood from the start that I will work with other people too. In the past, it's always been difficult. You have a very tight relationship within the band, so we'll see where it goes from here."

One thing Rodgers says he does want to do is another tribute album, this time to Jimi Hendrix. "We've gotten into some Hendrix things on this tour because he's blues-based. So we're talking about doing a live EP of Hendrix material which would be a lot of fun to do and I think enjoyable to listen to," Rodgers says.

No matter what direction Rodgers takes next, he says he's having more fun than ever. And judging by the response to the album and tour, so are the fans.

RHONE & MCGEE '93 NMS HONOREES: EastWest chairman & CEO Sylvia Rhone and UK's Creation Records' founder/president Alan McGee are this year's recipients of the **Joel Weber Award** for Excellence in Business and Music. The award, named in honor of late New Music Seminar co-founder Joel Weber, recognizes those whose vision and business acumen have significantly contributed to the industry at large. It will be presented to Rhone and McGee during the Keynote ceremony July 21 at the Sheraton New York Hotel.

TICKETMASTER & YAMAHA JOIN: SOUNDCHECK—The Ticketmaster Yamaha Music Showcase has been created by Ticketmaster and Yamaha to bring a new level of opportunity and exposure for aspiring musicians. SOUNDCHECK, in existence since 1987, has been bringing bands to the attention of the industry through an annual showcase that offers exposure to major record labels, music publishing companies, producers, managers and agents.

With the addition of Ticketmaster, the scope of SOUNDCHECK is broadened. The event will now feature 30 local and five regional showcases and culminate with the national showcase in mid-September. Every event level, from a band's demo tapes to the national showcase is judged by prominent music industry professionals. Approximately 150 bands from across the country will perform live for industry representatives.

INDIGO GOES RED: Island Records' indie rock label Indigo, after a year of existence has changed color, and names. Seems another label already had the Indigo moniker so Island's Indigo is now **Red**. Dallas-based quartet, **Tripping Daisy**, will be the first band to release an album with the new label name and logo. That group's *Bill* will show its colors July 20.

FORMATIONS: Michael Wyner and Tom Pergola have joined forces to form a new independent label, **Umbrella Records**. Wyner is a former major label consultant and retail chain buyer and Pergola an artist manager/producer.

The Los Angeles-based label expects to have major national and international distribution in place by the time mastering touches on the first of several new artists are completed. Distributors and artists will be announced at a future date.

Butch Stone and **Tony Muscolo** have joined forces to form **The Management Firm**, an organization that will specialize in career development for new, emerging and established artists. Stone's a former manager of **Black Oak Arkansas** and Muscolo specialized in indie record promotion and marketing. Current clients include **Roger Clinton**, **Jim Ladd**, **Fraser Smith** and **Damien** and **Rachel Donahue**. Firm headquarters in Granada Hills, CA.

7TH ANNUAL MUSIC EXPO: West L.A. Music's seventh annual Music Expo will be held August 28 & 29 at the Los Angeles Airport Hilton. In its two days the show will offer musicians, producers and composers the opportunity to meet directly with manufacturers and top artists for hands-on demonstrations of the latest music products.

Exhibits will feature the latest in instruments plus digital and hard disk recording technology, audio and sound equipment and keyboards as well as computer music systems. Exhibitors will include AKG, Alesis, Digidesign, Digitech, E-mu, Ensoniq, Korg, Marshall, Mesa-Boogie, Peavey, Roland, Tascam, Yamaha and others.



Terri Santisi, exec vp/general manager of EMI Records Group North America was honored as Woman of the Year at the National Kidney Foundation of NY/NJ's recent fundraising gala. This year's event raised more than half a million dollars, making it the most successful annual dinner ever held by any NKF affiliate. Pictured at the event (l-r) are: Santisi; Wendy Wilson; Charles Koppelman, chairman and CEO, ERGNA; and Carnie Wilson.

ON THE MOVE



Landers



Fischer



Cohen



Sponder



Ellner



Desantis



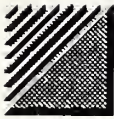
Hebbes



Brabec

■ **Jay Landers** has been named senior vice president, A&R for **EMI Records Group North America**. He will be based in New York.

Prior to joining EMI, he was vice president of A&R for Columbia Records. ■ **MCA Records** has announced several appointments. **André Fischer** has been appointed to the position of senior vice president, A&R, Black music division. In the music business for much of his life, Fischer is best known for co-founding Rufus and producing many artists including, most recently, Natalie Cole and Tony Bennett. **Dominique Trenier** becomes national director of A&R, Black music division. He comes to the company after serving as a manager as well as lead singer for Key West. Also at MCA, **Stephanie Morris** has been tapped as manager, alternative retail, sales and field marketing. She had been national director of marketing at SRO Marketing. ■ **Mitchell Cohen** has been appointed vice president, A&R for **Columbia Records**. He joins the label after 15 years at Arista Records, most recently as vice president, East Coast A&R. ■ **Arista Records** has announced the restructuring of its promotion department. **Bruce Schoen** segues to vice president, Top 40 promotion from senior director, national Top 40 promotion. **Mark Rizzo** is promoted to vice president, adult contemporary promotion from senior director, national A/C promotion. **Jeff Backer** has been upped to vice president, field operations from national field director, pop promotion. ■ **Suzie Sponder** has been appointed director, national singles, West Coast for **Epic Records**. Since 1989 she has been the label's local promotion manager for Philadelphia. Epic also has expanded its marketing and sales force with four regional sales directors: **Paul Jarosik** (East Coast), **Jeffrey Patton** (Southeast region), **Vickie Strate** (West Coast) and **James Wills** (Midwest region). Jarosik has served as Sony Music's progressive music marketing manager; Patton was Epic's local promo manager in Denver, CO; Strate and Wills were Sony Music sales reps for the Midwest branch. ■ **EastWest Records America** has named **Joel Klaiman** as manager of alternative promotion. He held a similar position at Savage Records. ■ **David Ellner** has been appointed vice president, finance and administration at **PolyGram Video**. He was director of finance for Mercury Records. ■ **Capitol Records** has promoted **Gia Desantis** to the post of manager, video promotion. Previously, she was the producer of *Request Video*. ■ **Peter Hebbes** has been appointed managing director of **MCA Music Australia**. Prior to this appointment, he held a similar title at Festival Music. ■ **Chrysalis Music Group** has named **Jeffrey Brabec** vice president business affairs. He recently held the same position for PolyGram Music. ■ **Paul Tannen** has been tapped as senior director, standards catalog for **EMI Music Publishing**. He joins the pubbery from his own company, Paul Tannen Ltd., where he was a personal manager and music consultant. ■ **MTV** has appointed **Joe Davola** to the newly created position of senior vice president of MTV Productions/MTV Development. He had been senior vice president, development for Fox Broadcasting Company.



TALENT REVIEW

KROQ's First Annual Weenie Roast & Sing-A-Long

By Hilarie Grey



Gin Blossoms

IRVINE MEADOWS AMPHITHEATRE, IRVINE, CA—Leave it to L.A.'s popular alternative station KROQ to upstage summer's upcoming Lollapalooza tour with a modern rock carnival of its own. Billed as KROQ's First Annual Weenie Roast & Sing-A-Long, the event, headlined by L.A.'s own punk/alternative pioneers X, offered 11 bands (in sets generally running about 30 minutes each) along with numerous political and vendor booths, offbeat attractions like a wall of velcro and a pair of human gyroscopes, and big-screen video which, in-between sets, featured images of—you guessed it—roasting hot dogs. A portion of the sold-out show's proceeds will benefit environmental organization Heal The Bay.

Dominated by crunching guitars, the eight-hour festival underscored the post-grunge turnaround in alternative rock—not a single automated synthesizer band was present. This sound was reined in and delivered with a nice melodic topspin by the Gin Blossoms (A&M), led by the warm vocals of lead singer Scott Johnson, as well as the Lemonheads (Atlantic), who showed skill at gently lilting ballads as well as cranking rockers like the hit "It's A Shame About Ray."

Crowd favorites Stone Temple Pilots (Atlantic) were less successful, as pink-haired frontman Wieland failed to ignite the band's lumbering guitar grind sound (despite a muscular reading of "Plush"). Also on the strident side was longtime Southern California favorite Dramarama (Chameleon/Elektra), who peaked early in their set with the day's most evident sing-a-long, modern-rock standard "Anything, Anything."

The Weenie Roast also boasted a pair of heavily touted overseas buzz-bands—Holland's Bettie Serveert (Matador) and Britain's Suede (Nude/Columbia). The promising Dutch band, led by the throaty vocals of reserved singer Carol Van Dijk played a bright, straightforward set of raw rock highlighted by the tempo-shifting "Balentine," and single "Tomboy." Suede proved far less appealing, with gender-bending frontman Brett Anderson coming across like a yelping Morrisey over clanky, off-kilter guitars.

A touch of gritty soul was provided by Terence Trent D'Arby (Columbia), who won the crowd's attention with manic dance moves and powerful, gravelly vocals, but those seeking polish would have to wait for second-billed The The (Epic), which offered the most absorbing and well-crafted set of the day. From beat-heavy, roots rock spotlighting harmonica and Hammond organ to gentle acoustic guitar textures (most notably on "Love Is Stronger Than Death") and sparkling jazzy piano ("Uncertain Swan"), the literary-minded band performed with a welcome finesse.

The newly reformed X proved an appropriate as well as powerful headline band, considering that Exene Cervenka, John Doe and the gang were pummeling the West Coast with grungy punk long before grunge was cool. Highlighting material from their fierce new Mercury release, *Hey Zeus!*, X performed with the fresh intensity of a brand new band. Although the set failed to include many of their anthemic hits, X strongly reclaimed their position as one of *the* defining bands of modern rock.

TALENT REVIEW

Los Lobos

By E.R. Wall



GREEK THEATRE, LOS ANGELES, CA—Twenty years!! Los Lobos has been around 20 years!? Well, yes, they have been playing together for 20 years, but have spent the last 10 in the international spotlight so, with this being a 20-year anniversary show and in their hometown, fans and friends turned out in force.

Opening for themselves with a set of traditional Mexican folk music, the Slash recording artists gave a nod to the "hood" and everyone who knew them when they played weddings and backyard parties. Having set a mood for the evening, a short intermission was taken before the electric set with its roster of special guests.

The show seemed split between songs the band wanted to play and songs they knew the faithful wanted to hear so "Evangeline" and "Don't Worry Baby" were greeted with cheers, but gone was the frat party rockin' band of old to be replaced by a more subtle, slower-paced groove machine. Guests included John Hiatt adding vocals to "Will The Wolf Survive," Richard Thompson turning in a burning version of his own "Shoot Out The Lights," and John Lee Hooker's standing ovation winning turn on "Serve You Right To Suffer."

Material from the band's six albums was represented in the two-hour-plus show so as to give everyone a favorite. The show's release valve was a lush encore reading of Marvin Gaye's "What's Going On?" with David Hidalgo's sweet vocal up front, and with the song's universal message of peace and brotherhood the crowd literally floated home.



A&M's David Baerwald recently performed at L.A.'s Troubadour as part of the "In Their Own Words" tour. Later this month he heads for Europe to open two shows for Bob Dylan. Pictured backstage (l-r) are: J.B. Brenner, vp of album promotion, A&M; Baerwald; Mariel Pastor, director of marketing, A&M; and Robert Richards, manager.

INDUSTRY BUZZ

By Aaron Steinberg

Cash Box
EAST
COAST

Paul McCartney: Tour takes "Giant" step

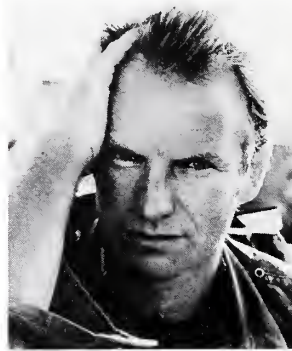
ASCAP HELD ITS ANNUAL R&B Celebration at Industria in the West Village this past Tuesday. The event honored the songwriters and publishers whose music broke the Top Ten on the R&B charts in 1992. EMI was acknowledged as Music Publisher of the Year and the award was accepted by chairman and CEO **Martin Bandier**. Among their ranks is **Teddy Riley**, who was lauded as Songwriter of the Year. Unless you've been hiding in a cave the past couple of years, Riley's work (if not his name) should seem pretty familiar: his smash "Rump Shaker" (performed by **Wreckx-N-Effect**) and three of the songs he co-wrote and produced for **Michael Jackson's** *Dangerous* were among the celebrated songs. He's a force to be reckoned with. Picking up where **Prince** left off, Riley is the Dr. Frankenstein of a new brand of cohesive, mechanically-driven pop music known as New Jack Swing, a genre that encompasses both a style of songwriting and a production style.

The award was presented to Riley by **Jimmy Jam** (of **Jimmy Jam** and **Terry Lewis**—the other force to be reckoned with in the idiom and producers of **Janet Jackson**). They had previously been named R&B Songwriters of the Year by ASCAP five years running. Other writers named on Tuesday included **Al B. Sure!**, **Prince**, **Phyllis Hyman** and **L.L. Cool J.**

GUITARIST JOHN SCOFIELD etched out a weeklong stint at Sweet Basil, where he was joined by saxman **Joe Lovano**. A packed house heard his quartet doing *What We Do* (Blue Note), a moody album from the Miles Davis veteran who has a steady throng of devotees. They also pulled the trademark Scofield-ism "Chariots Of Fire" out of the hat, which they play in a New Orleans swamp-funk style.

PAUL MCCARTNEY WAS at Giants Stadium, performing songs from his new *Off The Ground* (Capitol). As he and wife **Linda** led the band through the new tunes, the crowd's attention seemed to waver a bit until he eventually satiated them with a string of oldies from that other band he used to play with. At 50, McCartney is proving that rock 'n' roll is still here to stay again... Meanwhile, not all too far away, **The Who's** *Tommy* continued to run on Broadway, garnering rave reviews from *The New York Times*.

By Troy J. Augusto



**Cash Box
WEST
COAST**

Man of the people **Gordon Sumner** (aka **Sting**), recipient of one of the first Earth Day Awards. Said to still be trying to recover from disastrous *Tonight Show* appearance recently where fan(atic) **Marilyn Henner** spent her entire segment humiliating the poor guy. Said to be considering never returning to the U.S. so as to avoid **Henner**, who allegedly sleeps in a Police world tour T-shirt.

THIS MONTH MARKS the one-year anniversary of the Earth Day summit held in Rio De Janiero (you remember, the one that then-Pres **George Bush** refused to attend, thus embarrassing the U.S. on a worldwide level), and as a way to not only mark the occasion but to attempt to keep the important gospel of natural-resource conservation on the minds of people (not an easy task), the folks at Earth Day International recently presented the first annual Earth Day Environmental Awards, presented to various celebrities, musical and otherwise, as well as dignitaries from around the world, who had all, in their own ways, contributed to the effort to be kinder and gentler (who said that?) to our fragile planet.

Musicians receiving commendation from the organization included singer **Don Henley**, whose efforts to maintain the Walden Woods area of Massachusetts where novelist **Henry David Thoreau** wrote, have received worldwide attention; **Sting**, who along with wife **Trudie Styler** founded **The Rainforest Foundation**, an organization dedicated to the natural preservation of South America's most important resource; **Paul McCartney**, who was unable to attend the United Nation's-based ceremony, for his long involvement with **Greenpeace** and the **Friends of the Earth**; and, though she's not usually looked at as a musician, **Bianca Jagger**, who was once married to a rock star and who's become a national hero of sorts in Nicaragua, where she spends most of her time keeping an eye on the not-always-Earth-friendly government there. Others honored included actor **Ted Danson**, a champion for the Earth's oceans; **Veep Al Gore**, whose ecology book serves as a blueprint for environmental orgs around the world; former soccer star **Pele**; broadcast magnate **Ted Turner**, whose trophy was accepted by spouse **Jane Fonda**; Iroquois leader **Chief Oren Lyons** and actor/all-around nice guy **Robert Redford**, who adds this award to a trophy room probably filled with similar good-deed awards. Earth Day International hopes to televise future editions of its awards ceremony, with expectations that they will become known as the "Oscars of the Environment."

ENVIRONMENTAL NEWS FROM Southern California now, as we get word that **David Crosby**, **Jackson Browne**, **Kenny Loggins** and **Chris Hillman** are set to perform at a benefit acoustic (what else these days?) concert to support efforts to put a stop to a proposed, allegedly destructive, landfill at **Weldon Canyon** in western Ventura County. The show takes place at the **Ventura Theater** on June 27. Actors **Malcolm McDowell**, **Mary Steenburgen** and **Scott Bakula** will also attend, co-hosting the event. Tickets through **Ticketmaster** or the theater's box office.

A GROUP CALLING ITSELF the Los Angeles Music Network holds the next in an ongoing series of record industry panels June 22 at **Jack's Sugar Shack** on **Pico Blvd.** The org, sort of a bunch of industry types purporting to tell the rest of us how to succeed in the music biz (gosh, sign me up), invites folks with a letter that reads, in part, "Advance yourself, meet new people and make valuable record industry contacts." Sounds too good to be true. On this particular panel are **Geffen** publicity head **Bryn Bridenthal**, who tells how she keeps bad boys like **Axl Rose** and **Curt Cobain** in line, **Arista's** **Fletcher Foster**, who clips **Whitney Houston's** lawn on the weekends and **Carey Baker** from **Morgan Creek**, who probably wishes he was still at **Capitol**, so he could not only snag **Larry Jenkins'** old job but watch new honcho **Gary Gersh** pull a rabbit out of his hat. Info at (818) 980-2911.



METAL/INDIE

By L. Morgan



Stone Temple Pilots

STONE TEMPLE PILOTS were the highlight of KROQ's "Weenie Roast" this past weekend (see review, page 5). The band, clearly the heaviest thing on the bill, got an incredible response which should be a clue to KROQ that their listeners are into the harder side of alternative...

ANOTHER GREAT SHOW this past week was the *Mind Bomb/Gruntruck/Circus of Power* show at the Palace, though attendance was lacking a bit. Still, the show displayed three very different sides of metal, from *Mind Bomb's* psychedelic-influenced hard rock, the *Gruntruck's* power grunge, and *C.O.P.'s* blues-heavy, biker rock... Singer **Matt Kramer** has left *Saigon Kick*, though the band remains together. Guitarist **Robbin Crosby**, who we all know from *Ratt*, has put together a band called *Secret Service*... Look for *Skid Row's* **Sebastian Bach** to grace the cover of *High Times*... *Damn The Machine* shot their first video for "The Mission" with director **John Reiss** at a desolate warehouse in Van Nuys this past weekend. The track is killer; can't wait to see the outcome... Roadrunner will release *The Best Of Motorhead* come July... Ex-*Poison* guitarist **C.C. DeVille** has a track called "Hey Good Lookin'" on the soundtrack for *Pauly Shore's* flick *The Son-In-Law* which features **Spike** of the *Quireboys* on vocals. Also in the soundtrack are **Green Jelly**, **Butthole Surfers** and **Goo Goo Dolls**... *Ozzy's Live & Loud* retrospective features 21 tracks recorded from shows during the *No More Tears* tour and is a must-have for fans... *Suicidal Tendencies' Still Cyco After All These Years*, a re-recorded version of the band's debut LP plus a never-before released track will hit record stores on June 15... Congratulations to *Love/Hate* who have found a new label; expect a late summer release on **Glam Slam Records**... **Al Jourgenson** is finishing up the next *Revoltin' Cocks* album... *Sweet Water* will be out with **Winger**, while **Paw** have been added to the *Monster Magnet/Ragin Slab* dates beginning July 24 in Philadelphia... In related news, **Caroline** has just re-issued *Monster Magnet's Tab* EP... **Stikkitty** recently performed at a party held for the return of MTV's *The Real World* show. Though I had to sit through a truly dreadful country band and a so-so female R&B outfit before they went on, the wait was definitely worth it...

HEADBANGERS: *Headbangers: The Worldwide MegaBook of Heavy Metal Bands* surveys the history of metal over the decades and includes a foreword by **Ted Nugent**. You can order it direct by calling (800) 678-8828... And there's another *Metallica* book coming this fall, *Metallica Unbound* is the title and it's written by fan club director **K.J. Doughton**... **Eddie Vedder** will do guest vocals on two tracks on the upcoming *Bad Religion* album, *Recipe For Hate*. Later...

Cash Box METAL MUSIC

Not Playin' Possum Ever Again

By John Carmen



IT'S GETTING SO the time-span a baby band's got to spend toiling away in the indie netherworld is getting shorter and shorter. Maybe it's the attention span of the masses and all, but I prefer to think of our little pond as the most fertile breeding ground, now that the lines between alternative and mainstream have been blurred into oblivion.

The latest L.A. local phenom to make the leap from indie obscurity onto the corporate lattice is the quartet **Possum Dixon**, who've been putting out some intriguing 7" singles for a while now, and whose overwhelming buzz in Hollywood led to the inevitable bidding war. Winning the battle is **Interscope**, already the home of such indie jumpers as *Helmet* and *Thrill Kill Kult* (as well as **Marky Mark**, oh well), and with the backing of these heavyweights, can mega-stardom be far behind?

Formed in 1989, **Possum Dixon** began as a kinda folksy-arty thing, and have evolved into a unique unit whose promise was barely evident not less than a year or so ago. Having seen the **Possums** kick out the jams in a small Hollywood club, I was motivated toward the door almost immediately. The band's slavish devotion to all things *Violent Femme*, coupled with the cutesiest set of lyrics this side of a *Hallmark* made me pray for a nearby airline sickness bag. Singer **Rob Zabrecky** was the chief culprit, batting his lashes at every couplet like a starstruck fawn—feyness is something this writer doesn't look for in a rock band. I come from a college town, and frankly had enough of this "sensitive Holden Caulfield with a guitar and a poem" schtick after about two minutes.

Latter demos and their live version of the track "Nerves" on the upcoming *Restless Records Live at the Jabberjaw* compilation were the big turnaround for the group, and likely what sold them out of the swamp into which they'd mired themselves. The group's early singles were the stuff typical of a half-formed concept: poorly recorded and overly saccharine, doomed to play in front of their friends forever, not worth a lot of curiosity. Tougher and sharper, **Possum Dixon** have shed their *Gordon Gano* pretensions and finally forged their own sound, their sources of inspiration seem to have shifted from the *Femmes* to the *Modern Lovers* and *Richard Hell*.

Expect a new release from **Possum Dixon** either late in the fall, or around the beginning of next year. With former *Sparks* boardman and new-wave legend **Earle Mankey** at the controls, a beefier, bigger better dose of **Dixon** is on the way.

Cash Box INDIE MUSIC

COVER STORY

Last Action Hero: Arnold Puts Pedal To The Metal

By John Goff & Troy J. Augusto



Hasta La Vista, Yorick: Arnold plays Hamlet

STEP RIGHT UP, LADIES AND GENTS! For a thin dime...! Ten pieces of a dollar! PULL BACK from a Tent Barker and FADE TO: Soft darkness of a movie palace. Shimmering black and white images on a silver screen. Entranced audience. SMASH CUT TO: A giant hand reaching from the center of a swirl of primary colors. It scoops up the movie audience, draws them into the screen... Is that last scene a High-Tech concept or virtual reality? Well, it's close to the premise of Columbia Pictures' *Last Action Hero*.

Too bad 3-D still isn't a viable process. This would have been a good one to apply it to for several reasons.

"This is a magic ticket," an old theatre projectionist, played by Robert Prosky, tells young action movie buff Austin O'Brien as he gives him the ducat. "It's a passport to another world." The lights go down in one of the old magnificent movie kingdoms, lobby decorated with graffiti and disrespect, musty and tarnished with disuse and marked for mini-theatre surgery. That ticket indeed does take O'Brien into the screen to become the partner of his favorite action hero, Jack Slater/Arnold Schwarzenegger. From there reality and screendom become one for the characters. Lines between fiction and reality are blurred or erased all over the place for the two hours *Last Action Hero* is on the screen. That screen and the screen in front of you.

And everything is big: the sights, the sounds, the gags, and the characters. Schwarzenegger not only plays the fictional movie franchise star Slater in *Last Action Hero*, he also plays Arnold Schwarzenegger playing Jack Slater. And we all know, Schwarzenegger is big.

Columbia Pictures chairman, Mark Canton, has stated, "The idea of a young kid going into the screen to live out his favorite movies was something that I responded to on a personal level [upon seeing the script]. I think a lot of people share that fantasy." He contacted Schwarzenegger about the project.

Producer Steve Roth credits Canton with getting Schwarzenegger and said, "Without him [Schwarzenegger], the movie wouldn't have been even half as good. There's Arnold, and there's everybody else."

And he's right. Without Arnold Schwarzenegger, who's also the film's executive producer, there probably wouldn't have been a *Last Action Hero* in the first place. No other action star could have pulled this off. Nobody markets themselves or enjoys marketing themselves as much as Arnold, when he's playing Arnold or when he's playing Slater. His presence is as big as the movie, the action or the sound. It's bigger, and with that large a presence you can take the action to almost any limits you'd like.

Director John McTiernan (*Die Hard*) has taken the action beyond standard action limits. Going beyond is necessary for any successful parody—and most of *Last Action Hero* is a send-up. (They should have called in the Zucker Brothers for some script parody consultation.) McTiernan and Schwarzenegger have teamed before, *Predator*, and had been looking for another project to share. Here the car chases are broader, firepower is more powerful and explosions almost nuclear.

All this is made even MORE with the introduction of Sony Dynamic Digital Sound (SDDS), new digital audio release format for motion pictures. SDDS is capable of carrying up to eight full channels of digital audio and simulates the richness, purity and resonance of CD-quality sound. What this means in terms of sitting in an audience is: when an explosion goes off on screen, you, the audience, are sitting in the middle of that explosion. Seats rumble. You actually *feel* the blasts from weaponry. It'll make the next earthquake-themed film as close to virtual reality as possible.

Shane Black & David Arnott, credited to screenplay from story by Zak Penn & Adam Leff, have taken some good-natured shots at the action-film genre as well as the "biz" and some of it is wonderful. After Schwarzenegger/Slater is shot, young O'Brien pleads with him to hang on, reminding him he's the hero and "you can't die till the grosses go down." Potshots are even taken at star Schwarzenegger himself, and he handles it good naturedly. With real life wife Maria Shriver leading him into the filmed movie premiere of *Last Action Hero's* movie premiere (it's understandable when you see it), she admonishes him stepping from the limosine, "Now, don't plug the restaurant or the gyms. It's so tacky." Of course he works in plugs

for both. You've gotta be big (and comfortable with your own image) to do that. You have to give the big man credit, he certainly seems to enjoy what he does, and what he does he does better than anyone on the scene at the moment.

Some wonderful faces show up throughout the movie, many as merely passing images as themselves or characters they've created, some as actors in the movie itself: F. Murray Abraham, Art Carney, Anthony Quinn, Mercedes Ruehl, Frank McRae and Joan Plowright are characters and Charles Dance takes a terrific villain turn along with Tom Noonan. And there are clips of Sir Laurence Olivier as *Hamlet*, Bergman's *The Seventh Seal* and a computerized Humphrey Bogart and cartoon detective cat in the movie movie's police station.

With the budget of *Last Action Hero* reportedly in the \$70-million range, before promotion expenses, it's going to have to do well at the boxoffice.

BESIDES THE OBVIOUS FACT that the new Arnold Schwarzenegger vehicle *Last Action Hero* is going to be one of the biggest movies of the summer (and year), is the distinct likelihood that its accompanying Columbia-issued soundtrack is going to be one of the more successful movie-music tie-ins of 1993. It's not inconceivable even to wonder if it won't be one of the bigger selling hard-rock titles this year, period. The album is a mostly metal, all-star collection that features an impressive array of both young and established bands in the genre, as well as a couple of cuts that are seemingly quite removed from metal, namely L.A. hip-hop outfit Cypress Hill and composer/conductor Michael Kamen, acclaimed for his film scoring work on, among others *Die Hard*, *Robin Hood: Prince Of Thieves* and *Lethal Weapon 2*.

A multi-division attack from Sony USA, according to the conglomerate's marketing staff, is in place to guarantee that the soundtrack is marketed as aggressively as the movie. A partnership has been struck between Columbia Pictures, which made the film; Sony Music, the parent of Columbia Records, which released the soundtrack album; fast-food chain Burger King, which is passing out *Last Action Hero* drink cups and the Musicland retail group, whereby the restaurants are distributing tray liners offering discount coupons for purchase of the album and other film-related merchandise at Sam Goody, Musicland and Suncoast stores. The music outlets are also promoting the music set and the film with in-store displays inviting customers to enter a sweepstakes which offers as its prizes merchandise and trips tied to the movie. Sony even sneaks its latest music hardware piece, the Minidisc player, into prominent display in the film.

Lead single and video release from the album is the appropriately titled "Big Gun" from veteran Aussie group AC/DC. The band has been recording in the U.S. for either Atlantic Records or its sister imprint Atco since 1976. Though the quintet has done soundtrack work before, most notably for Steven King's *Maximum Overdrive*, their inclusion here is the legendary band's first U.S. appearance on another label. A key selling point in the video clip (currently getting regular MTV airplay) is the cameo that film lead Schwarzenegger adds, dressed in the delinquent-schoolboy garb of AC/DC guitarist Angus Young. Quite a sight.

The rest of the album is comprised of new songs from Seattle grunge kings Alice In Chains (who actually get two cuts); Anthrax, a band still breaking-in new singer John Bush; decidedly non-grunge (despite being from Seattle) mood-rockers Queensryche, who issue new product later in the year; Tesla, with the title song from the flick; Brit light-metal gang Def Leppard, who contribute the ballad, "Two Steps Behind"; and Megadeth, led by the always bitter Dave Mustaine, who here sings "Angry Again." The Queensryche and Megadeth songs as well as one of the Alice In Chains cuts ("What The Hell Have I") are on the Columbia singles sked to further promote the collection at radio and video.

From the archives comes Aerosmith with a live version of the Boston band's 1976 hit, "Dream On," actually recorded in 1991 for inclusion in the

Schwarzenegger, on the *Larry King* interview show speculated on the film's prospects and the effects of it going head-to-head with the summer's other big expected blockbuster *Jurassic Park*, said he felt the massive, record-setting opening weekend of *Jurassic* would help *Last Action*, but didn't seem to feel it needed any help.

Toting up the factors of the pair of titans there is one overriding factor *Last Action* has in its favor over *Jurassic*, and that's its star. Arnold Schwarzenegger is more recognizable than T-Rex and has a better industry "track record." While T-Rex is a hit right now he can't make the rounds of the talk shows or personal appearances the way Arnold can and does. And while T-Rex does have the avenues for return open at the moment, does he have legs enough to sequel? We know Arnold's franchised. He can't die till the grosses drop. It's going to be an interesting summer.



AC/DC

Aerosmith box set. The new version, in its video form, was a hit on MTV last year, lensed for the video channel's 10th anniversary special. Fishbone, which recently hired new guitar player John Brigham, just in time for the band's Lollapalooza gigs, adds a song from the band's new album. Kamen (who coincidentally arranged the Aerosmith tune) appears under the tag Michael Kamen and the Los Angeles Rock and Roll Ensemble featuring Buckethead, performing "Jack And The Ripper." The band Buckethead recently signed a deal with Columbia.

By Fred L. Goodman

NAS-TY BOYS: The National Academy of Songwriters (NAS) presented another of its terrific "Acoustic Underground" evenings last week to an SRO crowd at the Troubadour in West Hollywood. The main reason for the record turnout was the addition of the first "Songwriters in the Round" concert which featured top songwriters taking turns singing their hits and lesser known works.

Although the marquee value of the "Round" quartet—former Men At Work leader Colin Hay, The Blasters' Dave Alvin, super-writer Billy Steinberg and legendary writer/producer Jerry Fuller—was the obvious drawing card, the audience soon learned that the aspiring writer/performers of the "Underground" could be just as impressive.

"Underground" standouts were Jill Knight's "Don't Make Me Cry," Phil Roy's "Hope In A Hopeless World," and Michael Kline & The Gypsies' Eagle-esque "I Can't Leave, I Can't Stay." However, grabbing a large chunk of the spotlight was Judith Owen, who recently moved to these shores from England due to her marriage to SNL alumnus and Spinal Tap member Harry Shearer. Shearer even provided bass on one tune. Owen, with shades of Joni Mitchell and Tori Amos, possesses a crystal-clear voice and powerhouse songs with haunting melodies and witty, touching lyrics. Somebody sign her right away!

Later the "fearsome foursome" took the stage and presented a multi-textured collage of tunes, with each artist seemingly trying to outdo the other. Fuller had the widest range of hits from Rick Nelson's "Travelin' Man," Gary Puckett's "Young Girl" and "Over You," and Al Wilson/Peabo Bryson's "Show And Tell." Though the Blasters were basically rock/R&B-oriented, Alvin definitely showed a country side to his writing. One song, he noted, was actually turned down by George Jones because it was "too country." Hay sang only one song from his Men At Work days, "Overkill," and it was a real crowd pleaser. His newer songs displayed an intensity and vocal style that were quite a surprise. Steinberg sang several of his hits (co-written with Tom Kelly, who sat behind me in the audience), including Cyndi Lauper's "True Colours," Whitney Houston's "So Emotional" and the DiVynyls' "I Touch Myself."

Hats off to NAS stalwarts Dan Kirkpatrick, Steve Schalchlin (who hosted the proceedings with panache) and Blythe Newlon for putting on a great show. Next month's event promises to be just as wonderful with scheduled songwriters Burton Cummings, Desmond Child, Jon Lind, and the team of Zac Harmon/Christopher Troy. Call NAS at (213) 463-7178 for details.



ASCAP recently saluted newly elected women of the 103rd Congress at a reception in the U.S. Capitol Building. Judy Collins, Maureen McGovern and Shirley Horn performed. Pictured standing (l-r) are: lyricist and ASCAP vice president Marilyn Bergman; Representative Pat Schroeder, a sponsor of the reception; Collins; and ASCAP managing director Gloria Messinger. (Seated) McGovern and Horn.

Cash Box MUSIC PUB

ARTIST SPOTLIGHT

Mighty Mighty Bosstones

By Jake Stanton

IN CASE YOU HAVEN'T NOTICED, there is a new fashion statement in the air: Plaid. Courtesy of a band called the Mighty Mighty Bosstones you can now experience what would be the equivalent of the Tasmanian Devil in golf clothes coming through your radio, retail outlet, or best of all, to a venue near you.



If the bookmakers were taking numbers on bands that would do well on their first major label outing, there wouldn't be good numbers surrounding these guys. But if you were one of those risk takers that went with the longshot, you'd be sitting pretty if you did take this band to make it. Well, no matter, The Mighty Mighty Bosstones are here to stay.

Originally, the group started with its three core members, Nate Albert, Joe "the bass fiddleman" Gittleman, and Dicky Barrett playing regionally, and adding members Ben Carr on backing vocals, Tim Burton on sax, and Tim "Johnny Vegas" Burton, along with Joe Sirois on drums. This made the band almost complete. The final addition was the "Hurtin' For Certain" horn section made up of Dennis Brockenborough and Kevin Lenear to complement the big sound that makes up The Mighty Mighty Bosstones.

The group originally founded its countrywide following due to its massive in-your-face sound and two indie releases on the East Coast stronghold label Taang! Records. Both *Devil's Night Out* and *More Noise And Other Disturbances* did very well in the independent market and really laid down the backbone for a following through their extensive touring and these releases. These indie releases also allowed the band to collect Best Single honors for "Where'd Ya Go," along with Best Album, and Best Rock Band at the 1992 annual Boston Music Awards. Not bad.

Enter the foresight of Mercury Records and longtime supporter Alec Peters. Without any hesitation a deal was signed and this homey-grown act was now on the high road to success. Their first release was a sort of an EP teaser covering some classics including Minor Threat's "Think Again," Angry Somoan's "Lights Out," SS Decontrol's "Police Beat" as well as a smokin' version of one of Bob Marley's early tunes, "Simmer Down." The EP's effect was to get everyone psyched for what is proving to be one of the out-of-the-box hits of the year, *Don't Know How To Party*.

Recorded with veteran producer Tony Platt, who's known for his work with the likes of Bob Marley, Motorhead and AC/DC, The Mighty Mighty Bosstones' *Don't Know How To Party* has proven itself to be a player in retail with it in the Top 20 sellers, with over 4,000 units sold just last week. Not to mention the 80,000 committed retail orders to date.

Radio is backing that up with the LP showing in both Alternative and Metal formats as the #3 most requested and placing it in the Top 10 on those playlists. *CMJ* has the record at #8 with a bullet and the video has just been added to *120 Minutes*, not to mention that the band starts at least a 50-date U.S. tour next week, under the auspices of the Pinnacle Agency.

In case you need a clue, The Mighty Mighty Bosstones are a band on the move. What's more important they started where they had to to prove themselves and are finally where they can get some support and spread the plaid. Don't be a fruitcake, pick up the Bosstones now, jerky.

VIDEO REVIEWS

By John Goff



Mistress

AN INSIDER'S LOOK at an inside look at the making of "the Hollywood deal." For anyone who's been through this process the empathy is there: laughter, tears, anger and truth. A few good laughs for mass consumption but less recognition. Basically this showcases Barry Primus' talents as filmmaker and he knows the territory behind the camera as well as in front of it. There's more and better to come from him, and bigger when he latches onto a more commercial project. Live Home Video releases the Tribeca Production, Meir Teper Presentation.



South Beach

COUPLE OF EX-JOCKS turned P.I.s in Miami. Should make for glitzy action. Sounded good on paper. On film it's pretty cheesy—limburger style—with the perennial players bent on the pursuit of good times and good lookers and the weaponry looking like July 4th sparklers. Fred Williamson produces, directs and stars in the cliched script. A Po'Boy Productions Film from Prism Pictures in association with Greenwich Films. Released by Prism Entertainment.



Zebrahead

IT'S SURPRISING this piece didn't make more noise in theatres. But then again, considering it has a literate, thoughtful script with central characters who do their get-in-your-face act with thought processes instead of Uzis and AK-47s, maybe not. That's there too, a single, ending incident but—bottom line, not enough to bring in those bullet-headed ticket buyers. Well written and directed by Anthony Drazan with some good sounds from music by Taj Mahal and some almost lyrical camerawork by DP Maryse Alberti. Well worth taking home. Oliver Stone and Janet Yang exec produced the Ixtlan Production, Triumph release. Cassette release is from Columbia Tristar Home Video.



Tropical Heat

INDIA IS BEAUTIFUL as seen through the camera lens of cinematographer V. Shaukat. This one's a good travelogue with some terrific location footage. Story of insurance investigator caught in web and underwear of every female on screen is tiresome. Rick Rossovich makes a reluctant snoop, is uncomfortable in the central role. Co-story/director/editor Jag Mundhra—A Jag Mundhra Film—got lost in each department. From Prism Entertainment.

TOP 30 VIDEO RENTALS

CASH BOX • JUNE 26, 1993

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

VID BIZ

By John Goff

THE BEAUTY OF HOME VID is that it allows viewing of perennial favorites, and it allows pieces undiscovered in theatres to be found and appreciated. A pair of the latter are *Mistress* and *Zebrahead* (see reviews). *Mistress*, with Robert De Niro, Danny Aiello, Martin Landau, Robert Wuhl and Eli Wallach as the central players in this movie about an attempt to put together a movie and the "values" of the players is an "inside" film and was put together by a bunch of friends, those mentioned and writer/director Barry Primus. It deserves a good look. As does *Zebrahead*, a Romeo & Juliet, black-and-white love story with contemporary angles. Both deserve good looks. Hopefully the home video market is where they'll get them.

HOME VIDS OUT NOW: *Prisoner Cell Block H*, from MPI Home Video, popular Grundy Television series on female prison life in Australia. The first 12 episodes, contained in six volumes with a \$19.98 price per vol., are on the stands. Interesting quote attributed to MPI CEO, Waleed B. Ali, "People are intrigued by women who commit fierce crimes... The public's obsession with these women is what made *Prisoner Cell Block H* a hit in the 1980s and as that obsession continues, so will the series success on video." Would it follow then that Amy Fisher has indeed found her place in history—three movies—and we will be obsessed with her a decade from now? Hey! How about she hosts a talk show from her current place of residence... Feature length bio, *Bruce Lee: Curse Of The Dragon* on Warner Home Video co-created by producers Bruce Weintraub and Bob Wall and narrated by George Takei. It's paired with an LBX Laserdisc release of the martial arts master's breakthrough film, *Enter The Dragon*... Public Media Home Video is offering up a pair for the arts market: looks at the lives of two theatre luminaries. *Harold Clurman: A Life Of Theatre* and *Stella Adler: Awake And Dream!* Clurman's narrated by Meryl Streep and Adler's by Frank Langella.

LOOKING AHEAD: From Warner Home Video August release with July order: *Falling Down* and a pair of Civil War-themed pieces, *Sommersby* and mini-series *North & South*... Orion Home Video *RoboCop* and *RoboCop 2* with sneak preview of *RoboCop 3*.

FILM

By John Goff

Jurassic Park



COMING OUT OF AMBLIN ENTERTAINMENT for Universal Pictures release with Steven Spielberg directing you know *Jurassic Park* is going to be big, tense and entertaining; with script by Michael Crichton and David Koepp based on Crichton's novel you know it's forward and far-reaching in its scientific theme (cloning of extinct beasts from blood in amber-preserved mosquito sacs). Top-of-the-line special visual effects by Industrial Light & Magic further enhance the allure while convincing live-action dinosaurs by Stan Winston and full-motion dinos by Dennis Muren convince audiences that these creatures can still rumble across the face of the earth, here a private island purchased to open the ultimate Theme Park. They *are* effective. Perhaps *too* effective in those instances which give the film a violence quotient shocking enough to carry a PG-13: Parents Strongly Cautioned.

The human element—scientists portrayed by Sam Neill, Laura Dern, Jeff Goldblum, Richard Attenborough, Bob Peck on the front line—takes a back seat in the tour tram for the most part to the effects. Themes of business vs. advancement and Man usurping Nature's business gets momentary treatment through some pointed dialogue but is not dwelled on. Rather, the latter is illustrated when Nature, in the form of a tropical storm and Man's greed, releases the dangers of what Man has created. Lesson: What God and Nature has put asunder let not Man resurrect.

As entertainment, it's commercial. Techies will love it. Dolby Stereo enhances the experiences of the storm, the beasts wailing around you and the lush John Williams music. Camera work from DP Dean Cundey, paired with his steady, long-time operator, Raymond Stella, is what you've come to expect from them—encompassing, revealing at the same time and ultimately sweeping in scope, giving sense of space (and, as needed, claustrophobia), and always nice to the eye. Michael Kahn's editing is finely tuned to the piece, cutting the shocks in precisely when desired for fullest effect.

It's an experience, that's what *Jurassic Park* aims for and as such, succeeds. It's now the cutting edge, to be outdone down the line. It's

even left open to out-do itself; two instances in the film where more dinosaurs can spring up in the future. Sequel?

Spielberg has always had the capacity to be on the cutting edge. He's done his usual fine job here, but it would be good to see him return (and maybe he's doing that with *Schindler's List*) to the "human" and story elements which he did so effectively in his early years—recalling a gem on early '70s TV's *The Psychiatrist* with a *how does a person understand death* theme and his sensitive work with actors. He's capable of, and rich enough now to set aside the mega-bucks "events" for a small, personal piece. We all know he knows how to entertain on a grand scale.

Kathleen Kennedy and Gerald R. Molen produced the Universal Pictures release.

Once Upon A Forest



ONCE UPON A TIME in a forest of commercial blockbusters there is a lovely animated motion picture which combines entertainment and environmental concern in an attractive package and is satisfying to both adults and kids alike—*Once Upon A Forest*. A Twentieth Century Fox Film Corporation release of a Hanna-Barbera Production in association with HTV Cymru/Wales.

Hopefully a few rays from the sun of success will find its way through the taller shadows thrown by those larger (hyped) trees and land on this one. It deserves attention and the kiddies (under 13) will love it, getting caught up in the adventures of the three central characters. Adults will find it easy to sit still for also.

When a carelessly tossed bottle is broken on a highway it punctures the wheel of a toxic gas truck which crashes, leaks and endangers the forest of Dappelwood and its inhabitants. Chaos reigns. When one of their own is overcome by the gas, three "Furlings," youngsters under the tutelage of wise old badger Cornelius (voice of Michael Crawford), are sent in search of herbs to cure her. They must journey into an untouched meadow in unknown territory through "developing civilization" to reach it. Their journey, learning to work together to overcome adversity and succeed, and return triumphantly is the story and heart of the piece. As written by Mark Young & Kelly Ward, basing the material on a Welsh story created by Rae Lambert, the script is



literate, fun, entertaining as well as informative without being stifling. It gives its audience more credit for brain possession than the majority of human-based features on the market.

Music composed by James Horner, whose other teaming with producer David Kirschner on *An American Tail* produced the lauded "Somewhere Out There," offers three here; plaintive "Please Wake Up," wonderfully performed by Crawford with lyrics by Will Jennings, Michael Tavera, Kelly Ward and Mark Young; a rousing and extremely delightful "He's Gone/He's Back," with which he teams with gospel-based Andrae and Sandra Crouch for music. Andrae and Sandra are credited with the lyrics, which are performed by Ben Vereen and the Andrae Crouch Singers. It'll get you to the edge of your seat and perhaps out of it. Third is the closing tune, "Once Upon A Time With Me," music by Horner and lyrics by Will Jennings, touchingly performed by Florence Warner Jones with backgrounds by The New London Children's Choir.

Charles Grosvenor directed. Animation was directed by Dave Michener with Carol Holman Grosvenor, art director. Executive producers are William Hanna & Paul Gertz. Producers David Kirschner & Jerry Mills. Family entertainment, delightful and welcome and deserves support.

Sleepless In Seattle

DESTINY IS THE THEME and it's *Sleepless In Seattle's* destiny to become one of '93s unqualified successes. It's all on the screen: Wonderfully crafted script, direction, performances, production, photography, editing and music. Has it got legs? It'll run a marathon—and win.

It's a romantic comedy with heart, laughter, compassion and hope, and there's a big, welcome field for some of that. Nora Ephron co-wrote the screenplay, with veteran David S. Ward and first-timer Jeff Arch from Arch's story, and also directed. With this dual chore Ephron strengthens the case for writers (with the knowledge—understand, this doesn't apply to *all* writers) directing their own material. Ephron knows *exactly* how far to carry a scene for filling out a feeling, a moment, and her work with the actors is near flawless here. A wonderful blending of talent and craft.

It's a story about two people destined to be together in spite of anything and how it happens. That they live on two different coasts and have never met—and sometimes it seems they never will. But when you're destined, it's gonna happen. *Sleepless In Seattle* makes you believe it's possible and makes you feel good coming out of the theatre. It also pays tribute to one of the all-time classic destiny love stories, *An Affair To Remember*.

The two central characters, Tom Hanks and Meg Ryan, never share a kiss, exchange dialogue or love, break up and get back together in the classic sense. They only share a single scene together, but they're a perfect couple, made for each other. Actually there are three central characters; Ross Malinger as the widowed Hanks' son makes up the triangle and is the strongly opinionated cupid instrumental in bringing the other two together.

Hanks, the "sleepless" one, turns in another seamless performance. He (and director Ephron) never allows the role to become maudlin or awash in self-pity, which *could* have happened with lesser talents. He's able to blend that wonderful mixture of comedy with feeling that gets to the core of the character. Ryan, in Baltimore, is a delight in seeing and hearing of the "magic" of the love of two people, desiring but not believing in it. Her emotions constantly float, tears spring from inside listening to a voice because of a desire to believe in magic and desire it for oneself. The young Malinger is a perfect foil for Hanks. Rob Reiner drops in briefly to discourse on the singles scene. Bill Pullman and Rosie O'Donnell give strong support as does a lovely Carey Lowell in brief scenes as the deceased wife/mother.

The original music by Marc Shaiman is lush and blended with some of the most romantic tunes ever to come along: "Stardust," performed by Nat King Cole; "An Affair To Remember" and others utilized to underscore an unspoken emotion, feeling or—as in the case of Gene Autry's "Back In The Saddle Again"—situation. Soundtrack is available on Epic Soundtrax.

Photography by Sven Nykvist is another plus along with Robert Reitano's editing

Executive producers for the TriStar Pictures Presentation/Gary Foster Production/Nora Ephron Film are Lynda Obst and Patrick Crowley. Producer is Gary Foster. A truly satisfying job from top to bottom.



TOP 100 POP SINGLES
JUNE 26, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Luther Vandross



HIGH DEBUT: Whitney Houston

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	THAT'S THE WAY LOVE GOES (Virgin 4KM12650)	11	11	Janet Jackson	52	COMFORTER (Gasoline Alley 54596/MCA)	36	18
2	HAVE I TOLD YOU LATELY (Warner Bros. 18511)	7	3	Rod Stewart	53	THE FLOOR (Motown 2202)	55	4
3	WEAK (RCA 62521)	7	2	SWV	54	PASSIN' ME BY (Atlantic 98434)	54	5
4	KNOCKIN' DA BOOTS (Luke 461)	8	5	H-Town	55	GOOD TIMES WITH BAD BOYS (New Plateau/London 857024)	59	3
5	COME UNDONE (Capitol 44918)	8	6	Duran Duran	56	SOMEBODY TO LOVE (Hollywood 64647)	40	5
6	FREAK ME (Keia 64654/Elektra)	13	4	Silk	57	IF I COULD (Columbia 74864)	57	8
7	SHOW ME LOVE (Big Beat 10118)	7	7	Robin S.	58	ONE WOMAN (Giant 18606)	65	2
8	BAD BOYS (Big Beat/Atlantic 98426)	7	8	Inner Circle	59	SOMETHING'S GOIN' ON (Maverick/Sire/WB 18564)	71	2
9	DRE DAY (Atlantic 53827)	3	9	Dr.Dre	60	ABC-123 (Atlantic 87366)	68	3
10	I'LL NEVER GET OVER YOU (Arista 12518)	11	11	Expose	61	ANGEL (SBK 504406/ERG)	37	17
11	WHOMP! THERE IT IS (Bellmark 79001)	3	18	Tag Team	62	RUNAWAY TRAIN (Columbia 74966)	70	2
12	I'M SO INTO YOU (RCA 62451)	16	10	SWV	63	HIP HOP HORRAY (Tommy Boy 554)	45	17
13	CAN'T HELP FALLING IN LOVE (Virgin 12653)	5	15	UB40	64	DOWN WITH THE KING (Profile 5391)	51	12
14	LOVE IS (FROM "90210") (Giant 1863)	26	12	Vanessa Williams & Brian McKnight	65	LOVE DON'T LOVE YOU (Eastwest 98432)	53	10
15	LOOKING THROUGH PATIENT EYES (Gee Street/Island 862 024)	11	14	P.M. Dawn	66	CRY NO MORE (MCA 54650)	66	3
16	THREE LITTLE PIGS (Zoo 14088)	9	16	Green Jelly	67	DEDICATED (Jive 42115)	56	12
17	LATELY (Uptown/MCA 54652)	3	38	Jodeci	68	DEEPER (D.J.West 74737)	69	5
18	DON'T WALK AWAY (Giant 186)	23	17	Jade	69	CAT'S IN THE CRADLE (Stardog 864888/Mercury)	44	15
19	GIRL, I'VE BEEN HURT (Eastwest 98438)	5	22	Snow	70	DON'T TAKE AWAY MY HEAVEN (A&M 0240)	76	3
20	TWO PRINCES (Epic Associated 74804/Epic)	17	19	Spin Doctors	71	DAZZY DUKS (TMR 3089/Bellmark)	73	20
21	MORE AND MORE (Imago 25029)	6	23	Captain Hollywood Project	72	VOICE OF FREEDOM (Columbia 77061)	75	3
22	WHAT'S UP (Interscope 98430)	8	22	4 Non Blondes	73	THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG)	64	21
23	CAN'T GET ENOUGH OF YOUR LOVE (Arista 1-2582)	3	33	Taylor Dane	74	THE CRYING GAME (FROM THE CRYING GAME) (SBK/ERG 50437)	61	11
24	LIVIN' ON THE EDGE (Geffen PRO-4498)	10	9	Aerosmith	75	I LOVE THE WAY YOU LOVE ME (Atlantic 8737)	74	4
25	WANNAGIRL (Giant 18548)	6	25	Jeremy Jordan	76	TYPICAL REASONS (SWING MY WAY) (Soul Convention/Columbia 74866)	67	21
26	IN THESE ARMS (Jambco/Mercury 8620884)	8	24	Bon Jovi	77	GIRL U FOR ME (Elektra 64643)	DEBUT	
27	SLEEPING SATELLITE (SBK/ERG 78013-42)	10	27	Tasmin Archer	78	WALKING IN MY SHOES (Reprise 40852)	79	3
28	REGRET (Warner Bros. 18586)	6	31	New Order	79	TAP THE BOTTLE (Soul/MCA 54535)	72	7
29	CONNECTED (Gee Street/Island 864744)	10	20	Stereo Mc's	80	TELL ME WHAT YOU DREAM (RCA 62468)	77	10
30	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	18	28	Dr. Dre	81	PLUSH (Atlantic 65477)	DEBUT	
31	IT WAS A GOOD DAY (Priority 53817)	13	29	Ice Cube	82	IF I EVER LOSE MY FAITH IN YOU (A&M 0111)	42	12
32	I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1-2527)	16	21	Whitney Houston	83	SISTER OF PAIN (Warner Bros. 45260)	83	3
33	BY THE TIME THIS NIGHT IS OVER (Arista 07822)	5	35	Kenny G. AND Peabo Bryson	84	I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519)	58	20
34	INFORMER (Atco/East 96112)	21	30	Snow	85	SIMPLE LIFE (MCA 54581)	80	11
35	LITTLE MIRACLES (HAPPEN EVERY DAY) (Epic 7494)	4	48	Luther Vandross	86	BED OF ROSES (Jambco 864 852/Mercury)	81	18
36	SLAM (Chaos 74882)	3	39	Onyx	87	THE MORNING PAPERS (Paisley Park/WB 5985)	82	11
37	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	2	60	95-South	88	ALMOST UNREAL (Capitol 44942)	DEBUT	
38	FIELDS OF GOLD (A&M 31458)	4	50	Sting	89	DITTY (Next Plateau 3500)	84	22
39	HERO (Atlantic 87360)	8	41	Crosby/Collins	90	SWEET THING (Uptown 54586/MCA)	87	14
40	IF I HAD NO LOOT (Wing/Mercury 859056)	2	78	Tony! Toni! Tone!	91	EVEN A FOOL CAN SEE (Warner Bros. Album Cut)	85	3
41	I DON'T WANNA FIGHT (Virgin 4KM-12652)	4	52	Tina Turner	92	DUR DUR D'ETRE BEBE (Columbia 74987)	DEBUT	
42	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	6	43	Geto Boys	93	SILENCE IS BROKEN (Warner Bros. PRO-CD-5962)	86	8
43	BABY, I'M YOURS (MCA 5457)	3	63	Shal	94	ORDINARY WORLD (Capitol 44908)	88	20
44	RUN TO YOU (Arista 12581)	DEBUT	DEBUT	Whitney Houston	95	BUDDY X (Virgin 12766)	94	12
45	TOUCH MY LIGHT (Quality 19120)	7	47	Big Mountain	96	I SEE YOUR SMILE (Epic 74847)	89	15
46	ONE LAST CRY (Mercury P880)	DEBUT	DEBUT	Brian McKnight	97	EVERY LITTLE THING U DO (MCA 54603)	91	5
47	NOTHIN' MY LOVE CAN'T FIX (Impact/MCA 54562)	13	32	Joey Lawrence	98	SO ALONE (EastWest 98459)	90	14
48	LOVE NO LIMIT (Uptown/MCA 54639)	4	46	Mary J. Blige	99	LOVE U MORE (Columbia 74769)	92	12
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REVIEWS By Troy J. Augusto

■ PORNO FOR PYROS: "Pets" (Warner Bros. 6167)

If there's one song on the Porno debut that's capable of achieving the band some measure of popular viability, it's certainly this odd but infectious tune that imagines a world where humans are the amusing, subordinate playthings of another species. As the reputation that leader Perry Farrell still has from Janes Addiction doesn't seem to be enough to carry this, his new band, "Pets" may be the only thing standing between Farrell and obscurity.



■ PETER GABRIEL: "Secret World" (Geffen 4519)



Gabriel's latest album, *Us*, is more or less a musical reaction to someone (Peter, naturally) going through a divorce, which begs the question: Will profits from the record have to be added to his alimony settlement? Song has trademark Gabriel sound: heavy on mood, light on the melody, Tony Levin's magic bass weaving along, hypnotizing the listener while Peter's voice, full of doubt and vulnerability, casts its trance-like spell. Produced by P.G. and the always brilliant Daniel Lanois.

■ JELLYFISH: "New Mistake" (Charisma 12786)

Another happy tune from what appears to be the world's happiest band, Jellyfish. Or is everything all rosy in Jellyworld? Jovial sound actually masks a song of dealing with unplanned circumstance. Band's trademark '70s/Beatles/hippy-trip is perhaps too evident, possibly their only downfall; a bit more contemporary texture would make a world of diff. Actual string section and bouncy production strengthen tune which should enjoy more of the alternative airplay that group has gotten used to.



■ C.C. DEVILLE: "Hey, Good Lookin'" (Hollywood 10331)



The former guitarist of Poison makes his solo bow and not a moment too soon, if you ask me (not). Song is first single from the *Son In Law* soundtrack, appropriate because the tune and the Pauly Shore film are equally silly. Actually, the star of the song (written, of course, by Hank Williams, Sr.) is Spike, the gravelly-voiced singer for British rock outfit the Quireboys, whose window-rattling howl is far more interesting than Deville's standard-issue guitar foibles.

PICK OF THE WEEK



■ WHITNEY HOUSTON: "Run To You" (Arista 2570)

After an album tops the charts for as long as the *Bodyguard* soundtrack has, and after it sells almost 10 million copies, who out there wants it that hasn't bought it yet? We'll soon find out because chances are that the release of this overdramatic (par for Houston's course) cut from said snldrk. will soon be followed by another run on all of our beloved mall record stores. Loyal, forever-suffering true love is again the theme as Houston uses her flair for the dynamic with impressive (again, par for her course) results. Wonderful arrangement and production from David Foster point to another smash.

TOP 100 POP ALBUMS

JUNE 26, 1993



#1 SINGLE: Janet Jackson



TO WATCH: Robert Plant



HIGH DEBUT: Van Morrison

		Total Weeks ▼		Last Week ▼	
1	Janet (Virgin 12650)	JANET JACKSON	1	5	
2	UNPLUGGED... AND SEATED (Warner Bros 45289)	ROD STEWART	2	3	
3	KAMAKIRIAD (Reprise 45230)	DONALD FAGEN	3	3	
4	TEN SUMMONER'S TALES (A&M 31454 0070)	STING	5	15	
5	THE CHRONIC (Death Row/Interscope 57128/Priority)	DR. DRE	7	36	
6	NEVER LET ME GO (Epic 53231)	Lutherr Vandross	12	2	
7	BREATHLESS (Arista 18646)(P2)	KENNY G	9	27	
8	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	SPIN DOCTORS	4	43	
9	THE BODYGUARD (Arista 18699)(P6)	SOUNDTRACK	6	29	
10	GET A GRIP (Geffen GEFD 24455)	AEROSMITH	8	9	
11	IT'S ABOUT TIME (RCA 66074)	SWV	11	21	
12	CORE (Atlantic 82418)	STONE TEMPLE PILOTS	10	23	
13	UNPLUGGED (Reprise 45024)(P3)	ERIC CLAPTON	15	41	
14	MENACE II SOCIETY (Jive/MCA 41509)	SOUNDTRACK	23	2	
15	SOUND OF WHITE NOISE (Elektra 61430)	ANTHRAX	14	3	
16	FEVER FOR DA FLAVOR (Luke 126)	H-TOWN	16	9	
17	SLIVER (Virgin 88064)	Soundtrack	19	2	
18	WYONNA (Curb/MCA 10529)	WYONNA	13	6	
19	ARE YOU GONNA GO MY WAY (Virgin 86984)	LENNY KRAVITZ	20	15	
20	LOVE DELUXE (Epic 53178)(P)	SADE	18	29	
21	DURAN DURAN (Capitol CD 798876-2)	DURAN DURAN	17	17	
22	BACDAFUCUP (RAL/Chaos/Columbia 53302)	ONYX	34	10	
23	TOO LONG IN EXILE (Mercury 3145192)	VAN MORRISON	DEBUT		
24	PROVOCATIVE (Motown 636355)	JOHNNY GILL	DEBUT		
25	12 INCHES OF SNOW (Eastwest 92207)	SNOW	22	19	
26	KISS ALIVE III (Mercury 514-777)	KISS	21	5	
27	TEN (Epic 47857)(P4)	PEARL JAM	24	78	
28	LOSE CONTROL (Keia/Elektra 611394)	SILK	25	21	
29	BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112)	4 NON BLONDES	33	8	
30	FATE OF NATIONS (Esperanza/Atlantic 92264)	ROBERT PLANT	48	3	
31	LAST ACTION HERO (Columbia 57127)	SOUNDTRACK	DEBUT		
32	REPUBLIC (Qwest/WB 45250)	NEW ORDER	26	6	
33	CEREAL KILLER SOUNDTRACK (Zoo/11038)	GREEN JELLY	28	12	
34	PORNO FOR PYROS (Reprise/Warner 45228)	PORNO FOR PYROS	29	8	
35	THIS TIME (Reprise 4/2 45241)	DWIGHT YOAKAM	30	13	
36	BENNY & JOON (Milan/RCA 35644)	SOUNDTRACK	40	5	
37	JON SECADA (SBK 98845)(P)	JON SECADA	36	44	
38	SOME GAVE ALL (Mercury 510635)(P5)	BILLY RAY CYRUS	35	55	
39	19 NAUGHTY III (Tommy Boy 1069)	NAUGHTY BY NATURE	43	18	
40	SAN FRANCISCO DAYS (Reprise/Warner Bros 45116-2)	CHRIS ISAAK	32	10	
41	HARD WORKIN' MAN (Arista 18716)	BROOKS & DUNN	37	16	
42	THE BLISS ALBUM...? (Gee Street/Island/PLG 47865)	P.M. DAWN	38	12	
43	THE RAINY SEASON (Atlantic 82491)	MARC COHN	46	3	
44	DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	41	79	
45	DIRT (Columbia 52475)(P)	ALICE IN CHAINS	39	33	
46	DOWN WITH THE KING (Profile PCD 1440)	RUN D.M.C.	27	7	
47	SONGS OF FAITH AND DEVOTION (Sire/Reprise 9 45243-2)	DEPECHE MODE	42	13	
48	IT'S YOUR CALL (MCA 10673)	REBA McENTIRE	45	22	
49	COME ON COME ON (Columbia 48881)(G)	MARY-CHAPIN CARPENTER	43	47	
50	GRAVE DANCERS UNION (Columbia 48898)	SOUL ASYLUM	57	21	
51	PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P)	GEORGE STRAIT	47	38	
52	FOR REAL THO' (Atlantic/AG 82462)	LEVERT	50	12	
53	THE PREDATOR (Priority 57185)	ICE CUBE	53	28	
54	TILL DEATH DO US PART (Rap-A-Lot 53818)	GETO BOYS	54	15	
55	LIFE'S A DANCE (Atlantic 82420)	JOHN MICHAEL MONTGOMERY	52	21	
56	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P)	ARRESTED DEVELOPMENT	55	19	
57	PORK SODA (Interscope 92257)	PRIMUS	49	10	
58	A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE) (Arista 18711)	ALAN JACKSON	66	2	
59	ALIBIS (Atlantic 82483/AG)	TRACY LAWRENCE	56	12	
60	EXPOSED (Warner Bros 945260)	VINCE NEIL	31	8	
61	IF I EVER FALL IN LOVE (Gasoline Alley 10762/MCA)	SHAI	58	22	
62	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. COOL J	59	12	
63	OUR TIME IN EDEN (Elektra 61385)	10,000 MANIACS	72	35	
64	METALLICA (Elektra 61113)(P6)	METALLICA	64	93	
65	ALADDIN (Walt Disney 60846)	SOUNDTRACK	63	28	
66	THE CHASE (Liberty 98743)(P5)	GARTH BROOKS	62	36	
67	LOOKS LIKE A JOB FOR.... (Cold Chillin'/WB 45128)	BIG DADDY KANE	61		
68	EARTH & SUN & MOON (Columbia 53793)	MIDNIGHT OIL	60	8	
69	IN MY TIME (Private Music 82106)	YANNI	67	10	
70	COVERDALE/PAGE (Geffen gefd-2448)	COVERDALE/PAGE	65	13	
71	HARBOR LIGHTS (RCA 66114)	BRUCE HORNSBY	51	11	
72	FIVE LIVE (Hollywood/Elektra 611479)	GEORGE MICHAEL & QUEEN	69	8	
73	AMERICAS LEAST WANTED (Stardog 512571/Polygram)(G)	UGLY KID JOE	71	38	
74	GREATEST HITS (Hollywood 61265)(G)	QUEEN	75	35	
75	THRALL-DEMONSWEATLIVE (Def American/WB 45286)	DANZIG	70	2	
76	GRAND TOUR (A&M 0086)	AARON NEVILLE	77	8	
77	PABLO HONEY (Capitol 81409)	RADIOHEAD	DEBUT		
78	DREAM HARDER (Geffen 24476)	THE WATERBOYS	DEBUT		
79	KEEP THE FAITH (Mercury 514045)	BON JOVI	79	31	
80	BIZARRE RIDE II THE PHARCYDE (Delicious Vinyl 92222)	THE PHARCYDE	78	3	
81	THE ULTIMATE EXPERIENCE (MCA 10829)	JIMI HENDRIX	83	8	
82	NINE YARDS (Next Plateau/FFRR 1012)	PAPERBOY	80	17	
83	I STILL BELIEVE IN YOU (MCA 10630)(P)	VINCE GILL	73	39	
84	UPTOWN MTV UNPLUGGED (MCA 10858)	VARIOUS ARTISTS	DEBUT		
85	NO FENCES (Liberty 93866)(P9)	GARTH BROOKS	84	145	
86	ANAM (Atlantic/AG 82409)	CLANNAD	86	12	
87	FUNKY DIVAS (Atco East/West 7 92121-2)(P2)	EN VOGUE	85	62	
88	SHEPHERD MOONS (Reprise 26774)(P)	ENYA	87	81	
89	PASSION (Columbia 48826)(G)	REGINA BELLE	88	17	
90	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	DIGABLE PLANETS	89	17	
91	WHAT'S THE 411? (Uptown 10681/MCA)(P)	MARY J. BLIGE	90	41	
92	BAD BOYS (Big Beat/AG 92261)	INNER CIRCLE	DEBUT		
93	TAXI (Reprise/Warner 9 45246)	BRYAN FERRY	91	10	
94	JADE TO THE MAX (Giant/Reprise 2466/WB)	JADE	92	22	
95	DON'T KNOW HOW TO PARTY (Mercury 514-836)	THE MIGHTY MIGHTY BOSSTONES	93	4	
97	GREATEST HITS (Epic 53046)	GLORIA ESTEFAN	81	29	
98	ACROSS THE BORDERLINE (Columbia 52754)	WILLIE NELSON	74	7	
99	SLOW DANCING WITH THE MOON (Columbia 53199)	DOLLY PARTON	68	15	
100	WHO'S THE MAN (Uptown 10794)	SOUNDTRACK	76	8	

POP ALBUMS

REVIEWS by Troy J. Augusto

■ Van Morrison: *Too Long In Exile* (Polydor 519-219)

You wouldn't know it from the lack of attention that he gets from American record buyers lately, but these days the man Van is making some of the most affecting and inspired music of his long career. His observations on everyday life, both in his originals and in the covers that he records, continue to stand head and shoulders above the majority of his contemporaries. A scatty version of Doc Pomus' "Lonely Avenue," the title track and a reworked version of "Gloria" are key. Produced, as usual, by Van.



■ TERENCE TRENT D'ARBY: *Symphony Or Damn* (Columbia 53616)

After D'Arby's disappointing sophomore issue failed to deliver on the intriguing promise of his first, the man took a much-needed musical break (a step which ended up lasting a couple of years). The results of that pause are impressive. Alb #3 is a pleasant semi-surprise because though we knew he had it in him, whether he would ever again get it right on tape was a question. The voice is stronger than ever, the songs are involved yet listenable and T's delivery has that Midas touch. Self-produced.



■ DRAMARAMA: *Hi-Fi Sci-Fi* (Chameleon 61489)

The band says that this is the album that they've always wanted to make, which should have Dramarama's fans' mouths collectively watering. The quintet's previous five releases have all been received with what increasingly borders on fanaticism, and there's every indication that trend will continue with this one. A baker's dozen of pure pop/rock pleasure, this here's a collection of great American music, crowned by init single "Will Work For Food," "Swallowed Your Cure" and the coming-of-age "Senseless Fun." Band produced.



■ B.B. KING: *Blues Summit* (MCA 10710)

If you thought that B.B.'s collab with U2 a while back was inspired, well, hold onto yer hats, kids, 'cause the man is back and this time he done bring lots of his friends. The guest list on this collection is so damned impressive, it borders on the ridiculous. John Lee Hooker, Koko Taylor, Robert Cray, Etta James, Albert Collins and Buddy Guy are just a few of the notables who lend a hand. Highlights include duets with Katie Webster, Guy and Ruth Brown. Denny Diante and Dennis Walker produce this must-have gem.



■ CRANES: *Forever* (Dedicated/RCA 66212)

Remember The Smiths? Obviously the Cranes do, as the bands' second album is rife with the same musical mixed metaphors that made its predecessor so appealing: haunting, breathy vocals that serve as just so much bittersweet frosting over the top of anxious, schitzo, melodies. Singer Alison Shaw is a striking vocalist: she combines the best of Kate Bush, Miki Berenyi (of Lush) and Sinead O'Connor into an unusual though magnetic signature. Band produces.



■ STEVE MILLER BAND: *Wide River* (Polydor 519-441)

With some artists, you look to their new release as a chance to see how they've evolved since the last album. With someone like Steve Miller, if you look instead to see how he's redefined himself in the context of what he does best—soaring, blues-based driving music, in his case—you're more apt to be satisfied. This is Miller's best in years because he sticks to what has always made the fans (and probably himself) most happy. No "Abracadabra" to be found on this one. "Blue Eyes" and title track shine brightest.



■ JANIS IAN: *breaking silence* (Morgan Creek 20023)

As mysterious and enigmatic a singer/songwriter as you'll ever find, Janis Ian, as if to save us from the uninspired drivel that envelopes us, has, with her usual lack of fanfare, released an album of beautifully thought-out, arranged and performed folk-rock. The voice of the timeless "At Seventeen" sings here about living in the past, dealing with the present and facing the future, all with a unique touch that, at first contact, seems tame but ultimately reveals itself as packing a wallop.



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PICK OF THE WEEK

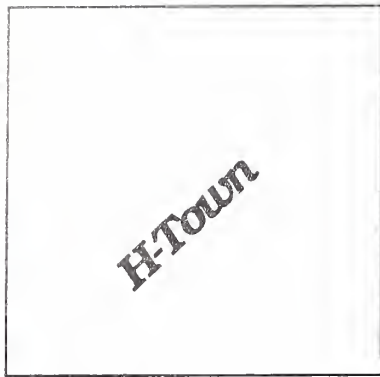


■ NATALIE COLE: *Take A Look* (Elektra 61496) Producers: Andre Fischer and Tommy Lipuma

New Natalie collection is a bit of a departure from the best-selling *Unforgettable* album, but while it does include styles absent last time, rest assured this new set has its fair share of music associated with dad. The snappy jazz of "It's Sand Man," the hot torch of "I'm Gonna Laugh You Right Out Of My Life" and the Billie Holiday standard "Don't Explain" sit comfortably next to more of the best of Nat "King" Cole, particularly the rhythmic fun of "Calypso Blues," a song Nat always did on stage, and "Too Close For Comfort." Natalie's obvious affection for the music as well as her inherited knack for interpretation adds up to another winner for the lady.

TOP
100 R&B
SINGLES

JUNE 26, 1993



#1 SINGLE: H-Town



TO WATCH: Tina Turner



HIGH DEBUT: Brian McKnight

Total Weeks ▼
Last Week ▼

Rank	Single	Artist	Total Weeks	Last Week
1	KNOCKIN' BOOTS (Luke 161)	H-Town	1	8
2	WHOOPI(THERE IT IS) (Life 79001)	Tag Team	3	3
3	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	2	7
4	WEAK (RCA 62521)	SWV	4	7
5	LATELY (Uptown/MCA 54652)	Jodeci	17	2
6	ABC-123 (Atlantic 87366)	Levert	7	6
7	DRE DAY (Death Row/Interscope/Atlantic 53827)	Dr. Dre	5	6
8	EVERY LITTLE THING (Uptown/MCA 54603)	Christopher Williams	9	7
9	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	6	6
10	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	13	6
11	SHOW ME LOVE (Big Beat/Atlantic 10118)	Robin S.	11	9
12	THE FLOOR (Motown 2202)	Johnny Gill	12	6
13	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	15	10
14	I'M SO INTO U (RCA 62451)	SWV	8	13
15	CRY NO MORE (Gasoline Alley/MCA 54650)	II D Extreme	16	8
16	LITTLE MIRACLES (Epic 3474226)	Luther Vandross	14	6
17	DAZZEY DUKS (TMR 71000)	Duice	26	13
18	SEEMS YOU'RE MUCH TOO BUSY (A&M 0140)	Vertical Hold	19	4
19	DON'T WALK AWAY (Giant 18687)	Jade	22	25
20	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	18	7
21	FREAK ME (Elektra 64654)	Silk	21	14
22	I WANT TO KNOW YOUR NAME (Capitol 44930)	Walter & Scotty	44	6
23	IF I COULD (Columbia 74864)	Regina Belle	23	13
24	ONE WOMAN (Giant 18687)	Jade	28	7
25	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	53	1
26	I HAVE NOTHING (Arista 12490)	Whitney Houston	24	13
27	GIVE HIM A LOVE HE CAN FEEL (Pendulum/Elektra 64655)	Tene Williams	29	3
28	BABY BE MINE (MCA 54561)	Blackstreet	20	7
29	PASSIN' ME BY (Deleicious Vinyl/Atlantic 98434)	The Pharcyde	34	9
30	SLAM (JMJ/Chaos/Columbia 74882)	Onyx	35	1
31	IN THE MIDDLE (Tabu/A&M 7710)	Alexander O'Neal	32	6
32	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	31	8
33	I AIN'T THE ONE (Cold Chillin'/WB 18595)	T.C.F. Crew	49	4
34	SO ALONE (Atco/EastWest 98459)	Men At Large	25	25
35	WHO IS IT (Epic 74333)	Michael Jackson	10	9
36	COMFORTER (Gasoline 54596)	Shai	36	18
37	LET ME BE THE ONE (Atlantic 87347)	Intro	39	1
38	BY THE TIME THIS NIGHT IS OVER (Arista 2565)	Kenny G with Peabo Bryson	50	4
39	DEEPER (D.J.West/Chaos/Columbia 74853)	Boss	30	6
40	UM UM GOOD (Eastwest 98435)	Men At Large	43	5
41	GIRL U FOR ME (Keia/Elektra 64643)	Silk	68	1
42	IT'S ALRIGHT (Silas 54321)	Chante' Moore	33	11
43	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	27	12
44	KISS OF LIFE (Epic 74848)	Sade	37	15
45	DEDICATED (Jive 42115)	R. Kelly and Public Announcement	40	19
46	DITTY (Next Plateau 350012)	Paperboy	41	17
47	SO GOOD (Reprise 18573)	Michael Cooper	51	6
48	I DON'T WANNA FIGHT (Virgin 12652)	Tina Turner	57	4
49	LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602)	Jodeci	38	6
50	UNCONDITIONAL LOVE (Jive/MCA 42144)	Hi-Five	58	1
51	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	83	4
52	DAYDREAMING (Columbia 74891)	Penny Ford	42	6
53	WAITING IN VAIN (GRP 3045)	Lee Ritenour/Maxi Priest	70	1
54	BAD BOYS (THEME FROM "COPS") (Big Beat/Atlantic 98426)	Inner Circle	55	5
55	ONE LAST CRY (Mercury 862404)	Brian McKnight	DEBUT	
56	SAY IT ISN'T OVER (RCA 62540)	Five XI	69	1
57	DOWN WITH THE KING (Profile 5391)	Run DMC	45	9
58	ANOTHER SAD SONG (Laface/Arista 24047)	Toni Braxton	DEBUT	
59	NUTHIN BUT A "G" THANG (Solar/Epic 53816)	Dr. Dre	47	19
60	TELLIN' ME STORIES (East West 98451)	Big Bub	48	14
61	GIMME (Reprise 18488)	Cheryl" Pepsii" Riley	DEBUT	
62	TYPICAL REASONS (Columbia 74866)	Prince Markie Dee	60	11
63	DO DA WHAT (EastWest 98419)	1 Of The Girls	90	1
64	PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam/Columbia 74984)	L.L. Cool J.	63	1
65	I WANA HOLD ON TO YOU (Island 862212)	Mica Paris	DEBUT	
66	GOOD OL' DAYS (Atlantic 87379)	LeVert	56	14
67	FEEL NO PAIN (Epic 744903)	Sade	73	1
68	I CAN'T STAND THE PAIN (Alpha/Intl. 787001)	Lorenzo	59	12
69	SWEET THING (Uptown/MC 54526)	Mary J. Blige	52	11
70	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After 7	61	15
71	LOVE IS A LOSING GAME (Columbia 74956)	Kirk Whalum	54	6
72	FALLIN DOWN (Polydor 867326)	Nu Colours	DEBUT	
73	SWEET ON YOU (Perspective 7418)	LO-Key	51	15
74	GIRL I'VE BEEN HURT (East West 98438)	Snow	DEBUT	
75	HONEY DIP (Capitol 44870)	Portrait	65	16
76	ABOVE THE RIM (MCA 54620)	Bel Biv DeVoe	81	1
77	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	64	11
78	CREWZ POP (Eastwest 96068)	Da Youngsta's	67	62
79	ALL I EVER ASK (EMI 50441)	Najee	DEBUT	
80	DAY BY DAY (Capitol 44934)	Portrait	DEBUT	
81	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boyz	66	8
82	WHO'S THE MAN? (Tommy Boy 556)	House Of Pain	75	4
83	LOVE DON'T LOVE YOU (EastWest 498585)	En Vogue	74	7
84	COME OVER' BABY (Motown 2204)	Colin England	DEBUT	
85	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	46	19
86	WRECKX SHOP (MCA 54388)	Wreckx-N-Effect	76	8
87	SWEET AS IT COMES (Motown 92198)	Nikita	77	7
88	JUST TO BE CLOSE TO YOU (Epic 74934)	Trey Lorenze	79	7
89	FUNKY CHILD (Elektra 61672)	Lords Of The Underground	71	12
90	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	80	21
91	ROLL WIT THA FLAVA (Flavor Unit/Epic 74897)	Flavor Unit Mc's	72	8
92	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (EastWest 960544)	Yo-Yo	78	2
93	GET AWAY (MCA 54511)	Bobby Brown	82	22
94	WHAT 'CHA GONNA' DO (Epic 74938)	Shabba Ranks/Queen Latifah	84	7
95	LOVE THANG (Atlantic 85802)	Intro	85	17
96	INFORMER (Atco/EastWest 96112)	Snow	86	20
97	IF YOU BELIEVE (RCA 62498)	Chantay Savage	88	6
98	HOW I'M COMIN' (Def Jams 74811)	L.L. Cool J.	87	8
99	LOVE ME DOWN (Capitol 44898)	Tisha	89	11



R&B SINGLES INDEX

Table listing R&B singles with columns for artist, title, and label. Includes entries like ABC-123 G. Levert, E. Nicholas, T. Scott; ABOVE THE RIM R. Bell, M. Bivens, R. Devoe; ALL I EVER ASK J. Kadison; ANOTHER SAD LOVE SONG Babyface, D. Simmons; BABY BE MINE T. Riley, J. Stonestreet; BABY IN YOURS M. Balfour, J. Sayer; BAD BOYS (THEME FROM 'COPS') Inner Circle; BY THE TIME THIS NIGHT IS OVER M. Bolton, D. Warren, A. Goldmark; BONNIE & CLYDE THEME/BWV, WIT MY CREW IN Yo Yo, Ice Cube, Pockets, Quincy D III; CAN HE LOVE YOU LIKE THIS D. Simmons, K. Reid; CAN'T STAND THE PAIN K. Anderson, S. Carswell; COME OVER BABY R. Pennon, C. England, G. Cox, H. Abdulsamad; COMFORTER C. Martin, M. Gay, D. Van Renssaler; CREWZ POP 118th St Productions; CRY NO MORE R. White, K. Jackson, D. Williams; DAY BY DAY Portrait; DAYDREAMING A. Franklin; DAZZEY DUKS Lasno, Creole, Taylor Boy; DEEPER J. Forston, R. Samuels, R. Royal, C. Reid; DEDICATED R. Kelly; DITTY Ferguson, Clark, Johnson, Troutman; DO DA WHAT G. Levert, Marc G. 1 of the Girls, T. Weymouth, C. Frantz; DON'T WALK AWAY V. Benford, R. Spearman; DOWN WITH THE KING J. Simmons, D. McDaniel, P. Phillips, J. Rado, G. Ragni, G. MacDemot; DRE DAY Dr. Dre, Snoop, C. Wolfy; EVERY LITTLE THING C. Williams, K. Griffin; FALLIN' DOWN L. Johnson, B. Powell; FEEL NO PAIN Adu, Hale, Mathewman; THE FLOOR J. Jam, T. Lewis; FREAK ME K. Sweet, R. Murray; FUNKY CHILD T. Wardrick, D. Kelly, M. Williams; GET AWAY T. Riley, B. T. Hayes, B. Brown, L. Siles, Jr.; GIMME (M Full Force, C. Riley); GIRL I'VE BEEN HURT D. O'Brien, S. Molke, E. Leary; GIVE HIM A LOVE HE CAN FEEL Churley McAlister, D. Rush; GOOD OL' DAYS G. LeVert, M. Gordon; HONEY DIP Portrait; HIP HOP HOORAY Naughty by Nature; HOW I'M COMING I.T. Smith, M. Williams; I AIN'T THE ONE M. Oliver, Barnes, Rich Borg, Palmentel; I DON'T WANNA FIGHT S. Doberly, Lulu, B. Lawrie; IF I HAD NO LOOT R. Wiggins, J. Bautista, W. Harris; IF I COULD R. Miller, K. Hirsch, M. Sharro; I'M GONNA BE A STAR B. A. Morgan; I'VE BELIEVE E. Miller, C. Savage, M. Dawson; I WANNA HOLD ON TO YOU N.M. Walden, M. Paris, S.J. Dakota; PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP J.T. Smith, J. Williams; GIRL U FOR MEK. Sweet, R. Murray; I HAVE NOTHING D. Foster; I'M EVERY WOMAN N. Ashford, V. Simpson; I'M SO INTO YOU B.A. Morgan; INFORMER D. O'Brien, S. Molke, E. Leary; IN THE MIDDLE T. Coffey, J. Nettleby; IT'S ALRIGHT C. Moore, V. Benford; IT WAS A GOOD DAY Ice Cube; I WANT TO KNOW YOUR NAME K. Gamble, L. Huff; I WATELUS WONDER (Jobete, Blackbull/ASCAP); JUST TO BE CLOSE TO YOU L. Ritchie; KISS OF LIFE Adu, Mathewman, Hale, Denman; KNOCKIN' BOOTS Shazam, Dino, G. Stick; LET'S GO THROUGH THE MOTIONS D. Swing, C. Elliott; LET ME BE THE ONE K. Greene, D. Hall, H. Bohannon; LITTLE MIRACLES L. Vandross, M. Miller; LOVE DON'T LOVE YOU T. McElroy, D. Foster; LOVE IS A LOSING GAME K. Whalum, R. Lawson; LOVE ME DOWN V. Venford, A. Tatum; LOVE NO LIMIT K. Greene; LOVE SHOULD A BROUGHT YOU HOME (Saba, Severn/Ensign); LOVE THANG K. Greene, E. Ferrell, N. Hodge; NUTNIN BUT A G THANG Snoop; ONE LAST CRY B. McKnight, B. Barnes, M. Barnes; ONE WOMAN V. Benford, R. Spearman; PASSIN' ME BY E. Wilcox, R. Robertson, D. Stewart, T. Hanson, J. Martinez; ROLL WIT TA FLAVA C. Roachford, F. Owens, Heavy D., Jones, McDuff, Titus; SAY IT ISN'T OVERT. Chapman, R. Marcel, L. Tolbert; SEEMS YOU'RE MUCH TO BUSY K. Khaleel, A. Stone; SHOW ME LOVE A. George, E. McFarland; SIX FEET DEEP B. Jordan, M. Burnett, L. Richie, M. Gage, J. Johnson; SLAM Scroggs, Chyskillz, Taylor, Parker; SO ALONE G. LeVert, E. Nicholas, J. Little, E. Banks; SO GOOD M. Cooper, T. Shockency; SOMETHING'S GOIN' ON J. Powell, D. Post, J. Clay; SWEET AS IT COMES S. Birman, M. Bernstein; SWEET ON YOU L. Alexander, T. Tolbert; SWEET THING T. Maiden, C. Kahn; TELLING ME STORIES H. Middleton, L. Drakeford; THAT'S THE WAY LOVE GOES J. Jackson, J. Jam, T. Lewis; THAT'S THE WAY LOVE IS T. Riley, D. Shuppa, Davidson, B. Brown; TRUTHFUL T. Dofat, Heavy D., T. Robinson; TYPICAL REASONS D. Johnson, M. Morales, M. Rooney; WAITING IN VAIN B. Marley; WEAK B.A. Morgan; UNCONDITIONAL LOVE L. Campbell; WHAT'GONNA DO? Gordon, Dillon, Dillon, Shabazz, Owens, Rushan, Washington, Brown; WHERE I'M FROM Digable Planets; WHO IS IT M. Jackson; WHOOP! (THERE IT IS) Tag Team; WHOOT, THERE IT IS J. McGowan, N. Orange; WHO'S THE MAN Schrody, O'Conner, Dimite, Bell, Right Cheek; WRECK SHOP A. Davidson, T. Fyffe, T. Riley, M. Riley, M.L. Smith; UM UM GOOD G. Levert, E. Nicholas.

REVIEWS by M.R. Martinez

BILLY OCEAN: Time To Move On (Jive 01241-4188-2). Producers: Steely & Cleve and others.

There's some new flavors evident on this latest 12-song package by Ocean, who is releasing this eclectic, Caribbean-tinged, dance-grooved package after a lengthy hiatus. Joining up with dancehall/reggae producers Steely & Cleve, and also with songwriters (labelmate) R. Kelly and Hula & Fingers, Ocean sails forth with an array of styles, but his image as a balladeer will not be diminished. Retaining his penchant for interpretation, Ocean has lost no soul. The first single is, "Everything's So Different Without You," but other highlights include "Upside Down" and "Can We Go 'Round Again."



JON LUCIEN: Mother Nature's Son (Mercury 314 514 816-2). Producers: J. Lucien.

Jon Lucien does have one of those elemental voices that caresses a lyric with a Caribbean/jazz feeling that transcends genres. This collection exhibits earthy eclecticism, especially on the title track and "Luna Mi Luna." But there's also varying levels of musical sophistication, such as the cover of the standards "How About You" (featuring stellar players pianist Kenny Barron and Buster Williams on bass) and "But Beautiful." His rich voice is equally distinguished on more midtempo tracks such as "Lonely For You" and "You." This is an A/C programmer's dream.



5TH WARD BOYZ: Ghetto Dope (Rap-A-Lot/Priority P2 53859). Producers: John Bido & James Smith with N.O. Joe.

This a hard-edged flow from these Houston gangstas, who use minimalist music like their featured guests The Geto Boys so that the music doesn't get in the way. They diss everybody on this 15-track collection, with "Ho —," "Studio Gangsters," and "Same Ole —" leading the way. There's no effort to elevate into the freestyle flow that has become the new rage. There's just rage, directed from every nuance of their life experience. But there's a market for this perspective. "5th of Ghetto," "Undercover Gangstas" and "Bringing Hats" bring some noise to this mix.



G * WIZ: Naughty Bits (Scotti Bros. 72392-75411-2). Producer: Jamahl Harris.

Los Angeles has fun. Yeah, they're from South Central These guys. But they are trying to let listeners know that since the Uprising of April 1992, people still work at knockin' boots ("Teddy Bear" and "Let Your Love Fall Down"). In fact, most of this album is about sexin' it up and down. "Surrender" is the group's slow-grind entry on this EP, which generally is solid because of Jamahl Harris' production work. But it's the playful tone of all the selections that distinguishes this debut calling card. Great songs for mixed radio programming.



PICK OF THE WEEK

BELL BIV DEVOE HOOTIE MACK



BELL BIV DEVOE: Hootie Mack (MCA MCAD-10682). Producers: Various.

This is most definitely a producers album, with the studio being an additional musician. The hip-hop/New Jack flow on this 11-track disc vives on the rap tip most of the time and manages to find the appropriate groove throughout. Not totally unlike their debut offering, Hootie Mack makes use of sample tracks more here—synthesized through a raw-edged sonic prism which has become the trademark of Rickey Bell, Michael Bevins and Ronnie Devoe. The first single, "Above The Rim," which moved to the mid-'70s of the R&B Singles chart, is backed by the groovy "Nickel," the socially conscious "Show Me The Way" and the L.A. Reid & Babyface-produced "Something In Your Eyes."

By M.R. Martinez

THE RHYTHM



Those boys that are hot to be "Knockin' Da Boots," Luke Records' new find H Town, were on hand in the Big Apple (see story below) when Luke CEO Luther Campbell received a New York City proclamation for his work to promote black-owned businesses and educational opportunities in the Miami, FL area. The proclamation was presented by C. Elaine Parker, special assistant to City Councilman Andrew Stein. Pictured are (l-r): Campbell; Shazam and Dino of H Town; Parker; and GI of H Town.

I HEAR YA 'KNOCKIN': A special showcase performance and party was held at New York City's Savoy Terrace Club to highlight the stellar success of Luke Records act H Town, whose debut single, "Knockin' Da Boots," has soared at radio and retail. The evening was hosted by label CEO Luther Campbell with *The New York Post's* Page 6 correspondent Florence Anthony. Guests came knockin' in from all over the entertainment industry (including radio, retail and other media groups). Some of the guests included Monti Sharpe of CBS-TV soap *The Guiding Light*, Flex of the ABC-TV sitcom *Where I Live*, Select recording artist Red Hot Lover Lover Tone, and Tony Campbell and Charles Oakley of the New York Knicks.

Already anticipating an RIAA certification for "Knockin' Da Boots," H Town performed that hit and fresh tracks "Lick You Up," "Baby Won't U Come Back," and "Fever For Da' Flavor," which is also the title of the recently-released album.

NIBBLES: Jive Records will join Chicago-based indie label Pocketown Records to market, promote and distribute Pocketown's female trio NUTTIN' NYCe. Under the partnership, the trio will release their debut single "In My Nature," that will be on their debut album due out this summer...Rhino Records has just released *Rhino Presents The Atlantic Jazz Gallery*, culled from the label's vault from the '50s to the early '70s. John Coltrane, Ornette Coleman, Charlie Mingus and Keith Jarrett are among the artists featured in the two-volume anthology package, which also includes a 50-page booklet of unpublished photos and liner notes...While coasting on the Atlantic tip, the label recently released *Softly With These Songs-The Best Of Roberta Flack*, which includes 17 of the singer/songwriter's memorable tunes from her 25-year association with the company.

DR. BAYAN'S CORNER: More singles reviews from a teen perspective. Jade: "One Woman"—Giant/Reprise 6288-TS. These females have it goin' on. They know how to hook up a chorus line. Silky smooth, sexy and seriously delightful...Tone Loc: "Posse Love"—A&M 31458 8177 2. Tone Loc possesses the skills to take a riff like this into another atmosphere. You get the feeling of being in the Old West—kickin' live.

TOP 75 R&B ALBUMS

CASH BOX • JUNE 26, 1993

1	janet (Virgin 87825)	Janet Jackson	1	30
2	NEVER LET ME GO (Epic 53231)	Luther Vandross	DEBUT	5
3	(Jive 41509)	Soundtrack		2
4	THE CHRONIC (Priority 57128)	Dr. Dre		23
5	BORN GANGSTAZ (DJ West/Chaos/Columbia 52903)	Boss		2
6	IT'S ABOUT TIME (RCA 66074)	SWV		18
7	FOR REAL THO' (Atlantic 82462)	LeVert		10
8	FEVER FOR DA FLAVOR (Luke 126)	H-Town		6
9	LOVE DELUXE (Epic 74734)	Sade		29
10	UNCUT DOPE (Priority 57183)	Geto Boys		17
11	PROVACATIVE (Motown 374636355)	Johnny Gill	DEBUT	8
12	BACDAFUCUP (RAL/Chaos 53302)	Onyx		9
13	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2PAC		14
14	THE BODYGUARD (Original Motion Picture Soundtrack)	Soundtrack		26
15	UPTOWN MTV UNPLUGGED (MCA 10858)	Various Artist	DEBUT	12
16	LOSE CONTROL (Elektra 61394)	Silk		18
17	BREATHLESS (Arista 18646)	Kenny G		26
18	JAZZMAZZ VOLUME 1 (Chrysalis 21998)	Guru		3
19	14 SHOTS TO THE DOME (Def Jam 53325)	LL Cool J		7
20	INTRO (Atlantic 82463)	Intro		6
21	LOOKS LIKE A JOB FOR (Cold Chillin'/WB 45128)	Big Daddy Kane		2
22	DOWN WITH THE KING (Profile 1440)	Run-D.M.C.		5
23	MY BROTHERS KEEPER (Capitol 92958)	Walter & Scotty		5
24	QUAD CITY KNOCK (Wrap/Ichiban 8117)	95 South		5
25	CHANGES (MCA 10751)	Christopher Williams		22
26	PRECIOUS (MCA 10605)	Chante' Moore		17
27	BIZARRE RIDE II THE PHARCYDE (Delectious Vinyl 92222)	Pharcyde		6
28	THE NEW BREED (Wrap/Ichiban 8120)	MC Breed		4
29	PASSION (Columbia 48826)	Regina Belle		14
30	12 INCHES OF SNOW (EastWest 92207)	Snow		16
31	GHETTO DOPE (Rap-A-Lot 53859)	5th Ward Boyz		4
32	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige		40
33	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature		14
34	THE PREDATOR (Priority 57185)	Ice Cube		25
35	JADE TO THE MAX (GGiant 510-347)	Jade		17
36	IF I EVER FALL IN LOVE (Gasoline 10762)	Shai		22
37	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	Digable Planets		15
38	BANGIN' ON WAX (Dangerous/Pump/Quality 19138)	Bloods & Crips		6
39	DAZZEY DUKS (TMR 71000)	Duice		17
40	DA DANGEROUS (Epic 45400)	Michael Jackson		78
41	BAD BOYS (Big Beat/AG 92261)	Inner Circle		5
42	WHO'S THE MAN (Uptown/MCA 10794)	Soundtrack		6
43	THE BLISS ALBUM (Gee Street 514517)	PM Dawn		10
44	FUNKY DIVAS (EastWest 92121)	En Vogue		59
45	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of The Underground		6
46	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development		57
47	SITTIN' ON SOMTHIN' PHAT (Jive 41496)	Ant Banks		6
48	THE BEST OF CAMEO (Mercury 514824)	Cameo		3
49	GRAND TOUR (A&M 0086)	Aaron Neville		2
50	SLAUGHTA' HOUSE (Delectious Vinyl/AG 92249)	Masta Ace		4
51	TAKIN' MY TIME (Virgin 86349)	After 7		37
52	WHICH DUBIE U B (Immortal/Epic 53212)	Funkdoobiest		5
53	SYMPHONY OR DAMN (Columbia 53616)	Terence Trent D'Arby		2
54	BLUE FUNK (MCA 10734)	Heavy D & the Boyz		17
55	THE AFTERMATH (Eastwest 92245)	Da Youngsta's		6
56	NINE YARDS (Next Plateau 1012)	Paperboy		16
57	MEN AT LARGE (Atco/EastWest 92159)	Men At Large		48
58	COMIN' AT CHA (Eastwest 92180)	Big Bub		7
59	WHUT? THEE ALBUM (Columbia 52967)	Redman		27
60	ROLL WIT THA FLAVA (Flava Unit 53615)	Various Artists		3
61	LOVE MAKES NO SENSE (Tabu/A&M 9501)	Alexander O'Neal		15
62	THE BEST OF CON FUNK SHUN (Mercury 514275)	Con Funk Shun		3
63	THE HOUSE KEEPER (Jive 41512)	Marvin Sease		6
64	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	DEBUT	6
65	MY WORLD (Warner Bros. 26735)	Ray Charles		6
66	CACHE (Columbia 46931)	Kirk Whalum		6
67	BOBBY (MCA 10417)	Bobby Brown		37
68	F-K NEW YORK (Psychotic 51101)	Rodney O & Joe Cooley	DEBUT	6
69	A LESSON TO BE LEARNED (In-A-Minute 8000)	R.B.L. Posse		2
70	SNAP SHOT (Warner Bros 45026)	George Duke		2
71	WATCH ME GROW (On Top 9013)	Half Pint	DEBUT	3
72	POSSE (A&M 0081)	Soundtrack		3
73	NEVA AGAIN (Street Knowledge/Eastwest 92208)	Kam		6
74	BASS: THE FINAL FRONTIER (Magic 9413)	D.J. Magic Mike		13
75	LORENZO (Alpha Int'l 781000)	Lorenzo		5

URBAN

By M.R. Martinez

HOLLYWOOD SOCIETY: Artists who are on the Jive Records soundtrack to the New Line Cinema release *Menace II Society* mingled with the film's stars during a party at the Hollywood Athletic Club in Los Angeles following the premiere screening. Artists such as Too \$hort and MC Eiht (of Compton's Most Wanted) appear in the film and on the soundtrack. They were joined at the party by Dr. Dre, Tone Loc, DJ Premiere (Gangstarr), Young MC, Pharcyde, Ed Lover, Martin Lawrence, Laurence Fishburne, Angela Bassett, Morris Chestnut, Sam Jackson, Kadeem Hardison, Debbie Allen and Keenan Ivory Wayans, among others. At press time, the film had sucked in nearly \$13 million at the box office in only two weeks of release, and the soundtrack is moving swiftly into the Top 10 of the pop albums chart.



Pictured above are (l-r): *Menace II Society* star Tyrln Turner, Too \$hort, rapper Ant Banks and MC Eiht.

PARRISH GETTIN' PAID AT RCA: PMD Records is the new label being opened by Parrish Smith, formerly of gold-selling act EPMD and the producer of the debut albums by Das EFX and Redman. First product from the label will come from two new members of Parrish's Hit Squad. The label is part of a multi-million deal Smith recently cut with RCA Records, according to an announcement by Joe Galante, RCA Records president and Skip Miller, senior vp of black music for the company. The deal for the Long Island-based label was wrangled by attorney Jamison Roberts of Meyer, Katz, Baker, Leibowitz and Roberts, and Shuma Management, which also is owned by Smith.

Commenting on the deal, Miller said: "We're really excited about this agreement with Parrish and PMD Records. His finger is on the pulse of the rap world, and we look forward to a long and successful relationship."

Galante echoed the kudos, saying, "As RCA Records continues to position itself at the forefront of black music, staying in touch with the needs and developments of the street is vital. Our agreement with Parrish Smith enables us to do that while at the same time providing an outlet for one of rap's most talented and creative producers."

SOUND NIBBLES: Jive Records' rap group Fu Schnickens recently joined labelmate and Orlando Magic star rookie center Shaquille O'Neal recently when the single "What's Up Doc? (Can We Rock)" was debuted on NBC-TV's *Inside Stuff...Nic-ee Quikk*, the female rapper who was charged by the LAPD with distributing harmful material to minors because of the ribald songs on her self-titled debut *Miracle Records* album, was not arrested for her self-proclaimed "erotrap"... West Coast rapper RBX recently signed a label deal with Hollywood BASIC Records. He recently performed on the platinum-selling solo debut by Dr. Dre, *The Chronic*.

THE RHYME

TOP 30 HIP-HOP ALBUMS

CASH BOX • JUNE 26, 1993

1	THE CHRONIC (Death Row/Interscope 57128/Priority)	Dr. Dre	1	34
2	12 INCHES OF SNOW (Atco EastWest 92207/AG)	Snow	2	18
3	BACDAFUCUP (RAL/Chaos 53302)	Onyx	5	8
4	BORN GANGSTAZ (DJ West/Chaos/Columbia 52903)	Boss	DEBUT	
5	19 NAUGHTY III (Tommy Boy 10669)	Naughty By Nature	4	17
6	THE BLISS ALBUM (Gee Street 514517)	P.M. Dawn	6	10
7	THE PREDATOR (Priority 57185)	Ice Cube	7	26
8	DOWN WITH THE KING (Profile 1440)	Run-D.M.C.	3	6
9	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	10	18
10	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. Cool J	11	10
11	TILL DEATH DO US PART (Rap-A-Lot 53818)	Geto Boys	8	14
12	NINE YARDS (Next Plateau/FFRR 1012)	Paperboy	13	16
13	LOOKS LIKE A JOB FOR... (Cold Chillin'/WB 45128)	Big Daddy Kane	22	3
14	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2Pac	25	17
15	BIZARRE RIDE II (Delectious Vinyl 92222)	The Pharcyde	12	3
16	QUAD CITY KNOCK (Wrap/Ichiban 8117)	.95-South	16	4
17	REACHIN'(A NEW REPUTATION OF TIME AND SPACE) (Pendulum/Elektra 61414)	Digable Planets	DEBUT	
18	JAZZMATAZZ VOLUME I (Chrysalis/ERG 21998)	Guru	DEBUT	
19	CONNECTED (Gee Street/Island/PG 14061)	Stereo Mc's	15	6
20	WHICH DUBIE U B (Immortal/Epic 53212)	FunkDoobiest	14	5
21	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	28	29
22	BANGIN' ON WAX (Dangerous/Pump/Quality 19138)	Bloods & Crips	19	14
23	BASS: THE FINAL FRONTIER (Magic/CDG 9413)	D.J. Magic Mike	DEBUT	
24	WHO'S THE MAN (Uptown/MCA 10794)	Soundtrack	9	7
25	OOOOOOHHH...ON THE TLC TIP (Laface/Arista 26003)	TLC	DEBUT	
26	UNPLUGGED (Chrysalis/ERG 21994)	Arrested Development	20	12
27	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of the Underground	DEBUT	
28	TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710)	Kris Kross	30	63
29	HOME INVASION (Rhyme Syndicate/Priority 53858)	Ice-T	17	12
30	CB4 (MCA 10758)	Soundtrack	18	5

TOP 30 RAP SINGLES

CASH BOX • JUNE 26, 1993

1	HEAD OR GUT (Rowdy/Arista 5010)	Illegal	6	5
2	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	5	6
3	LOTS OF LOVIN (Elektra 64662)	Pete Rock & C.L. Smooth	2	9
4	HOW U GET A RECORD DEAL (Cold Chillin'/Reprise 40830)	Big Daddy Kane	7	5
5	CREWZ POP (Eastwest 96068)	Da Youngsta's	3	7
6	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	.95 South	9	3
7	SLAM (JMJ/Chaos/Columbia 74882)	Onyx	13	3
8	PASSIN' ME BY (Delicious Vinyl/Atlantic 98434)	Pharcyde	4	8
9	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	11	7
10	TRIGGA GOTTS NO HEART (Jive 42136)	Spice 1	19	3
11	DRE DAY (Death Row/Interscope 53827)	Dr. Dre	15	2
12	DEEPER (Def Jam/Columbia 74737)	Boss	1	8
13	WHAT'CH GONNA DO? (Epic 74938)	Shabba Ranks/Queen Latifa	16	6
14	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boys	8	8
15	ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897)	Flavor Unit MC's	10	10
16	THE POSSE (SHOOT 'EM UP) (A&M 0236)	Intelligent Hoodlum	14	5
17	PEACE TREATY (Eastwest 96098)	Kam	12	21
18	REIGN OF THE TEC (Relativity 1194)	The Beatnuts	24	2
19	AIN'T NO CRIME (Island/PLG 864 924)	Positive K	20	2
20	IBWIN' WIT MY CREW/BONNIE & CLYDE (EastWest 96054)	Yo Yo	27	2
21	BOUNCE TA' THIS (Payday/London/PLG 857 086)	Showbiz & A.G.	17	4
22	HOW I'M COMIN' (Def Jam/Columbia 74811)	L.L. Cool J	18	11
23	40 BELOW TROOPER/ALL I THINK... (Warner Bros 40764)	Jungle Brothers	DEBUT	
24	HIT IT FROM THE BACK (4th & B'Way/Island 440567)	Mobb Deep	1	4
25	OFF & ON (Mad Sounds/Motown 2199)	Trends Of Culture	23	9
26	I GET WRECKED (Ruffhouse/Columbia 74857)	Tim Dog	22	11
27	TYPICAL REASONS (Columbia 74865)	Prince Markie Dee	25	12
28	HITTIN' SWITCHES (Uptown/MCA 54644)	Erick Sermon	DEBUT	
29	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	26	11
30	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	28	13

NEWS/JAZZ

Germany Cancels Corea Date Due To Faith

By M.R. Martinez

WARS OFTEN START OVER RELIGION. And there is a squirmish currently being waged between jazz artist Chick Corea and the government of Baden-Wuerttemberg, the German state where the World Championship of Athletics concert is being staged. The Staatsministerium Baden-Wuerttemberg's Minister President Erwin Teufel withdrew public sponsorship of the August 15, 1993 concert (to be staged in the Stuttgart area) because Corea is a member of the Church of Scientology, according to Corea and his camp. Corea has subsequently written a letter to Dr. Richard von Weizsacker, President of the Federal Republic of Germany, protesting the treatment by the Baden-Wuerttemberg government, which is the most prominent in a series of written protests that have been leveled at the German state's government.

Among those also logging written protests directly to the German government or to European-based concert promoters are Ted Kurland of Boston, MA -based Ted Kurland and Associates, who serves as Corea's booking agent, and Sidney A. Seidenberg of New York-based SAS, Inc., who manages blues artist B.B. King.

Claiming that the government's "illegal discrimination" could cause him "substantial harm" among German fans of his records and live performance, Corea said in his letter to von Weizsacker that "the action of the Baden-Wuerttemberg government will be strongly disliked by artists the world over. This government must be told quickly how unacceptable this kind of behavior is in order to stomp out something that is difficult not to associate with Germany's unfortunate past."

Referring to Germany's Nationalist Socialist Party (commonly referred to as Nazism) that swept through Europe and Northern Africa during the middle part of the 20th Century and oppressed millions of the Jewish faith, Corea rhetorically asked, "First the music of a Scientologist musician is denied. Then what? The novels of a Jewish writer, the exhibitions of a Buddhist painter, the poetry of a Jehovah's Witness? Will books be burned again soon?"

Corea also sent copies of the letter to German Chancellor Dr. Helmut Kohl, minister Teufel, Dr. Marianne Schultz-Hector, minister of Culture State of Baden-Wuerttemberg; Herr Ignaz Bubis of the Central Council of German Jews and Mr. Rauh, general secretary of the Fourth Athletic Championship.

A spokesman at the German Consulate in Los Angeles told *Cash Box* that the German government currently had no comment on the correspondence, but that the letters would be reviewed and a comment was forthcoming.

The furor was sparked when a representative of the Baden-Wuerttemberg government sent an apologetic letter to Corea's booking agent informing of the cancellation on grounds that the pianist was a Scientologist. Kurland in turn sent a "To Whom It May concern" reply to the German state's government. He called the cancellation unacceptable and that represented a "severe case of prejudice and discrimination. Chick Corea's beliefs are his private affair. We are entitled to our own religious and philosophical beliefs. I would think that government officials in Germany, given the political climate, would want to set a good example of tolerance."

The incident involving Corea, comes at a time when nationalist-motivated intolerance against a number of groups, including Jewish citizens, Muslims, African emigres and non-German Europeans. Several encounters between German nationalists and other groups have resulted in violence in recent months.

While organized action in protest of the Baden-Wuerttemberg affair has been slow to form, reaction in the entertainment community has uniformly been swift and outraged. Seidenberg, sent a communique to Bauke Algera of Diba Concerts in Sneek, Holland asking that Algeria protest the Staatsministerium Baden-Wuerttemberg action. "My feeling is that this is a definite act that can't be condoned without protest. I would appreciate it if you would protest this through your German promoter and directly to the minister that we do not agree, nor will we be playing any place in his jurisdiction."

TOP 30 JAZZ ALBUMS

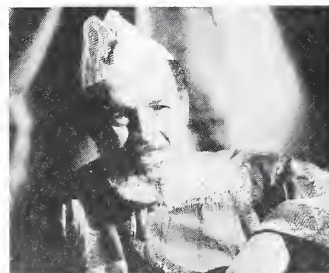
CASH BOX • JUNE 26, 1993

1	DRAGONFLY SUMMER (Reprise 45227)	MICHAEL FRANKS	1	10
2	WES BOUND (GRP 9697)	LEE RITENOUR	2	7
3	THE JAZZ MASTERS (JVC 2021)	THE JAZZ MASTERS FEATURING PAUL HARDCASTLE	5	4
4	WORTH WAITING FOR (Verve/Forecast 517 998)	JEFF LORBER	4	6
5	BREATHLESS (Arista 18646)	KENNY G	6	14
6	CACHE (Columbia 46931)	KIRK WHALUM	3	7
7	THE NEW EDGE (GRP 9698)	ACOUSTIC ALCHEMY	7	7
8	RIVER IN THE DESERT (Atlantic 82441)	PAUL JACKSON Jr.	11	4
9	BODY HEAT, JAZZ AT THE MOVIES (Discovery 77001)	JAZZ AT THE MOVIES BAND	14	4
10	FOREVER, ALWAYS (PAR 2018)	WILTON FELDER	10	6
11	THE VIEW FROM HERE (Verve Forecast 517 657)	TOM GRANT	8	6
12	MY TIME WILL COME (Musicmasters 85100)	HUBERT LAWS	16	4
13	SPRING BREAK (Brainchild 9310)	KILAUEA	25	3
14	KEEPIN' THE FAITH (Denon/Allegro 75286)	STEVE LAURY	9	7
15	SOUL EMBRACE (Manhattan 98946/Capitol)	RICHARD ELLIOT	13	12
16	STICKS & STONES (Windham Hill Jazz 10142)	RAY OBIEDO	12	12
17	ONE TOUCH (GRP 9691)	ERIC MARIENTHAL	DEBUT	
18	TRIBES, VIBES & SCRIBES (Verve/Forecast 514 198)	INCONGNITO	19	7
19	IN FLIGHT (Manhattan/Capitol 81496)	PIECES OF A DREAM	DEBUT	
20	LIKE A RIVER (GRP 9689)	YELLOWJACKETS	15	10
21	EYES OF WONDER (GRP 9710)	KIM PENNSYLVANIA	28	3
22	REMEMBER WHO YOU ARE (Mojazz/Motown 7003)	NORMAN CONNERS	17	5
23	THE PRESSURE (GRP 9694)	PHILLIP BENT	22	4
24	DEEP SOUL (Par 2015)	RONNIE LAWS	18	14
25	HEART OF THE IMMIGRANTS (Mesa/Rhino 79052)	AL DI MEOLA WORLD SINFONIA	DEBUT	
26	PLAY (JVC 2071)	SPECIAL EFX	15	6
27	MOTHER NATURE'S SON (Mercury 514 816)	JON LUCIEN	DEBUT	
28	THINGS LEFT UNSAID (Paisley Park/Warner Bros 45199)	ERIC LEEDS	20	6
29	TRUEST HEART (GRP 9695)	NELSON RANGELL	23	7
30	SNAPSHOT (Warner Bros. 45026)	GEORGE DUKE	24	24

REVIEWS

By M.R. Martinez

IDRIS MUHAMMAD: *My Turn* (Lipstick LIP 8902-2). Producers: I. Muhammad & Joachim Becker.



Drummer Muhammad brings some mountainous talent to this disc, including Grover Washington, Jr. (saxophones), Randy Brecker (trumpet & flugelhorn), Bob James (piano), Hiram Bullock (guitars), Wayne Braithwaite (bass) and Ralph MacDonald (percussion). Each of those artists have played with the drummer in the past and have also led their own aggregation to critical acclaim. This is largely easygoing jazz, designed to attract not only jazz but A/C airplay. Tracks like "Piece O'Cake," "Free" "There Is A Girl" typify the easy sonic flow on this album.

DIANE SCHUUR: *Love Songs* (GRP GRD 9713). Producers: Tom Scott & Steve Lindsey.

Diane Schuur and a collection of love songs by some of music's legends—including Heyman & Young, Ellington, Mercer, Coates and the Gershwins—this 10-song collection is a sucker's bet for a hit. With Tom Scott handling most of the production, the attack remains fresh, lush and plush. And Schuur brings her emotionally refined interpretation to the mix. Backed by some respected soloists and a full orchestra, Schuur shows up best on "When I Fall In Love," "Prelude To A Kiss," "Our Love Is Here To Stay" and "September In The Rain."

COUNTRY MUSIC

COUNTRY NEWS BOX

Brooks Sellout Sets New Record



HE'S A MONSTER—Mega-superstar Garth Brooks sold out Texas Stadium (home of the Dallas Cowboys) in one hour 32 minutes! Over 65,000 tickets were sold to his September 24 concert, which will be filmed and broadcast around the world at a later date. Not including festivals, this will be the largest country music concert ever. Brooks' performance will also be the most attended musical concert at

Texas Stadium. The previous record was 54,000 people for Paul McCartney.

Extensive planning and research have gone into this presentation. For the past eight months, audio, lighting, staging, and film specialists have converged on Texas Stadium to plan for the best equipment conditions. Specially designed platforms will be used around the back of the stage and the rear of the stadium floor to enhance visibility as well as create a more intimate setting. A film crew of 150 will capture Brooks and his band, Stillwater, on 35 millimeter film. Over 20 cameras will be used, including a helicopter camera, remote-controlled Louma cranes, and multiple steadicams. An unprecedented 500 Vari-lites will illuminate the audience and over 1,500 lighting instruments will be used on stage.

Award-winning Brooks collaborator Bud Schaetzle of High Five Productions will direct as well as co-produce with his partner Martin Fischer. Schaetzle directed Brooks' first NBC-TV special *This Is Garth Brooks* and his award-winning "The Thunder Rolls" video. "This is the biggest challenge we've ever tried to pull off," said Brooks. "We'll have 30 semi-trucks to haul all of this gear. Motion picture special effects will be used, as well as effects used in Michael Jackson, KISS, and Bon Jovi tours. I'm scared and excited—GET READY AMERICA!"

CLAIMING THE TOP—Alan Jackson and Vince Gill shared top honors at this year's *TNN Music City News Country Awards* with three fan-voted awards each. Jackson who less than seven years ago worked in TNN's mailroom, was named Entertainer of the Year, Male Artist of the Year and won a third award for Video of the Year, "Midnight In Montgomery." Gill, who claimed Album of the Year for *I Still Believe In You*; Single of the Year, "I Still Believe In You"; and Instrumentalist of the Year, was also honored with the Minnie Pearl Award in recognition of humanitarian and community contributions. Kitty Wells, the country singer who pioneered the women's style over 50 years ago, was voted the 1993 Living Legend Award, one of the industry's most respected tributes.



AT THE SHOW: Country star Patty Loveless poses with John Sturdivant (l), editor/general manager of *Music City News*, and David Hall, vice president and general manager of TNN. Over 4,200 fans and executives from the television, advertising and record industries filled Nashville's Grand Ole Opry House to view TNN's live telecast.



VINCE GILL: Album of the Year, *I Still Believe In You*; Single of the Year, "I Still Believe In You"; Instrumentalist of the Year, Minnie Pearl Award.



REBA McENTIRE: Female Artist of the Year



KITTY & DOLLY: Kitty Wells accepts the Living Legend Award from Dolly Parton at the TNN Music City News Country Awards.

TOP 100 COUNTRY SINGLES

JUNE 26, 1993



#1 SINGLE: Patty Loveless



TO WATCH: Radney Foster #38



HIGH DEBUT: Hal Ketchum #35



#1 INDIE: Scott Pennell #60

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼	
1	BLAME IT ON YOUR HEART (Epic 74906)(CD)	2	13	51	HOT, COUNTRY AND SINGLE (Atlantic 82438)(CD)	47	4
2	THAT SUMMER (Liberty 79736)(CD)	3	7	52	I CAN WRAP MY ARMS AROUND THE WORLD (CRC International Cat.# N.A.)(CD)	52	8
3	NO FUTURE IN THE PAST (MCA 54540)(CD)	4	11	53	SEEDS (Mercury 876)(CD)	42	5
4	OH ME, OH MY, SWEET BABY (Arista 2464)(CD)	7	12	54	IT MUST BE THE RAIN (MCA 54612)(CD)	44	4
5	LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD)	9	13	55	WALKIN' (Liberty 80033)(CD)	48	4
	McBride & the Ride			56	IT'S ALWAYS SOMETHING (Winchap Cat.# N.A.)(CD)	56	8
6	MONEY IN THE BANK (BNA 62507)(CD)	10	8	57	IF YOU WANT A GOOD WOMAN (Interstate 40 Cat.# N.A.)(CD)	57	9
7	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	8	11	58	PAPER OR PLASTIC (Alliance AR021)(CD)	58	8
8	TELL ME ABOUT IT (Liberty 56985)(CD)	11	10	59	SHE (Alliance AR022)(CD)	59	8
9	A BAD GOODBYE (RCA 62503)(CD)	13	6	60	LET ME BE GOOD TO YOU (Killer KCD104)(CD)	61	8
10	AN OLD PAIR OF SHOES (Warner Brothers 18616)(CD)	12	11	61	HOLDIN' HEAVEN (MCA 54659)(CD)	DEBUT	
11	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	14	11	62	TENDER MOMENT (Arista 2523)(CD)	53	16
12	HOMETOWN HONEYMOON (RCA 62495)(CD)	1	11	63	SOMEDAY SOON (Seaside SSSD 093015)(CD)	63	7
13	THE HARD WAY (Columbia 74930)(CD)	17	10	64	I CLOSE MY EYES (Kottage 0099)(CD)	68	5
14	WHEN DID YOU STOP LOVING ME (MCA 54642)(CD)	20	8	65	MORE WHERE9999E THAT CAME FROM (Columbia 74954)(CD)	51	7
15	I WANNA TAKE CARE OF YOU (Liberty 54984)(CD)	16	11	66	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD)	55	14
16	IT'S YOUR CALL (MCA 54496)(CD)	18	6	67	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	64	18
17	WE'LL BURN THAT BRIDGE (Arista 2563)(CD)	19	5	68	SIX PACK AWAY (Playback 4510)(CD)	62	9
18	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic 82422)(CD)	21	11	69	FOOL TO FALL (Liberty 79635)(CD)	65	7
	Confederate Railroad			70	LIFETIME LOVE AFFAIR (Song-1 TCD1017)(CD)	67	3
19	CHATTAHOOCHEE (Arista 2560)(CD)	23	4	71	MADE FOR LOVIN' YOU (Epic 74885)(CD)	76	17
20	CLEOPATRA, QUEEN OF DENIAL (Arista 2552)(CD)	22	7	72	DIXIEFRIED (Mercury 828)(CD)	66	5
21	IT SURE IS MONDAY (MCA 54630)(CD)	25	5	73	WHAT A WOMAN'S EYES SEE (Round Robin Cat.# N.A.)(CD)	78	3
22	HAUNTED HEART (Mercury 873)(CD)	24	7	74	JUST AS I AM (Columbia 74896)(CD)	54	14
23	TROUBLE ON THE LINE (Curb 1043)(CD)	5	13	75	SWEET LORI (Killer KCD6)(CD)	79	3
24	CAN'T BREAK IT TO MY HEART (Atlantic 82483)(CD)	29	3	76	CINDERELLA GIRL (Treasure TR0100)(CD)	81	3
25	WE GOT THE LOVE (RCA 66049)(CD)	27	5	77	FEEL RIGHT (Stargem SGEJ-002)(CD)	DEBUT	
26	EVERY LITTLE THING (Giant 424499)(CD)	28	4	78	I'M NOT OVER YOU (Belltune BT101)(CD)	83	3
27	HONKY TONK ATTITUDE (Epic 74911)(CD)	6	13	79	I PICKED A BAD DAY (Playback 4516)(CD)	69	9
28	RENO (BNA 62537)(CD)	32	5	80	COME ON MR. LONELY (Stop Hunger MD101)(CD)	86	2
29	WHAT MIGHT HAVE BEEN (Warner Brothers 6159)(CD)	34	4	81	I SAW ELVIS (Fraternity CDBC0001)(CD)	85	2
30	JANIE BAKER (RCA 66267)(CD)	35	3	82	RED WINE (WTM Cat.# N.A.)(CD)	DEBUT	
31	SHOULD'VE BEEN A COWBOY (Mercury 864342)(CD)	15	17	83	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	71	10
32	TEXAS TATTOO (Epic 74991)(CD)	36	3	84	JUDY BELLE (Stargem Cat.# N.A.)(CD)	DEBUT	
33	DOWN ON MY KNEES (MCA 54670)(CD)	38	2	85	THERE WAS YOU (AND THERE WAS ME) (Fraternity 3608)(CD)	70	10
34	ALRIGHT ALREADY (RCA 62474)(CD)	26	16		Jim Sellers		
35	MAMA KNOWS THE HIGHWAY (Curb 1048)(CD)	DEBUT		86	DIFFERENT DRUM (Starcut Cat.# N.A.)(CD)	DEBUT	
36	WHY DIDN'T I THINK OF THAT (Epic 77025)(CD)	DEBUT		87	ALIBIS (Atlantic 87372)(CD)	73	17
37	SHAME SHAME SHAME SHAME (MCA 54668)(CD)	39	3	88	WHAT MADE YOU SAY THAT (Mercury 864992)(CD)	75	12
38	EASIER SAID THAN DONE (Arista 2564)(CD)	60	2	89	NEW WAY HOME (RCA 62499)(CD)	77	7
39	IF YOU'RE NOT GONNA LOVE ME (Giant Cat.# N.A.)(CD)	31	9	90	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	72	13
40	A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038)(CD)	41	2	91	HIGH ROLLIN' (Epic 74856)(CD)	74	18
	Boy Howdy			92	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	80	16
41	HEY BABY (MCA 54607)(CD)	30	10	93	YOU'RE MY ONE AND ONLY YOU (Stargem SG-2544)(CD)	82	13
42	TELL ME WHY (MCA 54606)(CD)	33	11		Bill Wilkerson, Jr.		
43	T.R.O.U.B.L.E. (Warner Brothers 18588)(CD)	37	13	94	GET IN LINE (Columbia 74913)(CD)	89	7
44	HEARTACHE (Liberty 56972)(CD)	40	13	95	SOME GAVE ALL (Mercury 865096)(CD)	84	9
45	STANDING ON THE EDGE (Step One 461)(CD)	49	4	96	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	90	18
46	A MIND OF HER OWN (Liberty 79654)(CD)	50	3	97	MY BLUE ANGEL (RCA 62430)(CD)	92	20
47	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Curb 1045)(CD)	45	5	98	I'D RATHER MISS YOU (Warner Brothers 18668)(CD)	94	21
	Rick Vincent			99	SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)	91	20
48	LEAD ME NOT (RCA 66117)(CD)	43	6	100	HARD WORKIN' MAN (Arista 2513)(CD)	96	20
49	I GOT A LOVE (Columbia 53198)(CD)	DEBUT			Brooks & Dunn		
50	AIN'T THAT LONELY YET (Reprise/Warner Bros. 18590)(CD)	46	15				

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WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI) 17

WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp., Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI) 25

WHAT A WOMAN'S EYES SEE B.J. Brown, T. Shelllet (Ted Shelllet Music, BMI) 73

WHAT MADE YOU SAY THAT T. Haselden, S. Munsey Jr. (Millhouse Polygram, BMI) 88

WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP) 29

WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BMI) 14

WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK S. Clark, J. Macrae (Music City, EMI April, ASCAP) 18

WHY DIDN'T I THINK OF THAT B. McNeil, P. Harrison (Polygram Int'l Pub., Ranger Bob Music, ASCAP, Unichappell Music, BMI) 36

YOU'RE MY ONE AND ONLY YOU W.E. Wilkerson, Jr. (Newswriters Music, BMI) 93

REVIEWS by Brad Hogue & Joseph Stanley

THE REMINGTONS: "Wall Around Her Heart" (BNA 66152)

Protection from pain is a theme we're all familiar with, and the hero in this latest one from the Remingtons is sure he can get through the defenses to show the lady what love is all about. The music in this song is breezy and carefree. The harmonies are very smooth, not very far away from some of the Beach Boys trademark sounds. The beat is pure country but the guitars add just enough rock to keep it all from being smoother than it should. This is, in short, a good song. Larry Michael Lee produces this Danny Henson & Steven Wilson song.



KELLY WILLIS: "Whatever Way The Wind Blows" (MCA 10789)

An undercurrent of black-water guitar licks is just the ticket for this bluesy-but-swinging tune from Kelly Willis. Marshall Crenshaw lyrics are different and original for this oft-used theme. It's definitely not old-hat. Willis' vocals stay in your head long after the song is through. Production chores by Don Was and Tony Brown round out an A+ job.



BOBBIE CRYNER: "Daddy Laid The Blues On Me" (Epic 53238)

A rollicking backbeat and lively piano chops color up this barroom stomp from Bobbie Cryner. A largely autobiographical ditty, "Daddy Laid The Blues On Me" takes a tongue-in-cheek look at priorities within a musical family. "Yeah mama sold my soul on country rock and roll/But daddy laid the blues on me." Written by Bobbie Cryner, Doug Johnson and Carl Jackson handle the knobs.



HAL KETCHUM: "Mama Knows The Highway" (Curb CURBD-1048)

Another hot one from Hal Ketchum, "Mama Knows The Highway" is a pleasing mid-tempo tune about the highway, the weather, and the trucking lifestyle. It tells the story of a good woman supporting the country way of life. Pete Wasner and Charles John Quarto co-wrote the cut with Allen Reynolds and Jim Rooney producing.



PICK OF THE WEEK



GEORGE JONES: "Walls Can Fall" (MCA MCA5P-54687)

He may have stopped loving her today, but the Possum needs no rocking chair to croon his pure country stuff. From the MCA album of the same name, "Walls Can Fall" is a well-written tearjerker proving that Jones' sorrow mill has certainly not run dry. Written by Billy Yates, Bruce Bouton, and Frank Dycus, the standout cut is produced by Emory Gordy, Jr. Good traditional stuff!

COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • JUNE 26, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Dwight Yoakam



TO WATCH:
Wynonna

"Saw Elvis"

PRODUCED BY: SHAD O'SHEA • FRATERNITY RECORDS



BILLY CRAIN

November 14, 1939 - November 23, 1992

Billy Crain's ambition was to put a song on the charts that he could be remembered by. He left us too soon to see it happen but his family wishes to express their Thanks to all who helped make his ambition come True. Thank You So Much.

CHUCK DIXON & GARY BRADSHAW PROMOTIONS

1	THIS TIME (Reprise/Warner Bros. 45241-2)(G)	Dwight Yoakam	2	12
2	TELL ME WHY (Curb/MCA 10822)	Wynonna Judd	1	4
3	LIFE'S A DANCE (Atlantic 82420)(G)	John Michael Montgomery	4	17
4	HARD WORKIN' MAN (Arista 18716)(P)	Brooks & Dunn	3	16
5	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	5	35
6	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	10	46
7	IT'S YOUR CALL (MCA 10673)(P)	Reba McEntire	7	23
8	ALIBIS (Atlantic 82483)(G)	Tracy Lawrence	6	13
9	ONLY WHAT I FEEL (Epic 53236)	Patty Loveless	8	7
10	SLOW DANCIN' WITH THE MOON (Columbia 53199)(G)	Dolly Parton	9	15
11	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	11	41
12	READ BETWEEN THE LINES (RCA 61129)(G)	Aaron Tippin	12	66
13	SOME GAVE ALL (Mercury 3145)(P7)	Billy Ray Cyrus	13	53
14	THE CHASE (Liberty 98743)(P5)	Garth Brooks	17	37
15	TOBY KEITH (Polygram 514421)	Toby Keith	18	6
16	GREATEST HITS 1990-1992 (Liberty 81367)	Tanya Tucker	20	6
17	ACROSS THE BORDERLINE (Columbia 52752)	Willie Nelson	14	11
18	HONKY TONK ATTITUDE (Columbia 530021)	Joe Diffie	15	6
19	SONGS FROM AN AGING SEX BOMB (RCA 56227)	K.T. Oslin	19	6
20	A LOT ABOUT LIVIN' AND A LITTLE 'BOUT LOVE (Arista 18711)(P)	Alan Jackson	23	33
21	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	24	38
22	WATCH ME (BNA 66047)(G)	Lorrie Morgan	22	32
23	WYNONNA (Curb/MCA 10529)(P2)	Wynonna Judd	16	61
24	TRACY BYRD (MCA-MCAD 10649)	Tracy Byrd	21	6
25	BIG TIME (Warner Bros. 45276)	Little Texas	27	3
26	AMERICAN PRIDE (RCA 66044)(G)	Alabama	26	41
27	HAUNTED HEART (Mercury 14332)	Sammy Kershaw	25	13
28	OTHER VOICES, OTHER ROOMS (Elektra 61464)	Nanci Griffith	28	13
29	BRAND NEW MAN (Arista 18658)(P2)	Brooks & Dunn	29	41
30	FROM THE HEART (Epic 45303)	Doug Stone	32	91
31	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	35	33
32	HOMEWARD LOOKING ANGEL (Arista 18649)	Pam Tillis	30	34
33	RICKY LYNN GREGG (Liberty 30135)	Ricky Lynn Gregg	33	6
34	SEMINOLE WIND (BNA 61029)(P)	John Anderson	34	69
35	CONFEDERATE RAILROAD (Atlantic 82335)(G)	Confederate Railroad	31	18
36	NO FENCES (Liberty 93866)(P10)	Garth Brooks	41	141
37	GREATEST HITS (RCA 10653)	Patty Loveless	47	2
38	BIG IRON HORSES (RCA 66049)	Restless Heart	37	25
39	THE HARD WAY (RCA 66003)(P)	Clint Black	39	45
40	THE WHEEL (Columbia 52729)	Rosanne Cash	36	13
41	LEAD ME NOT (RCA 66117)	Lari White	40	5
42	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	38	36
43	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	45	86
44	CAFE ON THE CORNER (Curb/Capitol 77574)	Sawyer Brown	62	39
45	LONESOME STANDARD TIME (Mercury 512567)	Kathy Mattea	43	9
46	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	46	197
47	VOICES IN THE WIND (Liberty 98585)	Suzy Bogguss	42	29
48	FIRE IN THE DARK (SBK/Liberty 98947)	Billy Dean	48	19
49	LONGNECKS AND SHORT STORIES (MCA 10530)(G)	Mark Chesnut	51	57
50	DOWN THE ROAD (RCA 66210)	Larry Stewart	50	5
51	GREATEST HITS II (Warner Bros. 45045)(G)	Randy Travis	49	34
52	HURRY SUNDOWN (MCA 10787)	McBride & The Ride	52	5
53	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G)	Chris LeDoux	53	43
54	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P)	Travis Tritt	RE-ENTRY	
55	INGENUA (Sire/Warner Bros. 26840)	k.d. lang	44	15
56	IN THIS LIFE (Epic 48983)(G)	Collin Raye	56	39
57	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	57	105
58	DEL RIO, TEXAS 1959 (Arista 18713)	Radney Foster	58	35
59	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	59	46
60	RAVE ON (Mercury 512568)	Kentucky Headhunters	60	14
61	ALL I CAN BE (Epic 47468)(G)	Collin Raye	61	3
62	OUT OF LEFT FIELD (Curb/Capricorn 45225)	Hank Williams, Jr.	66	12
63	DIAMOND RIO (Arista 8673)(P)	Diamond Rio	63	103
64	GREATEST HITS PLUS (Columbia 52753)(G)	Ricky Van Shelton	64	40
65	AMERICA, I BELIEVE IN YOU (Liberty 80477)	Charlie Daniels Band	65	6
66	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	55	47
67	WHERE THERE'S SMOKE (Columbia 52980)	Gibson/Miller Band	67	16
68	GREATEST HITS VOLUME I (Warner Bros. 45044)(G)	Randy Travis	68	36
69	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)(G)	Various Artists	69	37
70	DELTA DREAMLAND (Giant/Warner Bros. 24485)	Deborah Allen	54	9
71	FOR MY BROKEN HEART (MCA 10400)(P2)	Reba McEntire	71	83
72	SURE LOVE (Curb 77581)	Hal Ketchum	72	35
73	MARK COLLIE (MCA 10658)	Mark Collie	70	17
74	POCKET FULL OF GOLD (MCA 10140)	Vince Gill	74	113
75	FLYING COLORS (RCA 66090)	Robert Ellis Orrall	75	13

REVIEWS by Brad Hogue

PICK OF THE WEEK



CLINT BLACK: No Time To Kill (RCA ADV66239)

The lead single, "A Bad Goodbye," with Wynonna Judd merely scratches the surface of this hot, new Clint Black album. There's authenticity lurking behind every corner. More of the never-overdone, self-reflective signature songwriting we've come to expect from the Texas hitmaker provides the listener with a variety of full-length listening pleasures. Standout cuts include the love truism called "Half The Man," which credits the idea of a good woman behind every good man, the instrumental brilliance of "Tuckered Out," the sweep of tradition in "I'll Take Texas," and the absolute poetry of the title cut, "No Time To Kill." "There's no time to kill between the cradle and the grave/Father Time still takes a toll on every minute that you save/Legal tender's never gonna change the number on your days/The highest cost of living's dying/That's one everybody pays." **HOT STUFF!**



By Joseph Stanley

Cash Box COUNTRY RADIO

HIGH DEBUTS

1. HAL KETCHUM—"Mama Knows The Highway"—(Curb)—#35
2. DOUG STONE—"Why Didn't I Think Of That"—(Epic)—#36
3. MATTHEWS, WRIGHT & KING—"I Got A Love"—(Columbia)—#49

MOST ACTIVE

1. RADNEY FOSTER—"Easier Said Than Done"—(Arista)—#38
2. GEORGE STRAIT—"When Did You Stop Loving Me?"—(MCA)—#14

POWERFUL ON THE PLAYLIST—For just about everybody except Radney Foster, it was a pretty slow week on the *Cash Box* Top 100 Country Singles chart. Radney blew everyone else away by moving up an incredible 22 notches this week with "Easier Said Than Done," going from #60 to #38 in just its second week. The next closest competitor was George Strait. His latest, "When Did You Stop Loving Me," moved up six spots to rest at #14. Four artists moved up five slots each, and 10 more moved up four notches.

RADIO NEWS: VOA MUSIC DIRECTOR TRAVELLING—Voice of America music director and host of VOA's *Country Music USA*, Judy Massa, will travel to Bulgaria June 6-15 as a judge for the 24th Golden Orpheus International Pop Music Festival. July 1-16 will find Judy in China where, along with making several radio appearances, she will take part in the opening of a new U.S. Consulate in Chengdu. From China she will go to Almaty, Kazakhstan for the Voice of Asia Pop Music and Song Festival.

Country America magazine is sponsoring The Paintbrush Brigade, a nationwide beautification project designed to assist the elderly, disabled, and those on fixed incomes in giving their homes a much needed fresh coat of paint. The effort is being done in cooperation with radio stations around the country and with the aid of celebrity spokesmen The Oak Ridge Boys. The band has been involved with the Brigade since 1991. Interested in volunteering? Contact your local country radio station or write to: Country America Paintbrush Brigade, 1716 Locust St., Des Moines, IA 50309... Tickets are all gone for the 1993 WMZQ Bull Run Country Jamboree. The annual show will be held June 27 at Bull Run Park in Centerville, VA. Featured artists will be Brooks and Dunn, Michelle Wright, Collin Raye, Confederate Railroad, and Marty Stuart. In response to the rapid sellout, WMZQ will give away tickets four times daily throughout the month.

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. RONNA REEVES—"Never Let Him See Me Cry" (Mercury)
2. CHRIS LEDOUX—"Under This Old Hat" (Liberty)
3. CHARLIE DANIELS—"All Night Long" (Liberty)
4. LISA STEWART—"Under The Light Of The Texaco" (BNA)
5. JUDD ERICKSON—"Toys & Games" (Reprise)

CMT Top Ten Video Countdown

1. Patty Loveless Blame It On Your Heart (Epic)
2. John Anderson Money In The Bank (BNA)
3. Randy Travis An Old Pair Of Shoes (Warner Bros.)
4. Lorrie Morgan I Guess You Had To Be There (BNA)
5. Clint Black w/Wynonna A Bad Goodbye (RCA)
6. Joe Diffie Honky Tonk Attitude (Epic)
7. Reba McEntire It's Your Call (MCA)
8. Confederate Railroad When You Leave That Way... (Atlantic)
9. Alan Jackson Chattahoochee (Arista)
10. Pam Tillis Cleopatra, Queen of Denial (Arista)

—Compliments of CMT video countdown, week ending June 16, 1993.

By Joseph Stanley

Cash Box COUNTRY INDIE

INDIE FEATURE PICKS

- **PATTI MINER:** "Here Goes Nothing" (BFE JPS 1 856-2)

This lady is ready for the major leagues of country music. With a fresh, sweet, country look and a voice like no one else in the industry today, Patti is sure to make some waves. This song shows her excellent range and vocal capabilities as well as being just a darned good song.

- **BILLY CRAIN:** "I Saw Elvis" (Fraternity CD-BC-0001)

The King has been sighted once more! This time the King was at the King—Burger King, that is. The boogie-woogie piano and growly vocals will bring back memories of some of Elvis' early companions at Sun Records. This is a fun, rockin' bit of country that's sure to please.

- **MICHELLE DANIELLE:** "Come On Mr. Lonely" (Stop Hunger MD 101)

It's the King again! Not really, but it's easy to forget that he's no longer with us when you hear this latest from Ellis James. The same full-sounding vocals coupled with swinging rhythms and doo-wop backup vocals evoke memories of Elvis' own work. Thanks, Ellis, for keeping the memories alive.

- **ELLIS JAMES:** "Feel Right" (Stargem SGEJ-002)

It's the King again! Not really, but it's easy to forget that he's no longer with us when you hear this latest from Ellis James. The same full-sounding vocals coupled with swinging rhythms and doo-wop backup vocals evoke memories of Elvis' own work. Thanks, Ellis, for keeping the memories alive.

INDIE CHART ACTION—Leading the *Cash Box* independents this week is Killer's Scott Pennell, as his latest single, "Let Me Be Good To You," moves up to the #60 spot. The week's biggest mover is Staci Johnson. Her latest tune on Song-1, "Lifetime Love Affair," moves up six notches to rest at #70.

INDIE NEWS—In the studio, Lori Fischer, two-time NAIA All-American marathon runner for Belmont College, currently an actress in New York, was in Nashville last week recording an album at North Beach Studios. C.C.B. Productions' Charlie Black, Cliff Downs, and Bobby Fischer produced and wrote the songs for the project. Their last effort spawned "You Lie" and "Waitin' For The Deal To Go Down" for Reba McEntire and "Rainbow Rider" for Tanya Tucker.

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CONTEMPORARY CHRISTIAN

Quest For Freedom: Reality Exceeds The Dream

WHEN RECORDING ARTIST CRAIG SMITH had the idea of putting together a contemporary Christian recording project to specifically reach a non-Christian audience, he had no idea if the plan would work at all. Just recently the recording, *Quest For Freedom*, crossed the 100,000 sales mark and orders keep pouring in. The secret to his success has been that the album has been marketed at well below the usual cost: cassettes ordered in bulk cost only \$1.00 each for 30 to 999 copies.

The low cost has enabled grass-roots supporters to acquire the product and, in some cases, give it away for free in an effort to reach today's youth with the message of Christ. Not only are church and church-related groups purchasing the cassettes for their members, they are actually getting the message where it is most needed—into the hands of the unchurched.

Distribution efforts are being handled by Star Song Communications, and the *Quest For Freedom* ad campaign has gone beyond the confines of Christian publications to include magazines like *Teen Beat* and *Tiger Beat*.

Though Smith is performing some concerts in support of the project, he says that he would like to see the same grass-roots distribution efforts extend into the creation of creative ways to share the message that is found on the album, such as drama presentations built around the music. "Although this recording has my voice and music on it," Smith relates, "its ability to translate through other vehicles and individuals is limitless."

As people begin to hear more and more about the project the orders keep rolling in. "My desire and goal," says Smith, "is to see the *Quest For Freedom* movement happening all over the country in several forms of artistic expression."



Star Song recording artist David Meece recently did a one-hour live radio special with KLTY's Frank Reed from the studios of Audio Productions in Nashville. The show was broadcast in over 60 markets that day, and will be serviced to 800 more for re-broadcast this month. Pictured are (l-r): (Back row) Jim Rayland, Audio Productions; Jill Landess, radio promotions coordinator, Star Song; Travis Turk, Audio Productions; Jason Parker, Star Song; Brad Burkhart. (Front row) Meece and Reed.



Sparrow recording artist Daryl Coley recently finished a recording session with the children's choir from Los Angeles' Faithful Center Church for "Our Future Is Your Future," a song that will be included on the soundtrack of MGM's upcoming movie *Meteorman*. Pictured during rehearsal, Coley (r) prepares the children's choir for the recording. *Meteorman* stars Robert Townsend and is scheduled for a July release.



Wayne Watson is pictured following a recent live radio interview in St. Louis with WCBW's Sandi Brown (right). Also pictured is Day Spring Records radio promoter Rick Steimling, who presented Watson with a plaque to commemorate his #1 single, "It's Time."

Cash Box GOSPEL BEAT

STEPHEN YAKE PRODUCTIONS is currently producing a new daily video program for the New Inspirational Network. Beginning June 14, the show will air Sunday through Friday, along with a special Saturday edition titled *Weekend Jam*. The show, *Signal Exchange*, will be filmed on location from such exotic spots as Egypt, Hawaii and Africa. A regular segment will be a behind-the-scenes look at how props are used in video production. The Saturday edition will feature interviews with many popular artists. Check local listings for times.

A GREAT TRADITION ENDS July 6 in Columbus, Ohio, as Carman fans buy the first tickets ever for one of his shows. The tickets will only be three dollars, to cover the cost of printing and handling fees, and, says Carman, they have become a necessity. "At our recent Nashville crusade," Carman reports, "4,000 people couldn't get into the concert. We have filled and turned people away at most of the venues where we are scheduled to perform during our upcoming 'Standard' tour. We are looking at tens of thousands of people traveling great distances only to be turned away. These facilities have told us that the only way they will let us return is to have some type of ticket."

SINGSATION!, the nationally syndicated gospel music TV show hosted by Vickie Winans, has announced plans to hold the first *Singsation!* Gospel Expo in Chicago August 19-21 at the Hyatt Regency Hotel. The event will culminate in the *Singsation!* Gospel Talent Search, a national choir competition complete with \$25,000 in prizes, a battle of the quartets with \$10,000 in prizes, and TV tapings. The event will be produced by Chicago-based I Like It Communications. The company's CEO, Hoyett Owens, will serve as executive producer.

Gospel Review

By Tim A. Smith

■ NICHOLAS: *The Inspirational Sounds Of Nicholas* (Command)

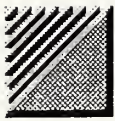
Popular husband/wife duo Phil and Brenda Nicholas celebrate 10 years as a recording team with this collection. Included are such favorites as "Tell Somebody," "God's Woman," "Can't Nobody Do Me Like Jesus," "I Can Do All Things," and "It Is Well With My Soul." Also part of the collection is the previously unreleased "Ain't No Rock." This retrospective is a must for all Nicholas fans.

■ NU VISION: *Everlasting Love* (Word/Epic)

The sophomore effort from this five-member group shows great progress from their debut album. Stronger material, crisper arrangements, and more effective vocal efforts combine to make this a very pleasing musical outing. Having Jerry Peters on hand to take care of production chores doesn't hurt either. Also on board are such musical giants as Paul Jackson, Jr., Alex Acuna, Bill Maxwell, Harlan Rogers, and Justo Almario. The album has a strong urban influence, and many of the cuts have crossover potential.

■ TONY MCGILL & THE HOLY GOSPEL MUSIC WORKSHOP CHOIR: *Let Your Glory Be Revealed* (New Dawn)

This release should garner this newly established label their first bonafide hit. In the eight years that this choir has been lifting their voices in praise to God they have had associations with such gospel heavyweights as Dr. Mattie Moss Clark, Twinkie-Clark Terrell, Quincy Fielding, Jr., Calvin Bernard Rhone, Hezekiah Walker, Douglas Miller, Brenda Nicholas, and a host of others. This album shows why they were able to keep such distinguished company. Good material, arrangements and talent go a long way to make this album well worth the price of admission.



CGI & PolyGram Distribution Join Forces

By Tim A. Smith

IT WAS JUST OVER A YEAR AGO, March of 1992 to be exact, that Joe Thomas, president of the newly formed, Chicago-based gospel record company called CGI Records, made the statement that, "Our aim at CGI Records is to take gospel music to another level in regards to quality and marketing, as well as becoming the number one and largest record company in the gospel music industry."

On May 25, 1993, CGI took another major step toward making all of Thomas' dreams for the label become vivid reality. It was on that day that CGI and PolyGram Distribution Group, known throughout the industry as PDG, signed an exclusive distribution deal that will immediately make both companies major players within the gospel music industry.

CGI, a wholly owned subsidiary of Platinum Entertainment, has previously been distributed in part by PGD through A&M Records since the release of the first CGI project. In just over a year of existence, CGI has become recognized for the artistic excellence of their recordings, having charted seven albums—no mean feat in itself—along with receiving recognition for their artists from two of the top award organizations in the industry, the Dove and Stellar awards.

In yet another move to secure their position as one of the industry's largest companies, CGI has announced the acquisition of the famed Light/Lexicon Record Company. With the deal comes the coveted Light/Lexicon catalog which includes the works of such gospel stalwarts as Andrae Crouch, the Winans, the Hawkins Family, Commissioned and Douglas Miller, to name a few. CGI has also constructed a deal through PGD to distribute black gospel recordings for Benson Music Group, New Dawn Records and other companies that were under the former manufacturing and distribution agreement with A&M.

To help monitor their newly vested interest, Platinum Entertainment has opened a West Coast office in Beverly Hills. The office will be headed up by former A&M senior vice president Bill Gilbert. Gilbert will serve in the position of president of all of Platinum's music industry interests. "With the addition of Bill Gilbert to our company, coupled with our current roster and the Light Records assets, we believe that our commitment to this format is stronger than anywhere in the industry," says Joe Thomas, who now serves as worldwide president of Platinum Entertainment.

The CGI/PGD transaction is yet another in what seems to be a growing trend of marriages between gospel labels and large mainstream music corporations. Regarding the deal, Steve Devick, chairman and CEO of Platinum Entertainment states, "The PGD contract is a step towards what we believe will be a long and successful relationship with the world's leader in recorded music sales. We are determined to be an effective and profitable factor in the PGD music sales plans."

On the other side of the coin, Jim Capparo, PGD president, says that, "Our distribution agreement with CGI offers the immediate opportunity for PGD to become one of the industry's largest distributors of gospel music. Their musical focus complements our label's artist roster and completes one of our audio strategies of becoming a market leader in every musical genre. We welcome them into the PGD family."

The first new releases to fall under the new agreement will include albums by Donald Malloy, Herman Harris and the Voices of Faith, Hope, and Love, Albertina Walker, Witness, The Christianaires, Douglas Miller, Hezekiah Walker & The Love Fellowship Crusade Choir, the GMWA Mass Choir, and a tribute to James Cleveland, Vol. II.

TOP BLACK GOSPEL ALBUMS

CASH BOX • JUNE 26, 1993

1	WE WALK BY FAITH (Tyscot/Spectra 1403)	John P. Kee & N.L.C.C.	1	34
2	I'M GOING THROUGH (Savoy/Malaco 7106)	Rev. Clay Evans	2	23
3	I SING BECAUSE I'M HAPPY (Savoy 7102)(F50P8B	Georgia Mass Choir	4	29
4	A SONGWRITER'S POINT OF VIEW (Gospocentric/Sparrow 2117)	Tri-City Singers	5	7
5	WHEN THE MUSIC STOPS (Sparrow 1234)	Daryl Coley	4	46
6	ANOTHER CHANCE (Savoy/Malaco 7109)	D.F.W. Mass Choir	7	11
7	IN LIVING COLOR—"LIVE" (Blackberry/Malaco 2203301211)	Melvin Williams	6	29
8	HE'S ALL OVER ME (Savoy/Malaco 7108)	Bishop Jeff Banks and The Revival Temple Choir	8	11
9	PERFECTING CHURCH (Selah/Sparrow 7509)	Marvin Winans	9	24
10	I'LL NEVER FORGET (Savoy/Malaco 7107)	Dr. C. G. Hayes/Cosmopolitan Church of Prayer Mass Choir	10	17
11	U KNOW (Savoy/Malaco 14812)	The Anointed Pace Sisters	11	39
12	SEND YOUR ANOINTING (TM 2001)	TM Mass Choir	12	18
13	SOMETHING ON THE INSIDE (Jive 42129)	Vanessa Bell Armstrong	15	14
14	HE'S WORKING IT OUT FOR YOU (Word/Epic 4878)	Shirley Caesar	14	72
15	BETTER DAYS AHEAD (Malaco 4457)	Dorothy Norwood	13	15
16	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455)	Ruby Terry	16	12
17	THE BEST OF AND MORE "LIVE" (Blackberry/Malaco 5437)	The Williams Brothers	17	13
18	MY MIND IS MADE UP (Word/Epic 48784)	Rev. Milton Brunson/Thompson Community Singers	18	62
19	LIVE IN MEMPHIS (Blackberry 1600)	Canton Spirituals	21	3
20	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)	Rev. E. Davis, Jr.'s Wilmington Chester Mass Choir	20	36
21	IT'S IN THE PRAISE (CGI/Spectra 514161111)	Calvin Bernard Rhone	19	29
22	TESTIMONY (Sparrow 1283)	The Richard Smallwood Singers	22	21
23	DAWN OF A NEW ERA (Benson/CGI 0056)	G.M.W.A. Mass Choir	23	18
24	SEMINAR '91 (Fixit 8245)	Edwin Hawkins	24	13
25	HOLY GHOST TAKE OVER (Malaco 6014)	Ricky Dillard	28	2
26	GOIN' BACK (Paradise 27008)	Tri-State Mass Choir	26	18
27	ENJOYING JESUS (Air 10182)	Luther Barnes & the Sunset Jubilaires	27	8
28	THE COUNTRY BOY GOES HOME (Malaco 6010)	Willie Neal Johnson and The New Keynotes	29	53
29	IT REMAINS TO BE SEEN (Malaco 6013)	Mississippi Mass Choir	DEBUT	
30	LIVE IN DETROIT (Malaco 6009)	Rev. James Moore	27	53
31	A GIFT TO YOU (CGI Cat.# N.A.)	Angelic Voices of Faith	31	2
32	DELIVERANCE (Benson 2978)	Fred Hammond	32	3
33	FOCUS ON GLORY (Benson/CGI 8535)	Hezekiah Walker/Fellowship Crusade Choir	33	35
34	FILL ME (Tribute 3643)	Keith Dobbins/Resurrection Mass Choir	34	21
35	WITH ALL MY HEART (Sparrow 1325)	Sandra Crouch	25	34
36	THROUGH THE STORM (Tribute/Spectra 0946)	Yolanda Adams	36	21
37	I'M GLAD ABOUT IT (Savoy/Malaco 14804)	Rev. T. Wright/Chicago Interdenominational Mass Choir	37	66
38	LIVE AND ANOINTED (Malaco 6012)	The Jackson Southernaires	35	10
39	GOD IS ABLE (Born Again 999)	Mary Floyd	39	4
40	MICHAEL FLETCHER LIVE (Sound of Gospel 196)	Michael Fletcher	40	5

COIN MACHINE

Jacobs Upped To Exec V.P./Gen. Mgr. At Data East

CHICAGO—Tetsuo Fukuda, president of Data East USA, announced the promotion of Paul C. Jacobs to the position of executive vice president and general manager.

Jacobs, formerly vice president of sales and marketing at the company, will continue to oversee all sales and marketing of both coin-op and consumer division products; and will also be responsible for all operations including production, purchasing, customer service, engineering and R&D.

Jacobs is a member of the management committee at Data East USA which, in addition to himself, includes Gary Stern, executive vice president and general manager of Data East Pinball; Holly Mathis, executive vice president of finance; and Kiyoo Sugie, executive vice president of administration.

"I am extremely pleased by this new appointment," said Jacobs, "and the confidence which Mr. Fukuda has placed in me. I look forward to many successful years with Data East."



Paul Jacobs

Booth Sales For AMOA Expo '93 Are At An All-Time High

CHICAGO—The Amusement & Music Operators Association reports that over 900 booths for Expo '93 were sold as of Memorial Day, marking an all-time record for the annual AMOA international trade convention. Show dates are October 21-23 at the Anaheim Convention Center in Anaheim, California.

The exhibit area is now being expanded and association officials anticipate that the final booth figure could top 1,000. As of Memorial Day, some 212 companies had purchased 918 booths.

Firms who are interested in acquiring exhibit space or a position on an exhibitor waiting list must have their applications and deposits on file at AMOA headquarters.

Registration, housing and program information for AMOA Expo '93 will be mailed in July to thousands of tradesters worldwide.

The convention will feature the latest in pinball machines, video games, CD jukeboxes, electronic darts, pool tables, cranes, redemption equipment, monitors/electronics, cigarette vending, along with related products, services and technologies from the world's leading manufacturers and suppliers.

In addition to the exhibits, the convention format will include educational seminars addressing a variety of topics such as depreciation, vending development, tax implications of selling the family business to a family member and video gaming, among others.

An estimated 8,000 owners/operators, distributors and manufacturers of coin-op equipment (music, games, vending, et al) are expected to attend AMOA Expo '93.

Further information may be obtained by contacting AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611 or phoning 312-245-1021. FAX number is 312-321-6869.

IFPA Pinball Tourney—A World Class Event!

CHICAGO—The third annual AMOA/International Flipper Pinball Association championships were held on May 23 at the Grand Milwaukee Hotel in Milwaukee, Wisconsin where over 900 players from across the U.S. and a number of foreign countries competed in seven regular events along with two Youth Division matches (ages 13-17 and 12 and under).

There were 100 brand new pinball games, provided for use in the tournament by IFPA's four manufacturer sponsors. The lineup included *Twilight Zone* from Bally/Midway; Data East Pinball's *Jurassic Park*; *Tee'd Off* from Premier Technology and *Dracula* from Williams. And the machines responded dutifully to the thousands of plays endured throughout the tournament.

This year's Tournament Committee was comprised of IFPA Charter Operator members including three-time tournament director Mike Hawkins (D&R Star-Rochester, MN); Chris Warren (Capital Music-Helena, MT); Mike Jensen and Brian Graw (Jim Stansfield Vending-La-Crosse, WI); Dennis Bohrer (Hastings Dist.-Milwaukee, WI); Bruce Dentice (Wisconsin Novelty-Milwaukee, WI); and Ed Tolisano (TBI Games Unlimited-Loves Park, IL).

In the three years since its inception, this event has emerged as a major pinball function and, in the process, has expanded its scope worldwide. The 1993 tournament produced a significant increase in participation on the part of international players. The French contingent of 20 headed the list, but there were also competitors from Australia, Canada, Hungary, Japan, the Netherlands, Mexico and more than 30 American states. Spectators were both interested and amused to observe a Japanese interpreter attempt to explain IFPA's double-elimination series format to a Japanese competitor friend, while he was playing a match against a French player who understood no Japanese and very little English!

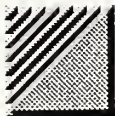
With few exceptions, the tournament format remained as it was last year, with matches in seven different regular events, ranging from the Pinmaster Divisions for Singles and two-player teams, to the Open Singles and Open Teams, Women's Singles and Teams, and Youth Divisions for ages 13 through 17 and 12 and under.

While the main objective was to control the silver ball and over-score the competition, consideration was given to social activities and instructional sessions during the course of the weekend. The Tournament Room opened on Friday afternoon with a get-acquainted gathering for participants and some orientation on the new pinball machines, which had not previously been seen by most of the players. Later in the evening the respective game designers conducted play instruction seminars, following which beer, soda and snacks were provided, courtesy of the IFPA.

As noted by IFPA executive director Doug Young, "The third annual AMOA/IFPA championships proved to be a world-class experience. With the ever-increasing U.S. and international participation, the IFPA has raised the sport of competitive pinball to all new heights."

Young expressed special gratitude to the players who participated in the MACC Fund Charity Challenge event. "With their support the IFPA was able to raise over \$1,000 to donate to the MACC, which supports research in the fight against childhood cancer," he explained. "We would also like to acknowledge MACC Fund executive director John Cary and his staff for their logistical support of the contest; and Sprecher Brewery and Beer Capital Distributing for their contribution in promoting this year's event."

Further information regarding the annual tournament and the formation of leagues may be obtained by contacting Doug Young at the IFPA administrative office, 141 W. Vine St., Milwaukee, WI 53212 or phoning 414-263-0233.



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COIN MACHINES

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

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

FAN CLUBS

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