COVER STORY

**Rap NOW '93**

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

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

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

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**NUMBER ONES**

**POP SINGLE**

- I Will Always Love You
  - Whitney Houston
  - **ARISTA**

**R&B SINGLE**

- I Will Always Love You
  - Whitney Houston
  - **ARISTA**

**COUNTRY SINGLE**

- Can I Trust You With My Heart
  - Travis Tritt
  - **WARNER BROS.**

**GOSPEL ALBUM**

- We Walk By Faith
  - John P. Kee
  - **TYSOCT**

**RAP SINGLE**

- Rebirth of Sick
  - Digable Planets
  - **PENDULUM/ELEKTRA**

**POP ALBUM**

- The Bodyguard
  - Soundtrack
  - **ARISTA**

**R&B ALBUM**

- The Bodyguard
  - Soundtrack
  - **ARISTA**

**COUNTRY ALBUM**

- The Chase
  - Garth Brooks
  - **LIBERTY**

**RAP ALBUM**

- The Chronic
  - Dr. Dre
  - **DEATH ROW**

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**CONTENTS**

**COLUMNS**

- Country Music .................................................. 25
- Easy/Weekly .................................................... 6
- Rhythm/Rep ..................................................... 8
- Radio ............................................................ 20
- Indie News ....................................................... 7
- Film/Video/T.

**CHARTS**

- Top 30 Rap LPs & Singles .................................. 8
- Top 75 R&B LPs .................................................. 20
- Top 100 R&B Singles .......................................... 21
- Top 200 LPs ..................................................... 18
- Top 10 Pop Singles ........................................... 4
- Top 100 Country Singles ..................................... 26
- Top 75 Country LPs ........................................... 27
- Top 40 Gospel LPs ............................................. 31
- Top 50 Black Gospel Singles ............................... 32
- Top 10 Soundtrack Albums ................................. 16
- Top 10 Music Video Sales ................................... 16

**DEPARTMENTS**

- News ........................................................... 3
- Country ......................................................... 25
- Gospel .......................................................... 30
- CCM Magazine ................................................ 33
- Classifieds ...................................................... 35

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

Joining RIAA and a committee of artists’ lawyers is the National Association of Independent (NAIRD), The American Federation of Musicians (AFM), and the American Federation of Television and Radio Artists (AFTRA). Together they will form “an organization that has the backing of a major record company,” states Hilary Rosen, RIAA’s executive vice president.

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

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

A PLATINUM BODY: The RIAA kicks off the new year with their January awards which include three gold, 16 platinum and 27 multi-platinum awards; one platinum short-form; 26 gold, 19 platinum and 13 full-length albums were also certified. Music videos include seven gold, two platinum and one multi-platinum awards. Topping them all is Arista’s record-breaking Bodyguard soundtrack, the only one to reach multi-platinum sales of six million within two months of its release. Single spin-off from the album, Whitney Houston’s “I Will Always Love You,” soared to multi-platinum with four million units to become one of the highest RIAA certified singles ever joining USA For Africa’s 1985 “We Are the World,” which was the first to certify four million sales.

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

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

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

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

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

By Randy Clark

SINGLES

- **Celine Dion:** “Water From The Moon” (Epic 74909)

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

- **Genesis:** “Domino - Part II - The Last Domino” (Atlantic PRCD 4848)

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

- **Brian May:** “Driven By You” (Hollywood PRCD-10273-2)

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

- **Thomas Dolby:** “I Love You Goodbye” (Giant PRO-C 0858)

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

- **Gece Peniston:** “Crazy Love” (A&M 31519 8017 2)

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

- **Warren Hill:** “The Passion Theme” (BRC CDJ 62442-2)

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

ALBUMS

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

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

- **D.D.: Wood:** Tuesdays Are Forever (Hollywood HR-61790-2)

  This Southern California-bred folk artist’s debut album is a 10-cut country-influenced work derived deep personal experience, observations, and the pleasures and hardships of a young girl-turned mother. First to be released single, “Louie Cooper” is a haunted, melancholy, country rock-hymn that brings to the screen an obituary. The primary use acoustic instruments (guitars, mandolins, fiddles and pedal steel) fairly complement D.D.’s overall country-folk voice style, Julian Raymond produces.

- **Quicksand:** Skip (Polydor 314 517 685 2)

  The debut album from these tour New York City-based, hard-core rockers offers an aggressively angry, yet somehow melodically form of Big Apple thrash/grunge. After selling some 20,000 four-cut, indie-label EPs, as well as some extensive touring (U.S. and Europe, opening for C.C. and others) they’ve released their first full-length (12-track) album packed to the gills with dynamic, pseudo-hardcore, frenzied, at times, very successful, and seemingly imitatory of various of the 80’s metal/hardcore bands. Also included is an extended version of “I’m Not Your Kind Of Girl” and a visually and environmentally friendly insert booklet.

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

  Former Throwing Muses guitarist, Tanya Donelly brings her own unique songwriting skills to her new band’s debut LP. The 15 tracks of disjointed pop melodies, are molded together with lyrics inspired by bizarre dreams related to Tanya’s little girl voice, giving birth to a strange new life form that survives somewhere within the realm of modern pop. Brother Tony and C.C. are musically rounded out the trio, although it’s Tanya who has the visions and does the writing. Tracy Chisholm and Belly produce.

- **Green:** The Pop Tarts (Futuretut FD-1012)

  Green has been enjoying college and alternative rock airplay since 1985, when they burst out of Chicago and onto the U.S. and European club scene. The trio’s fourth full-length album contains 12 tracks of alternative-extended retro-rock and some silly pseudo-pop. First single “Hear What You Want To Hear” is a light-hearted ditty with its roots and melody deep into 50’s pop music. Lead singer, Jeff Lescher is responsible for the I.K. of the self-produced material.

- **Little Charlie & The Nightcrawlers** (Alligator ALC 4182)

  This Sacramento-based blues act has been rumored as a novelty act by some critics and blues purists because of the tongue-in-cheek humor of the lyrics on many of this party band’s originals. However, this does not overshadow the fact that they have a great blues sound to offer. Their album, Let There Be Love and the album debut of their worldwide hit, “Don’t You (Forget About Me)” Singer Jim Kerr’s unmistakable voice represented a significant contribution to the decade of the 80’s, and as Simple Minds chart their new musical territory for the 90’s, this album might be the way to remember their beginnings best. Various producers.

POP SINGLES LOOKING AHEAD

<table>
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<th>CASH BOX • FEBRUARY 20, 1993</th>
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1. **I Have Nothing**<sup> (Motown) </sup> | Whitney Houston |
2. **Bad Girl**<sup> (Maverick/Interscope) </sup> | Madonna |
3. **Angel**<sup> (EMI) </sup> | Jon Secada |
4. **What You Won’t Do For Love**<sup> (EMI) </sup> | Go West |
5. **Million Dollar Gift**<sup> (A&M) </sup> | Shabba Ranks |
6. **Can I Love U Like This?**<sup> (Vega) </sup> | After 7 |
7. **Lounge**<sup> (Interscope) </sup> | Marly Record |
8. **All About Love**<sup> (Hollywood) </sup> | The Party |
9. **It’s Alright**<sup> (MCA) </sup> | Countess Vaughn |
10. **Wait For Me**<sup> (Chik) </sup> | Dream Theater |
11. **Faith (In The Power Of Love)** | Countess Vaughn |
12. **Take The Time**<sup> (Atria) </sup> | Dream Theater |
13. **I Don’t Know Why**<sup> (Columbia) </sup> | Shawn Colvin |
14. **Domingo**<sup> (Atlantic) </sup> | Genesis |
15. **Take Me With You**<sup> (MCA) </sup> | Jayhawks |

PICK OF THE WEEK:

- **Simple Minds:** Glittering Frist (Virgin/A&M 31454 0532 2)

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

By Neil Alumkal

**Jazz Rap Beatniks Digable Planets**

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

That “thing” is rapidly becoming the buzz of 1993. Like the derivative form of '70s funk “acid jazz” that reacted to clubby over-sampling by replacing studio synth with natural instruments, jazz rap works similarly, neo-classically to reinterpret the jazz and the vintage R&B the scene has lost. Unlike the '80s counterparts like fusion or “uzak” (muzak-based jazz), the jazz rap sound is not bland, commercialized jazz but innovative, funky and fiercely post-modern. Bands like Soul II Soul and Loose Ends precursor succumb hybrid movements that rival the modern-day likes of house music, rap, and hip-hop with the classic soul, '70s funk, jazz and R&B from Marvin Gaye to James Brown, as have the inchoante steps toward acid jazz funkeatering by the icons Brand New Heavies who have now gone strictly hip-hop. Bands like Shakatak, Sade and Incognito (Verve) reveling in swing, soul, and '70s Boogie have evolved to create another buzzword: Jazz-Funk.

Though clubs like New York’s Metropolis house the floating acid jazz venue Giant Step foster the hybrid movement here in the States, jazz rap and acid jazz are largely British-based—they’ll find the best tracks under UK imports. Perhaps the most promising of the genre is the British jazz rap giants Gang Disciples (interest view in upcoming Cash Box) who have taken two years of international acclaim to even start breaking over here with the single “Apparantly Nothing” off their fiercer-than-fierce album Road To Freedom (Talkin’ Loud/Mercury). Though guest vocalist Carleen Anderson has moved on to Virgin for a solo album, expect further astounding collaborations for Young Disciples soon. And dig anything else from the infamous Gilles Peterson behind their label, Talkin’ Loud Records, including the band Galliano and his newest compilation Talkin’ Loud Sampler II which features others coming out on the label this year including MC Solar, Urban Species and Bryan Powell. The Acid Jazz UK label and newly formed UK Conscious label have some choice offerings as do bands like Gang Starr, masters who have had a series of collaborations will be recording with Donald Byrd, Roy Ayres, Courtney Pine and Ronnie Jordan for a jazz rap tour this year. Also seek out Dod City Productions, Gamiroqui, U8, and Mr. Fingers.

Cash Box

By Randy Clark

**Rod Stewart**

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

Last year, we lost even have cable, watched Unplugged albums, singles and videos rise to the top of the sales and playlist charts, and this year we may even see our own the prestigious Grammy award, what with multiple nominations going out to both Eric Clapton and Mariah Carey for their work in the format.

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

So, it should come as no surprise to learn that many favorites are now jumping on the Unplugged bandwagon. Last week, superstar Rod Stewart taped a show in Los Angeles on a Universal Studios soundstage with former Faces mate (and Rolling Stone) Ron Wood. So, having never attended one of the tapings before (and c’mom, they are ridiculously popular) I attended the Stewart show to check out the procedure. Although it was clearly Rod’s show, and Wood was an in-and-out (and back in) “special guest,” considering the percentage of earlier Stewart material done in the show, Ronnie was a natural choice. Rock music fans will find the format extremely well (“Maggie May” was acoustic), and not a soul in the relatively small house (maybe 300 or so) even missed some of his bigger, more synthesized hits from the ’80s like “Do Ya Think I’m Sexy.” He didn’t ignore the entire era however, the show opened with an acoustic version of “Hot Legs,” and “Tonight’s The Night,” alter which he told the intimate gathering of his desire to concentrate on the early stuff and introduced Wood.

It’s hard to imagine how any artist would not want to take part in this special venue. There’s an almost guaranteed huge television audience (MTV rating was 2.7 million times) and the production, presentation and sound are incredible (remember, we’re talking Grammys here). There was even an entire orchestra brought in for several of the numbers. Rod Stewart’s one-hour show will be on the air next month (March 10) on the cable network, and considering all the other big names joining in on the series (Neil Young taped the same weekend...maybe it’s time to become a cable subscriber.

A COMFORTABLE STRETCH: Believe it or not, former Stray Cats singer and rockabilly guitarist Brian Setzer is trying his chops out in a new format, as well. Even though the old group re-assembled last year, signed to a new label and released a new album, Brian has taken it upon himself recently to bring one of his dreams to life by fronting (dig this) a 16-piece orchestra(!) and really swingin’. After only two prior performances with the big band, Brian put on his new show at the Roxy last week to a heavily industry-laden crowd. Don’t be surprised if this is the way you see ol’ Brian’s career come back to life—he pulls it off real well. Most everyone in attendance was amazed at Setzer’s hidden crooning abilities on the familiar standards, and with the big band, the old Stray Cats songs never sounded better. If he can come up with more of his own material in this fashion, who the hell’s gonna need Harry Connick Jr.? Next Week...
ARTIST SPOTLIGHT

Jane Ira Bloom

By Felicia Scaramella

Jane Ira Bloom is a saxophonist who takes her passengers on a celestial musical adventure. Her saxophone is her vehicle and her passengers range from jazz to classical fans who don't mind a bit of modern technology intertwined with passionate, heartfelt jazz that floats on clouds and zooms through space.

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

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

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

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

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

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

She has also been busy in the recording studio. Her newest release, "Art And Aviation," on the Arabesque label soars into stores this February. She raved to Cash Box about Arabesque's commitment to their artists. "For a small American jazz label fans who don't mind a bit of heads in the right places about their commitment to recording their musicians' unique sounds...they want to get that music out there," Ms. Bloom's music may be out there, but she's got it all together.

Lookin' on the Pharcyde

By John Carmen

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

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

Originally the 2-4-2, and then the Beat Junkies, Pharcyde are in the new-jazz-hop clique recently the main flavor of choice among new hip-hop acts, even re-doing their Brand New Heavies track, "Soul Flower" with a few new beats on their own debut disc, Bizarre Ride II The Pharcyde. Bizarre it is, with comedy-improvisations between the tracks, borrowing from sources as disparate as Hollywood Shuffle, and cabaret jazz. Funny and alive, Pharcyde are a welcome respite from unseeded boast and showboat-y rhyming. With a newer emphasis on melody than many, Pharcyde's jams begin over the simplest and oldest jazz trip, the acoustic piano.

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

Pharcyde's performances should be coming out on the road this spring, beginning on the East Coast, and working their way home in the West. "We'd love to afford a band for what we do, but everything's still just a D.J. for now," says the group, so don't expect a lavish L.L. Cool J. jam in the near future. Pharcyde does the Stone in San Francisco on Valentine's Day weekend with Apache, and does U.C.L.A. on February 12.
**RAP BOX MARCH 1, 1993**

**The Rhyme**

By M.K. Martinez

**Run D.M.C.**

**Geto Boys**

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

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

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

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

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**TOP 30 RAP ALBUMS**

CASH BOX • FEBRUARY 20, 1993

1. **THE CHRONIC** (Southwest/Interscope 57126/Priority) • Dr. Dre • 6

2. **3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF** • (Chrysalis 21929) • Arrested Development • 4

3. **BLUE FUNK** • (Lotion 1073/MAJA) • Heavy D. & The Boyz • 3

4. **HARD OR SMOOTH** (MCA 10566) • Wreckx-N-Effect • 2

5. **THE PREDATOR** (Priority 57185) • Ice Cube • 10

6. **THA TRIFLIN' ALBUM** (Capitol 99354) • King Tee • DEBUT

7. **5150 HOME 4 THA SICK** (Ruffhouse 53616/Priority) • Easy E • 6

8. **DAZZER DUKE** (THR 71020/Salim/M) • 2

9. **TOTAALY CROSSING OUT** (Ruffhouse/Columbia 48710) • Kris Kross • 12

10. **12 INCHES OF SNOW** (Atco EastWest 92027/AOL) • Snow • 2

11. **X-TRA NAKED** (Epic 52464) • Shabba Ranks • 7

12. **WHAT THEE ALBUM** (Epic/Chaos 52057/Columbia) • Redman • 10

13. **HOUSE OF PAIN** • (Sony Boy 10056) • House Of Pain • 8

14. **22 TO CLOSE TO YOU** (Epic 10543/MCA) • Father M.C. • 20

15. **SKILLS DAT PAY DA BILLS** (Island 64001/PLG) • Positive K • 2

16. **DILLIGAF** (Def Jam 2010) • Bass Outlaw • 4

17. **MUSIC TO DRIVEBY** (Orpheus 52084/EPIC) • Compton's Most Wanted • 21

18. **HARD TO WET EASY TO DRY** (Columbia 52751) • Med Cohn • 16

19. **TRESPASS** (Scp 29707/Warner Bros.) • Soundfreaks • 3

20. **LITTLE BIG MAN** • (Rap-A-Lot 57184/Priority) • Bushwick Bill • 28

21. **NICE N' WILD** (Atlantic 58140) • Chuckii Booker • 10

22. **SHORTY THE PIMP** (A&M 41467) • Too Short • 25

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**TOP 30 RAP SINGLES**

CASH BOX • FEBRUARY 20, 1993

1. **BEBITH Slick** • (Pendulum 64674/Elektra) • Digable Planets • 8

2. **EVERYTHING'S GONNA BE ALLRIGHT** (Upfront 54024/MCA) • Father M.C. • 8

3. **INFORMER** • (Ato EastWest 96112) • Snow • 8

4. **I GOT A MAN** (Island 864303/PLG) • Kurious • 2

5. **MR. WENDAL** • (Chrysalis 24840) • Arrested Development • 9

6. **WHO'S THE MAN?** (Upfront 54543) • Heavy D. & The Boyz • 5

7. **TAPE THE BOTTLE** • (Soul 54534/MCA) • Young Black Teenagers • 10

8. **STRAIGHT OUT THE SEWER** (Ato EastWest 96466) • Hope • 11

9. **LETTERMAN** (Atlantic 86062) • K-Solo • 12

10. **HALF TIME** • (Ruffhouse 74777/Columbia) • Nasty Nas • 13

11. **GANGSTER BITCH** • (Tommy Boy 541) • Apache • 11

12. **PUNKS JUMP UP TO GET BEAT DOWN** • (Elektra 64690) • Brand Nubian • 14

13. **NOTHIN' BUT A "G" THANG** • (Deadwax/Interscope 53619/Priority) • Dr. Dre • DEBUT

14. **HOMIES** • (Pump 19105/Quality) • A Lighter Shade Of Brown • 7

15. **FREEDOM GON'T AN A.K.** • (Ato EastWest 96900) • Daz Dillinger • 20

16. **THROW YOUR GUNZ** • (JMJ/Right 74776/Columbia) • Onyx • 21

17. **HIP HOP H``O''RAY** • (Tommy Boy 554) • Naughty By Nature • DEBUT

18. **DEMON WORRY WE** • (Columbia 74720) • Super Cat • 18

19. **A.D.A.M.** (Polydor 81088/PLG) • XClan • 17

20. **HEAD TRALLENGER** • (Def Jam/Chaos 74705/Columbia) • EPMD • 10

21. **YABADDABADO** (Def Jam 63649) • Public Enemy • 27

22. **CHECK IT OUT** • (Elektra 64571) • Grand Puba • 24

23. **BOUTH SOUTH** • (Roudy 75444/Arista) • Y'All So Stupid • 25

24. **DITTY** • (Next Plateau 500012) • Paperboy • 24

25. **RAKIN' IN THE DOUGH** • (Polydor 81011/PLG) • Zhiggie • DEBUT

26. **GET WRECKED** • (Elektra 66324) • Geto Boys • 22

27. **GET THE POINT** • (Epic/Chaos 74704/Columbia) • C.B.B. • 2

28. **FAT POCKETS** • (Payday/London 89800) • Showbiz & A.G. • 10

29. **WICKED** • (Priority 59313) • Ice Cube • 15

30. **CHECK BI BACKPACK** • (Relativity 1140) • Rough House Survivors • 15
JUST LIKE GURU OF GANG STARR SAYS: “Rap music is a lifestyle and also a business for us.” It is abundantly true that the music reflects the desires, dreams, angst and rage of a generation of African-Americans, perhaps in a way no previous music born in and of the community has ever before accomplished. Every facet of life in the black community has been chronicled in rap, whether it be politics, gang warfare, young love, afrocentric social change, poverty, style, death or procreation. And these topics are addressed in a cornucopia of styles, from gangsta and hardcore mack daddy grooves to black consciousness, horror, humor and even tender crooning styles.

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

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

By M.R. Martinez

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

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

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

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

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

But some feel a return to the indie ranks will strengthen the music and not significantly diminish sales. "Rap got watered down at the majors and shareholder control will not allow [rappers] to say what they want," says James Smith, the head of Rap-A-Lot Records, who believes his problems with the law were precipitated by his involvement in the music. "Rap is not a music made for the majors. Even though the majors' distribution can get sales happening faster because of their connection with the chain stores," Smith continued. "It can happen with the mom & pop stores. If the indies could get together and pool their resources than we could accomplish or sales goals that much faster."

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

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

"The thing is, the successful acts that have lasted have all addressed issues that the power structure didn't want exposed so openly to the younger generations," Campbell continued. "The soft types aren't generally around anymore. If you stay streetwise, you can survive. "We've exposed a segment of the black culture to the masses and it's opened the door for everybody to begin understanding each other—whether you live in the inner city or the suburbs," he says.
GETO BOYS
TILL Death DO US PART

FEATURING
HIT SINGLE
CROOKED OFFICER

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

INTRODUCING
NEW MEMBER
BIG MIKE

DROPPING
MARCH 9
Rap music has had a significant impact on "fashion and language, and it’s especially important that it has affected the way people talk, because that’s a reflection of how you think."

—Russell Simmons, CEO of Rush Communications

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

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

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

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

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

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

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

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

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

By M.R. Martinez

In no particular order, the following represents some of the cream in the dark mother’s milk of what the shl**71 I really is—fresh new artists. That is not to say that it represents the best hip-hop/rap coming out during this year, but the promise is there. Gangsta, hip-hop pop, Mack Daddy grooves Afrocentric sounds and better ghetto locrctonic maximum impact—it’s all represented here, in one form or the other. And these short peeks may represent the growth or, at the very least, next move by artists that have been successful in varying degrees. See if you’re down with them at this time, in this space.

FU SCHNICKENS

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

ME PHI ME

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

BLACK ONYX

They walk the fine line between actually calling on gunplay and the obvious metaphors of what a gun is supposed to mean. They are the crown jewel of Jamaica, Queens, known as the act Black Onyx. They bring a loud and proud tradition back to the New York City borough. The album is *Back2up,* and the single that is launching the JMJ/RAL album is “Throw Ya Gunz.” The quartet of angry young men says they don’t condone violence and, according to group member Fredro Starr, “If the vibe is real good a party, we’ll say, ‘Throw ya gunz in the air’— it’s not about violence, it’s about unity.” They are called a cross between Leaders of the New School and N.W.A. As they are fond of calling themselves—“Official Nastee Nigguz”—so it goes.

DA LENCH MOB

There’s a dark side to sunny Southern California, and it comes in the form of its rap music. The trio Da Lench Mob, who helped launch Ice Cube’s Street Knowledge Records, is part of this dark terrain. While these guys might be “Lost In The System” because they’re “Guerrillas In The Mist,” and are looking for “You and Your Heroes,” because they suspect “Freedom Got An AK.” There’s a rancid air around Da Lench Mob, raunchy in funky. But it’s the smoky lyrics that suggest the fire next time and that has made this a gold plus (at press time) earning act for Street Knowledge and EastWest Records (which distributes Street Knowledge). According to the Mob’s Shorty: “I feel that violence is necessary in achieving freedom and change. Look at the L.A. riots. They were bound to happen sooner or later.”

MC REN

The ground covered by MC Ren on *Kiss My Black Ass,* his debut for Ruthless/Priority Records, is not new to his fans. Gang-banging the girl with the high IQ, P**kin’ the nearest nigghah up and tellin’ most people what time it has become is the stuff that this album is made of. Produced by Bobcat of the Boogie Men production team, the record covered the underbelly of street life and left little to the imagination. Ren says: “Rap is getting away from where it started. Everybody is trying to be like Hammer and have a band playing behind their raps.” But not Ren, who believes that nothing can replace a well-plugged sample of some good grassroots shit.

DR. DRE

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

HOME TEAM

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

By M.R. Martinez

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

ARRESTED DEVELOPMENT

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

PROFESSOR GRIFF

Reality—whether subjective or objective—has never been a problem for Professor Griff. Been keeping the peace has. Since his days as the Minister of Information for seminal rap act Public Enemy, Griff has been an outspoken radical and always shaken what must be considered a fragile peace among the nations. Thusly, his latest album for Luke Records, Disturb N That Peace, is a sizzling treatise on inequities faced by all ethnic groups in Amerikkka. While the professor says, "I've learned a lot and gained more respect for other ethnic groups' trials and tribulations." But he quickly adds, "Still, nothing measures up to the black hell-of-cost... There can never be any explanation to justify it." When Professor Griff starts to drop his knowledge, it delivers more than the "Wartz of Reality," which is the title of his second single from Disturb N' The Peace.

SHANTE

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

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

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

ABOVE THE LAW

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

NAUGHTY BY NATURE

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

GANG STARR

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

MONIE LOVE

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

By B. Gregory

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

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

On a more serious note, New Line Cinema is set to release the urban drama Menace II Society. Newcomer Tyrin Turner stars as "Caine," an 18-year-old living in Watts, trying desperately to get out of the cycle of violence that pervades the community. The film features the acting debut of noted rappers such as Too Short, Pooh Man and MC-Eiht as "Caine’s" homeboys along with cameo appearances by noted actors such as Roc's Charles S. Dutton and Loaded Weapon One co-star Samuel L. Jackson.

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

Menace II Society featuring MC Eiht

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

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

All three films feature heavy-duty rap and hip-hop soundtracks featuring every well-known rap artist in the country. So, even if you don't care about the story, check out these films for the one thing that they all have in common—The Music.
Virgin records veteran Paula Abdul helped new label signee Tina Turner celebrate her joining the roster at the company’s Los Angeles headquarters. Pictured at Virgin’s bash are (l-r): Ken Berry, managing director, Virgin Music Group; Turner; Abdul; and Jordan Harris, co-chairman, Virgin Records.

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

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

_by Aaron Steinberg_

Maco Parker

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

At Tramps on Saturday, Maco gave us a taste of his Life On Planet Groove (Verve), singing and blowing his alto sax through “Shake Everything You Got!” Maco, of course, was JB’s frequent collaborator and bandleader on and off for over 20 years, and his definitive soloing is as much a part of the James Brown sound as is James’ “Hilllllllll!” Also a veteran of George Clinton’s P-Funk, Maco has always been at the forefront of delineating the methods of funk madness. Joined this time out by his brother, drummer Melvin (who introduced Maco to James way back when), Parker hit us with “Cold Sweat,” “Give Me Some More,” and “Doing It To Death.” The band, which also includes JB alum Pee Wee Ellis (tenor saxophone), threw in snippets of Parliament’s “P-Funk (Wants To Get Funked Up)” and the ballad “Addictive Love.”

The group isn’t building a whole lot onto the concept they’ve already established, but then again, they’re the only people who can really play it away. And how would they received? Let’s just put it like this: the band started exactly on time at 8:30 p.m. (!) and by 8:32, the whole place was literally rocking, and nobody had even reached the bar yet. The Meters came on a while later and wowed their surprisingly gigantic (and new) following with their original brand of loose, “ooka-shu-ul,” New Orleans funk. Playing selections from their two late ’60s/early ’70s albums (reissued on Rounder) and snippets of tunes like “Do You Want To Dance,” the band, propelled by guitarist Leo Nocentelli, worked the young and predominantly white crowd into a frenzy. Opportunity takes note: a new live album from these guys could well be a very hot item in the college scene.

**THE WEDNESDAY BEFORE** a distinguished assemblage of players performed at Saint Peter’s Church to honor the memory of tenor saxophonist and Charles Mingus sideman George Adams. Central to the proceedings was pianist Don Pullen, who made a number of records (on the Timeless label) with Adams. He was joined by David Murray (on tenor) for a duet that showcased Murray’s exceptional tone and his way with a ballad. Also on hand were members of the Mingus Dynasty (The Next Generation, Columbia), who played a wild interpretation of Adams’ performance of the rollicking “Better Get Hit In Yo’ Soul” (from Old Feeling, Blue Note). Drummer Marvin “Smitty” Smith was in particularly exuberant form as trumpeter Jack Walrath conducted the band through entirely improvised flights of fancy.

**Top 40 Jazz Albums**

_Cash Box • February 20, 1993_

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album Title</th>
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<tr>
<td>1</td>
<td>Breathless</td>
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<td>2</td>
<td>25</td>
<td>(Columbia 52172)</td>
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<td>3</td>
<td>SnapShot</td>
<td>(Warner Bros. 45266)</td>
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<td>4</td>
<td>Perfectly Frank</td>
<td>(Columbia 52065)</td>
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<td>5</td>
<td>Life On Planet Groove</td>
<td>(Warner Bros)</td>
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<td>6</td>
<td>Letter To Evan</td>
<td>(GRP 96817)</td>
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<td>7</td>
<td>Just Between Us</td>
<td>(GRP 96817)</td>
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<td>8</td>
<td>Rhythm Of The Earth</td>
<td>(Warner Bros 57075/Verve)</td>
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<td>9</td>
<td>[Macy Gray] Twice The First Time</td>
<td>(Columbia 60033)</td>
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<td>10</td>
<td>Yin-Yang</td>
<td>(Verve 513 078)</td>
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<td>11</td>
<td>Stanley</td>
<td>(Atlantic 82419)</td>
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<td>12</td>
<td>Weekend In Morocco</td>
<td>(GRP 96817)</td>
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<td>13</td>
<td>Like A River</td>
<td>(GRP 96817)</td>
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<td>14</td>
<td>To Bird With Love</td>
<td>(Telarc 8316)</td>
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<td>15</td>
<td>More Than A Mood</td>
<td>(Verve 56076)</td>
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<td>16</td>
<td>Deep Soul</td>
<td>(Par 2015)</td>
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<td>17</td>
<td>Morgan</td>
<td>(Blue Note 94910)</td>
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<td>Secret Story</td>
<td>(GRP 96817)</td>
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<td>19</td>
<td>Portraits By Ellington</td>
<td>(Columbia 53145)</td>
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<td>20</td>
<td>Secret Island</td>
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<td>21</td>
<td>The Charmers</td>
<td>(CT) 79484)</td>
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<td>22</td>
<td>Kid Gloves</td>
<td>(GRP 96817)</td>
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<td>23</td>
<td>Live At The Village Gate</td>
<td>(GRP 96817)</td>
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**Reviews**

By M.R. Martinez

**NINO TEMPO:** Nino (Atlantic Jazz 7 8421-2). Producers: Nino Tempo, Ahmet Ertegun and others.

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

**Hours Later, Across Town** at Laurabelle's, singer LaVerne Butler (Callaghan Group) was busy breathing new life into "Don't Get Around Much Anymore," teasing the elegance of the blue note, under the dim red spotlight until the wee wee hours.
CERRITOS PERFORMING ARTS CENTER, CERRITOS, CA—Absence makes the heart grow fonder? Not! At least not in a business where five months constitutes a career and five years creates a generation gap. Who has the attention span to remember an act that stopped recording and performing in 1982? And who in L.A.'s rotten economy would shell out $90 to schlepp all the way out to Cerritos to see her?

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

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

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

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

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

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

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

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

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

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

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

**WHAT SHOULD HAVE BEEN**

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

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

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

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

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

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

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

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

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

The UK publishing right now is with Warner Chappell in France and the advertising agency was licensed by them to use the song but Anka’s representatives say the French company had apologized for the “mistake.”

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

**BRIT AWARDS...** What should have been Britain's premier industry awards for rock/pop made more headlines about vote rigging than it did about the artists being honored. The Electoral Reform Society were asked this year to ensure fair play and said they identified bloc voting in two categories...in both cases the votes were halved which altered the outcome of the awards.”

All 150 companies in the British Phonographic Industry have one vote—but many are merely subsidiaries of the majors. This has caused dissatisfaction for years because with 15 million music fans watching the TV shot, it can give sales an enormous boost.

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

**TOTAL SHIPMENTS OF AUDIOS AND VIDEO** software in Japan in 1992, according to RIAJ (Record Industries Association of Japan), in comparison with that of 1991, dropped to 7% from 19% in volume and 4% from 13% in dollars. The total shipments for 1992 in volume were 421,020,000 units which translates to $5,410 million. RIAJ said this result was good when taking into account the economic slump now prevailing in the country. In regard to audio software, cassette tapes decreased 13% in volume and 21% in dollars. CDs were up over the prior year 11% in volume and 10% in dollars. However, the growth rate itself was below the prior year. The number of titles receiving RIAJ awards were up. Total platinum was 18, double that of 1991. Shipments of AV-complex including CD-graphics and CD-ROM were 6,87 million copies, down 6% to $51.7 million. In video software, tape was up 14% in volume and 16% in money over the same period. However, disks were inactive with 8% down in volume and an 18% drop in money. The total of video software includes tape and disk was 41,000,000 volume, $1,340 million, 3% down from ’91. Main factor, according to RIAJ, was the drop in disks due to a slump of “Karaoke” sales.

**LOCAL 45s TOP 10**

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<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>-</td>
<td>KAJAIMO (Pony Canyon)</td>
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<td>2</td>
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<td>KISS ME (Toshiba EMI)</td>
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<td>3</td>
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<td>MOTTO TSUYOKU DAKISHIMETANARA (Toshiba EMI)</td>
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<td>-</td>
<td>MAKENAIDE (Poly diplom)</td>
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<td>BOKUTACHI NO SHIPPAI (Warner Music Japan)</td>
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<td>6</td>
<td>-</td>
<td>SEKAIU NO DAREYORIKITTO (King)</td>
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<td>7</td>
<td>-</td>
<td>FORGIVE ME NOW (B-JIN)</td>
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<td>8</td>
<td>-</td>
<td>KOBURARA KOKONI (Fun House)</td>
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<td>9</td>
<td>-</td>
<td>CRY FOR THE MOON (MCA Victor)</td>
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<td>10</td>
<td>-</td>
<td>SAYONARA (Van)</td>
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**LOCAL CDs TOP 10**

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<td>MEMORIES OF BLUE (Toshiba EMI)</td>
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<td>BEEF-BEEF (Sony Records)</td>
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<td>BEAUTIFUL (Fun House)</td>
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<td>FLOW INTO SPACE (For Life)</td>
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<td>9</td>
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<td>THE CHECKERS (Pony Canyon)</td>
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<td>10</td>
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<td>FRIENDS (BMG ROOMS)</td>
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Brooks, Gill & Strait Lead With Five TNN: The Nashville Network and Music City News have announced the final nominees in the 14 fan-voted categories for the 27th annual TNN Music City News Awards, with Garth Brooks, Vince Gill and George Strait tied with five nominations each. Michelle Wright and Tracy Lawrence announced the finalists in a live press conference telecast from the Country Music Hall of Fame in Nashville during TNN's Video Morning show. Nominations for the awards were selected in a two-step balloting process conducted in the November and January issues of Music City News. The final votes for the winners in each category will be cast via ballots published in the March issue of Music City News and via 900 telephone numbers announced on TNN's telecasts. Winners will be announced during the TNN Music City News Country Awards, telecast live on TNN at 9:00 pm (EST) on Monday, June 7. The show is being expanded to 21/2 hours this year. Originating from the Grand Ole Opry House, the awards show is held each year on the first day of Fan Fair. This year, honors will be awarded in 14 categories with a new category, Vocal Band of the Year, added. In addition, the Music City News Living Legend Award and the Minnie Pearl Award will also be announced on the June telecast. The nominations are as follows:

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

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

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

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

OUT OF THE BOX

- **REBA MCENTIRE** and **Vince Gill** “The Heart Won’t Lie” (MCA)
  - Producers: Tony Brown/Reba McEntire
  - Writers: Kim Carnes/Donna Terry Weiss
  - Album: It’s Your Call

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

FEATURE PICKS

- **MICHELLE WRIGHT** “The Change” (Arista)
  - Producers: Steve Bogard/Rick Giles
  - Writers: Steve Bogard/Rick Giles
  - Album: Now & Then

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

- **CHRIS LEDOUX** “Look At You Girl” (Liberty)
  - Producers: Jimmy Bowen/Jerry Crutchfield
  - Writer: Lanty Ross
  - Album: Whatcha Gonna Do With A Cowboy

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

- **DOLLY PARTON** “Romeo” (Columbia)
  - Producers: Steve Buckingham/Dolly Parton
  - Writer: Dolly Parton
  - Album: Slow Dancing With The Moon

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

- **BILL ANDERSON** “Country Music Heaven” (Curb)
  - Producers: Mike Johnson
  - Writers: Hal Southern/Eddie Dean

If nothing else, “Country Music Heaven” could do a bit to connect country’s new fans with the old ones. Whispering Bill describes his dream of walking through country music heaven.
CMT Top Ten Video Countdown

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

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

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

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

PULLING DOWN THE SHADES—Persistence paid off for Evening Shade star Marilu Henner when she convinced guest stars Reba McEntire and Vince Gill to perform their current duet, "The Heart Won't Lie" on a recent episode of the CBS television program. Pictured with McEntire, Gill and Henner is co-star Burt Reynolds.
**INDIE CHART ACTION**—Marion Hammers on the Interstate label leads the Indies again this week as “Box Of Memories” climbs up two from last week to #47.

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

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

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

**INDIE FEATURE PICKS**

**BELLAMY BROTHERS**—“Hard Way To Make An Easy Livin’” (BBR)

Producers: Howard & David Bellamy

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

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

**DAVID FRIZZELL** with Ed Bruce—“The One That Got Away” (BFE)

Producers: Marlon McLain/Danny Hilley

 Writers: Lee Bach/David Lindsey/Billy Troy

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

**RANDY HUSTON**—“Tequila For Me” (Outside Circle)

Producer: Randy Huston

Writers: Randy Huston/Tom Huston

“Tequila for me, fresh horses for all my men. We’re taking a ride back to 1890 again.” Though this ditty attempts a back-in-time approach, it does little to alleviate reality. The instrumentation is well done, though, as is the singing.
Nashville's Booming Gospel Music Community—An Inside Look

By Gregory S. Cooper

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

Bobby Jones

Who would have ever guessed in the early 1990s that a young man named Bobby Jones would one day leave his native Paris, Tennessee, home and grow up to become one of the most important figures in the American music scene today? There had to be some courage, tenacity, and abiding faith for the rural born youngster to have become known as the "Citizen of the World." Bobby Jones, through his television appearances and concert performances, has managed to almost singlehandedly catapult and promote one of the greatest American art forms—Gospel music—into both national and international arenas. Worldwide acceptance has become one of the many causes he chooses to champion. In a very real sense, Jones has become a pioneer with legendary status, and unlike most, he has lived to see it in his own lifetime.

Surprisingly, it has been more than 15 years since Jones formed New Life. The Jones organization and entourage presently consisting of himself (leader), five female singers, four band members, and a road manager (a friendship that has lasted more than 20 years), and a personal assistant, is slated to be the first album project and video release on Jones' label, Bobby Jones Presents. The album titled Bring It To Jesus was recorded live at Nashville's Tennessee Performing Arts Center (TPAC—July '92) and will be marketed and distributed by Sparrow/EMI.

Jones' musical director Derrick Lee, a former student of Oberlin College and a graduate of Fisk University, is to be credited with producing and arranging this first release on Jones' new label. Lee is also the co-writer of the title cut, "Bring It To Jesus." If there wasn't a vehicle such as Bobby Jones or there weren't two television shows presently airing on the Black Entertainment Television (BET) network, Bobby Jones Gospel and Video Gospel (with access to more than 30 million viewers weekly), then the music probably would not have become as widely recognized as it has become today.

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

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

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

Bobby lives in an exclusively designed home nestled in Burton Hills (a leadership suburb in Nashville). Jones is truly a force to be reckoned with. He graduated from high school at age 15, acquired his Bachelor's degree from Tennessee State University at age 19, and by his early twenties had been an instructor in both Missouri and Tennessee. He earned his Master's degree from Tennessee State University and earned a doctorate from Vanderbilt University. Already equipped for the task, Payne Theological Seminary in Wilburforce, Ohio, further recognized his amassed myriad of accomplishments by bestowing upon him an honorary doctorate in May of 1991.

Aimed with several albums to his credit, Jones is also the recipient of the coveted Grammy, Dove, Stellar, NAACP, Excellence, and Vision Awards, just to name a few. Jones is not married and has no children.

BeBe & CeCe Winans

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

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

They have never actually given an interview to publicly discuss their reasons for moving to Nashville, however BeBe, now 30, has relocated and lives (in my estimation) a more than comfortable lifestyle to say the least! Besides unquestionable recognition as a celebrated residual-earning songwriter, BeBe also owns several publishing companies and operates his own office here in Nashville Laura Productions (named after the Winans deceased grandmother). BeBe and his wife Debbie are the first owner/operators of a very luxurious home in the heart of Brentwood. They have no children.

A big hit "I.O.U. Me," "Love Said Not So," followed by the success of "Heaven," "Meantime," "Lost Without You," and "Hold Up The Light" (featuring close friend Whitney Houston) has more than likely put BeBe more than financially secure. Word has it that unlike most artists who begin to earn a little money, that all of BeBe's earnings have gone back into the business and that he has only the best attorneys and accountants employed to administrate his companies and finances.

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

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

CeCe, 28, who has only recently begun to hone her songwriting skills, does not do too badly herself. She is married to Xerox account executive Alvin Love II. They live in Brentwood, Tennessee, a few miles from BeBe, in a home that they built, and have two children, Alvin III, 6, and Ashley, 4. CeCe, the former owner of a beauty salon named CeCe's, also does background vocals on several recording sessions (when time permits), as well as record companies' road appearances and concert performances.

Jet Magazine featured the pop/gospel duo on their cover (1/25/93). This was a first for a gospel artist in more than 20 years. The only other cover was after the death of Mahalia Jackson (noted as the world's greatest gospel singer-2/17/72) acknowledging her funeral coverage, legacy and her fortune.

Ebony Magazine has never had a gospel artist cover to date. The duo also had two number one R&B hits from the different Lifestyles album, unreleased for any gospel album or artist. Don't forget the very extensive McDonald's commercials and ad campaign which has been its tremendous success. BeBe and CeCe are the recipients of four Grammys, several NAACP, Dove, Stellar, and Soul Train awards. Capitol Records director of urban marketing, Stephen Feldman, has added another 500,000 plus in units of the albums BeBe & CeCe (their first) at 350,000, Haven at 650,000, and Different Lifestyles at 900,000 as of 1/26/93.

Gospel Music
TOP BLACK GOSPEL ALBUMS

1 WE WALK BY FAITH (Tycoon 1043) John P. Kee & New Life Community Choir 1 15
2 WHEN THE MUSIC STOPS (Sparrow 1234) Daryle Coley 3 26
3 MY MIND IS MADE UP (Word 48794) Rev. Milton Brunson & The Thompson Community Singers 4 43
4 LIVE IN DETROIT (Malaco 6009) Rev. James Moore 5 34
5 I KNOW (Savoy 14812) The Anointed Face Sisters 13 20
6 I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir 24 10
7 FOCUS ON GLORY (Benson 855) Hezekiah Walker/Fellowship Crusade Choir 8 15
8 HANDEL'S MESSIAH A SOULFUL... (Reprise 26906) Various Artists 23 6
9 IN LIVING COLOR - "LIVE" (Blackberry 220330211) Melvin Williams 26 10
10 I'M GONNA SAY IT (Savoy 14004) Rev. T. Wright/Chicago Interdenominational Mass Choir 29 47
11 ALIVE & SATISFIED (Benson 26841) Thomas Whitlefield 6 43
12 GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 12 53
13 PERFECTING CHURCH (Selah 7500) Marvin Winans 21 5
14 HE THAT BELIEVEST (Light 750769) Chicago Mass Choir 33 10
15 HE'S WORKING IT OUT FOR YOU (Word 48785) Shirley Caesar 14 53
16 I'M GOING THROUGH (Savoy 71106) Rev. Clay Evans 34 4
17 THE COUNTRY BOY GOSPEL HOME (Malaco 6010) Willie Nails/Armon & The Newcomers 18 34
18 NOW, I CAN SEE (Malaco 6011) Florida Mass Choir 31 24
19 IT'S IN THE PRAISE (CGL 5146111) Calvin Bernard Rhone 30 10
20 TESTIMONY (Sparrow 12869) The Richard Smallwood Singers RE-ENTRY
21 WITH ALL MY HEART (Sparrow 1329) Sandra Crouch 28 15
22 "LIVE" WITH THE SOUTHWEST MASS CHOIR (Reprise 14813) 5
23 LOVE (Light 730806) Beau Williams 32 5
24 SALUTE TO THE CARAVANS (CGL 0004) Various Artists 35 4
25 LIVE AND ANOINTED (Malaco 6102) The Jackson Southernaires 17 27
26 THANK YOU JESUS (Savoy 14811) The New York Restoration Choir 9 32
27 USE ME (AIR 10911) James Bignon & Deliverance 10 20
28 THROUGH THE STORM (Tribute 0946) Yolanda Adams RE-ENTRY
29 CHILDREN OF THE KING (Malaco4454) 7 16
30 STAND STILL UNTIL HIS WILL IS CLEAR (AIR 10910) 14812)
31 LIVIN FROM SALT LAKE CITY (Sony/7102) The Gospel Music Workshop of America 2 17
32 COME AS YOU ARE (Light 73030) LA Mass Choir 11 34
33 THERE IS A FOUNDATION (Benson 929) Rejoice & Magnify Him Praise CHOIR Mass Choir RE-ENTRY
34 KEYS TO LIFE (Tribe 2000) Ben Tankard 39 69
35 FILL ME (Tribe 3643) Keith Dobbins and The Resurrection Mass Choir DEBUT
36 I'M GETTING BETTER ALL THE TIME (Malaco 4445) Pilgrim Jubilees 35 4
37 THIS IS GOSPEL (Light 73073) War On Sin 19 16
38 HE'S ALL I NEED (REX 001) San Quentin Mass Choir DEBUT
39 KEEP LOVE ALIVE (CGL 0003) Heaven Sent RE-ENTRY
40 HOPE OF THE WORLD (Tribe 1100) 25 27

CASH BOX • FEBRUARY 20, 1993

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

The record company eventually overcame its natural instinct to label the group's first album as a Gospel act, and thereby stay in the Christian market. Take 6 melds African-American and traditional Gospel styles to create a unique sound.

Take 6 had a number of hits on the Gospel charts. They included "Take 6," "Take 6," and "Take 6." Their album sold over 500,000 copies, and their Christmas album "He Is Christmas" sold over 400,000. Besides becoming celebrated residual-earning songwriters and publishers themselves, they are also represented by the very prestigious Terrie Williams Agency; a public relations firm which represents a distinguished group of artists, including many Gospel singers. They are also represented by Gold Mountain Management, which also represents megastar David Foster.

Take 6 member Mark Kibble lives in a fabulous contemporary home in Nashville with his wife Sherrie. Joey Kibble is the younger brother of African-American singer, who is also well versed in the classics as a pianist and holds a Master's degree in music. Joey Kibble has also conducted the Baltimore Symphony Orchestra. The Kibbles have two children: Monica, 5, and David, Jr., 4.

Cecil Dent and his wife Beverly recently bought a home just outside Nashville. The Doors are described as a prolific songwriter and arranger, and he is also well versed in the classics as a pianist and holds a Master's degree in music. Cecil Dent has also conducted the Nashville Symphony Orchestra. The Kibbles have two children: Monica, 5, and David, Jr., 4. Claude McKnight III is single and lives in a multi-level condo in Nashville. He is the older brother of jazz vocalist, keyboardist, and composer Brian McKnight. Claude is also considered by the group to be the founder of Take 6. "It's been a long time since I was interested in a Gospel group," said McKnight, "and I've been thinking about this for a long time. Endorsements, songwriting, publishing and performance rights royalties along with record sales residuals certainly have allowed these young Christian African-American men to have a comfortable lifestyle. They are presently in the studio working on their next project, which promises to set them in a place in the industry like we have never seen before.”

Other Nashvillians of special note would have included Grammy award-winning producers James Bullock, Sancho Hayles, creator of A Cappella recording studio; Mervyn Warren, father Take 6 member and president of Leapyear Productions; and other celebrated producers Derrick Lee, musical director Bobby Jones Gospel; Rev. Moses Dillard; Jesse Boyce; and Ben Tankard, vice-president of Tribute Records.

Artists, songwriters, publishers and studio session singers include Billy & Sarah Gaines; Donna McClary; Vickie Hampton; Chris Willis; Kim Fleming; Marvin Matthews; Bob Ballou; and PTL singer and presently a backup vocalist for Wynonna Judd; Everett Drake, former Johnson Ensemble member and presently a background vocalist for Lyle Lovett; and Rev. Lawrence Thomson & Music City Mass Choir. Others include rapper Mike E; Thomas Cain, BMI executive; Gloria Hawkins, Word; Demetres Alexander, Warner Bros.; Bill Lee & Barry Martin, Sparrow; Tara Griggs, Benson; Jackie Patillo & Dez Dicker- son, Star Song; Teresa Haisan, Star Magazine; Gregory B. Stewart, Spector Inc. Gail Hamilton, Choice Management; and Skip Barrett, Park West Management.
GMA 1993 SCHEDULE ANNOUNCED—The Gospel Music Association (GMA) has announced plans for its annual Gospel Music Week, to be held March 29 through April 1, 1993 at the Stouffer Hotel and Nashvillle Convention Center. Gospel Music 1993 will feature five days of seminars, workshops and concerts designed for the enrichment of industry professionals and interested persons. Evening performances by the Newsboys, Margaret Becker, Paul Overstreet, Al Denson, Dick & Mel Tunney, Out Of The Grey, Wes King, The Fairfield Four and others will transpire on Monday, Tuesday and Wednesday nights of GMA Week and will showcase the vast talent in the Christian music industry. Registrants will be invited to attend these “Evening Concerts,” but tickets will also be available to the general public through Ticketmaster in Nashville. The 24th Annual Dove Awards will once again be the highlight of the week culminating on Thursday, April 1, from the Tennessee Performing Arts Center. This year’s ceremony will be televised live on The Family Channel, from 7 to 9 p.m. EST and PST. Other activities of Gospel Music Week ‘93 include the Songwriter’s Showcase, the New Artist Showcase which will feature a total of 20 new artists, a Sunday Evening Worship hosted by Steve Camp, and Rock Night at Nashville’s 328 Performance Hall.

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

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

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

Gospel Music

Cash Box Gospel Beat

TOP 30 GOSPEL SINGLES

Cash Box • February 20, 1993

1. MY MIND IS MADE UP (Tyscot 1430) . . . . . John P. Kee 1 5
2. WE WALK BY FAITH (Tyscot 1430) . . . . . John P. Kee 3 11
3. IT SHALL BE DONE (Sparkroom 1234) . . . . . Daryl Coley 2 26
4. WHEN GOD IS IN THE BUILDING (Sparrow 14812) . . . . . The Anointed Peace Sisters 4 19
5. HALLELUJAH (Warner Alliance 6521) . . . . . Handel’s Messiah-Various Artists 5 15
6. BE WITH ME JESUS (Blackberry 22033) . . . . . Melvin Williams 6 6
7. ALL IS WELL (Savoy 7105) . . . . . G.M.W.A. Salt Lake City 7 15
8. JESUS IS THE LIGHT (Benson 6353) . . . . . Hezekiah Walker/Fellowship Crusade Choir 8 26
9. IN MY NAME (Word 40784) . . . . . Rev. Milton Benson & The Thompson Community Singers 9 11
10. GOING UP YONDER (Tribe 2000) . . . . . . Ben Tankard 12 6
11. IT’S IN JESUS (Tribute 1162) Dannie Harper & The New Jersey Mass Choir 13 15
12. HE THAT BELIEVETH (Light 79076) . . . . . Chicago Mass Choir 10 6
13. WHAT HE’S DONE FOR ME (Sparkroom 1230) . . . . . The Richard Smallwood Singers 11 15
14. THANK YOU JESUS (Savoy 14811) . . . . . The New York Restoration Choir 14 26
15. TROUBLE DON’T LAST ALWAYS (Sage 1490) . . . . . Rev. T.Wright/Chicago Interdenominational Mass Choir 15 2
16. NOW I CAN SEE (Malaco 6011) . . . . . Florida Mass Choir 16 19
17. LET EVERYTHING PRAISE HIM (Benson 8241) . . . . . Thomas Whitfield 17 11
18. MOVE MOUNTAIN (Feb 1990) . . . . . Rev.RL. Webb & M.Epstein’s Christ Church Choir 16 20
19. I STOOD ON THE BANKS (Malaco 6005) . . . . . Rev. James Moore 19 26
20. MY MIND IS MADE UP (Word 40786) . . . . . Rev. Bob Marquand & The Thompson Community Singers 20 26
21. HE’S WORKING OUT FOR YOU (Word 48760) . . . . . Shirley Caress 21 26
22. USE ME (Air 10191) . . . . . James Bignon & Deliverance 22 2
23. THROW OUT THE LIFELINE (Sparkroom 1319) . . . . . West Angeles C.O.G.I.C. I.C. 26 16
24. A TRIBUTE TO JAMES CLEVELAND (CSS 8530) . . . . . Various Artists 24 26
25. I GIVE YOU JESUS (Shekinah) . . . . . Velele Boyd 25 11
26. GOD IS MOVING (Sparkroom 1323) . . . . . Sandra Crouch 26 15
27. I KNOW I’VE BEEN CHANGED (Savoy 14907) . . . . . Shun Pace Rhodes 27 26
28. JESUS IS REAL (Tyscot 1401) . . . . . New Life Community Choir/John P. Kee 28 25
29. MASTER CAN YOU USE ME (Savoy 14906) . . . . . . Rev. T. Wright/Chicago Interdenominational Mass Choir 29 26
30. THAT’S WHAT THE LORD IS TO ME (MTC 10001) . . . . . Gerald Hinton & the Redeemers 30 9

Sparrow recording artist Carlin () and Grammy Award-winning producer David Foster teamed up recently at Hollywood’s Schnee Studio where they recorded “Serve The Lord,” the first single from Carlin’s Sparrow debut, The Absolute Best. David Foster’s other recent collaborations include Whitney Houston’s record-breaking single, “I Will Always Love You,” Michael Bolton’s Timeless (The Classics); Natalie Cole’s Grammy Award-winning Unforgettable; and an upcoming recording from Barbra Streisand. (Photo credit: Lester Cohen)
American Laser Games Enters Licensing Pact With Atari

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

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

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

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

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

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

New Automated Score Keeping System From Valley

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

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

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

Stressing the biggest advantage of the new system, Shelton added, "It costs an absolute fraction of what electronic networking costs...and what's more, operators needn't buy a single new dart machine or pool table in order to realize the benefits."

He also made it a point to explain that electronic networking is not a dead issue at Valley. "We will continue to work on it and when the day comes that it can be done reliably, and without the various little problems that can become big headaches for operators, we may well introduce it."

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

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

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

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

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

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

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

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

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

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

Get Set For 3rd Annual IFPA Championships!

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

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

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

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

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

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

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

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

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

Further information may be obtained by contacting AMOA-IFPA headquarters at 141 W. Vine St., Milwaukee, WI 53121 or phoning 414-262-0233. FAX number is 414-265-9199.
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SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celine) immediately! AM, SAMMY: Task Force Harrier. ATARI: Road Riot S/D; Relief Pitcher; Tetris. BALLY: Super High Impact; Tri Sport. DATA EAST: Caveman Ninja; Tumble Pop; Capt. America; Vapor Trail. FABTEK: Raiden. IREM: Hammerin Harry; Dragon Breed. I-VIC: Birdie Try. KONAMI: Lightning Fighter; Simpsons; Sunset Riders; Turtle In Time. LELAND: Dragon Lair II; Indy Heat. LEPRECHAUN: Mutant Fighter. MERIT IND.: Tic Tac Trivia. NINTENDO: Super System-Practically new Nintendo system where youngsters who are familiar with the Nintendo “Home Game” system. A bargain at $1,195 as they are practically new. SEGA: Spiderman; Clutch Hitter. SMART IND.: Jackpot; Clean Sweep. SNK: Beast Buster. STRATA: Hot Shot Tennis; Rim Rockin Basketball. TAITO: Battle Shark; Space Guns. PINBALLS: PREMIER: Operation Thunder; Terminator 2; Hurricane. USED KITS: Atomic Punk $395; Arabian Fight $595; Brute Force $50; Cabal $95; Desert Assault $95; Guardian of the Hood $495; Knights of the Round $695; Main Event $25; Pac Mania $15; Pig Out $25; Punk Shot $95; Rampart $95; Wrestle Fest $295. SNK Neo-Geo Six Game Model with large screen, large cabinet and six of the top games. Exactly like new, these games and cabinets will last for several years with contemplated frequent good games from SNK. A real bargain at $1,995. NEO GEO PAKS Slightly used (cartridges): $10 each: Magician Lord; Nam 1975; Super Spy: $75 each: Cyberlip; Ninja Combat; Baseball Stars; Sengokui; King of Monster; Football Frenzy. $100 each: Alpha Mission II. $125 each: Super Baseball 2020. $250 each: Art of Fighting. $275 each: World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celine for Games and Kits. New Orleans Noveltly Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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