AEROSMITH: Getting A Grip

Living Colour: Good Day For Black Rock
Disney Summer Preview
Live on Stage: INXS, GELOOF, NEWTON
INSIDE THE BOX

COVER STORY
Aerosmith: Getting A Grip

The Bad Boys of Boston are at it again. They have just released their latest Geffen album, Get A Grip, and it's already #1 on Cash Box's Top 100 Album Chart. After 23 years of hits, Steve Tyler and the gang are not letting up. James Tuerson gets a grip on all the action.

—see page 8

Living Colour: Good Day For Black Rock

Epic recording group Living Colour have done more for establishing Black rock as a genre than just about anyone else. After a two-year hiatus they have returned with another rock-em, sock-em album entitled, Stain.

—see page 3

Disney Summer Preview

Disney is about to release several films to challenge some of this summer's forthcoming blockbusters. Guilty As Sin, with Rebecca De Mornay and Don Johnson; Like With Mikey, with Michael J. Fox; and Tina Turner’s bio, What’s Love Got To Do With It, are all part of the master plan.

—see page 11

Live On Stage: INXS, Geldof, Newton

It was a big week for concerts in L.A., with INXS filling an airplane hangar in Santa Monica and Bob Geldof appearing at the Roxy. Meanwhile, in Branson, MO, Wayne Newton opened his new theatre to raves.

—see pages 5 and 27

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Living Colour: Exactly What America Needs

By Jake Stanton

WITH THIS COUNTRY becoming separated into fragments along many different lines, including class, religious beliefs and most sadly, racial, it seems that there is no solution. Yet the band Living Colour may be exactly the example America needs. Finally here’s a band to whom none of those stereotypes, or classifications matters. As a matter a fact, they ignore them altogether and plow ahead undaunted by what people think, doing what they do best: Rock.

Living Colour started its mission to recognition in the mid-1980s by lead ax-man Vernon Reid, who also at the time was founding an organization that still exists today known as the Black Rock Coalition. Living Colour solidified its line-up in 1985-86, having finally discovered a lead throat in Corey Glover when he sang “Happy Birthday” at a mutual friend’s party. He was recruited instantly. The rest of the line-up included William Calhoun, who was a Berklee School of Music Graduate, had met Reid in the Bronx, and was brought on after a C.B.C.B’s gig. That was the line-up, along with bassman Muzz Skillings, that was signed to Epic Records in late 1987.

After signing on the talents of producer Ed Stasium, Living Colour proceeded to record, what will always be regarded as their landmark record, Vivid. Released in April of 1988, and temporarily ignored by all, Vivid proceeded to take off with the addition of “ Cult Of Personality” to MTV’s heavy rotation. The video ended up collecting three MTV awards in 1989. Vivid’s “ Cult Of Personality” stayed on the charts for 76 weeks with it ultimately climbing into the Top 10. At the same time, the Rolling Stone Readers Poll voted Living Colour the year’s Best New American Band. Vivid and its “ Cult Of Personality” earned the band a Grammy Award for Best Hard Rock Performance in 1990. Not to mention the massive exposure and popularity that was generated by becoming the opening act for the Rolling Stones on the Steel Wheels Tour. From there it’s all history.

Living Colour’s second record Time’s Up, which was again produced by the masterful Ed Stasium, was released in 1990 and proceeded to climb up the charts to an apogee of number 13. Although it seemed to lack some of the home-grown flavor and passion that Vivid did, it did take a new tack that kept Living Colour in the minds and ears of America. Again the Will Calhoun and Reid, with the addition of Drummer respectively from Rolling Stone’s Critics Poll, for their efforts on Time’s Up (which eventually achieved gold status). They also received the Best Band Award in the same poll. The group also collected another Grammy Award for Best Hard Rock Performance in 1991. The 1991 release of the Biscuits EP, which was a mixture of live and studio tracks including covers of James Brown and Jimi Hendrix tunes, also was helped along by the summerlong stint in the original Lollapalooza Tour. It seemed that it all was falling into place as one of America’s first Black hard-rock acts to grab a hold firmly and position themselves where no other Black hard-rock band had been before.

Late in 1991, bassist Muzz Skillings departed the ranks for destinations unknown. Luckily for all, a perfect replacement was found in the likes of one Doug Wimbish. Wimbish’s virtuoso playing has graced records and concert appearances with the likes of Sugar Hill Gang, James Brown, George Clinton, Tackhead and Jeff Beck to name a few. Needless to say, he fit all the criteria and then some. With a new line-up and attitude, Living Colour proceeded on course, full steam ahead.

Recently, after a two-year hiatus, Living Colour released their third record on Epic called Stain. Recording for this most recent effort started in early summer of 1992 at Living Colour’s warehouse in Long Island City, New York. From there the real sessions started in Bearsville Studios in the infamous town of Woodstock, New York, under the watchful eye of producer Ron Saint Germain, who is responsible for such acts as Soundgarden, Sonic Youth, and The Bad Brains. Stain’s final sessions wrapped up in the rustic settings of Long View Farm Studios in Worchester, Massachusetts.

Stain features 13 new ferociously graceful tracks that prove in the words of Vernon Reid that “the personal is Political.” Which has been and is, a major theme in everything that Living Colour does. In the position that Living Colour finds themselves, politics are a vehicle in which they seem destined to ride. Being a Black hard-rock band makes them the pioneers in bringing two classifications together. Namely Black musicians playing hard rock, a feat not yet done at the time, but one that Living Colour does without batting a prejudicial eyelash.

In the beginning the band was based on the foundation of the Black Rock Coalition, an organization that exists to this day, with members including Mother’s Finest, Eye & I, Fishbone, Follow For Now, The Beatnuts, Urban Dance Squad, and of course, the one and only Body Count, who were responsible for the "Cop Killer" controversy. So in an industry that definitely sees colors, it isn’t easy to overcome the preset stereotypes, except when the color green comes into play. At that point the industry that has a major role influence on how we look at different races, throws all the stereotypes to the wind in the cause of making the mighty dollar. In the words of Don Eversley, an entertainment lawyer, and president of the Black Rock Coalition, “Rock is a tremendous catch-all phrase—especially when it is done by White people. We feel equally entitled to use the term ‘rock’ for a whole variety of modern popular music.”

As time goes on we see that collaborations make the crossover easier to swallow even for the most staunch purists: Run-DMC’s collaboration with Aerosmith doing “Walk This Way,” also, Chuck D. and Flavor Flav collaborating with Anthrax to produce “Bring On The Noise.” As we see, the crossover is one we have already been exposed to and an inevitable combination we all should accept with open arms, while thanking the pioneers who made it all possible.

While on the subject of controversy, it should be noted that there is a bit of a ruckus being made in Singapore regarding the Living Colour song “Bi” on the new Stain release. It turns out that the Singapore Censorship Board didn’t take too kindly to a song about bi-sexuality, and is attempting to ban the whole record from being released and distributed in their territory. Sony is, of course, appealing to the band to release the record without the track. It’s a tough decision and one not easily decided, in the words of Vernon Reid, “On the one hand, we have a lot of fans in Singapore who’ve supported us for years, and we don’t want to let them down. If we don’t make Stain available to these kids at all because of one song, it’s a shame. On the other hand, ‘Bi’ is a great song, an important song, and it deserves to be heard and respected. We’ve got a lot of thinking to do...” But this is not the first time that these guys have faced controversy and certainly won’t be the last.

So, in the year where we had to give justice a second chance in the Rodney King case, to see the real light of day it seems that Living Colour might be exactly the example that America needs in forging a new path as examples of how we should all behave. If the truth be known we all are descendants of immigrants and all have a right to co-exist here in America. Living Colour, the title is the perfect slogan for where we should all be heading: namely live and let live.
57/SUNSET RAPS JACKSON's 76 MIL: 57/Sunset Entertainment Inc., partnered by entertainment attorney Eric J. Kloper and investment banker Jay Bildstein, brought a $76 million suit in U.S. District Court Southern District of New York against Michael Jackson for "breach of contract," "damage to reputation," and "punitive damages." The suit charges that Jackson and his ATV Music publishing company reneged on a contract which would allow 57/Sunset to produce an album and other show business ventures matching stars with music from the Beatles catalog, which ATV and Jackson own. Jackson agents and attorneys, firm of Manatt, Phelps & Phillips are also being sued to the tune of $50 million.

Kloper and Bildstein charge that ATV and Jackson had given them contractual rights to proceed with the project via an ATV executive who is no longer with Jackson's company. Kloper and Bildstein charge that her leaving the company in no way negates the contract they had with ATV and Jackson.

NEW ALTERNATIVE DISCO FORMED: Alternative Distribution Alliance (ADA), a new alternative music distribution company, has been formed by Atlantic Recording Group, Elektra Entertainment, Interscope Records, Mute Records, Restless Records, Warner Bros. Records and Warner Music Group.

ADA will specialize in alternative music acts and focus on the growing significance of independent music retailers. The company will distribute exclusive product and select releases from: Atlantic, Dali, Def American, East West, Elektra, 4AD, Interscope, Matador, Medicine, Mute, Restless, Seed, Slash, Twin Tone and Warner Bros.

JUNE 6 SET FOR TEE TRIB: The music industry and BETR Entertainment will honor keyboard composer, arranger and performer Richard Tee with a tribute June 6 for "his musical genius and personal courage in his fight against cancer." Tee's career spans from the 1960s as staff composer and arranger for Motown Records to the present and work for innumerable stars and performers. While touring with Paul Simon's Rhythm of the Saints world tour, Tee was diagnosed with prostate cancer. He began extensive treatment and continues to maintain hopes for a full remission.

The tribute will be held at Club Tatu, 233 North Beverly Drive in Beverly Hills. Tickets are priced at $400 per person or $750 per couple. Stevie Wonder, Herbie Hancock, Chevy Chase among others have been set to attend. Net proceeds are earmarked for charity through the Humantities Foundation for Richard Tee. For reservations or further information please contact producer Casey Cannon at (213) 739-3901.

NIRVANA RUMOR CONTROL: Kurt Cobain of Nirvana, in a statement to debunk a Newsweek story by Jeff Giles which alleged Geffen Records had judged the group's forthcoming album produced by Steve Albini "unreleasable" said, "There has been no pressure from our record label to change the tracks we did with [producer] Albini. We have 100% control of our music!"

Ed Rosenblatt Geffen president denied any rumors that the company has censored Nirvana's creativity and added, "When the band has finished their album, to their satisfaction, they will turn it in and we'll give it a release date. It's that boring and straightforward." Band member Chris Novoselic put his finger on the flap with, "I think all this press is great. How much does a full page ad in Newsweek cost, anyway? I'm just waiting for a right-wing Christian group to deem the record satanic. That would really move some units." Perhaps like their DGC Records "Smells like Teen Spirit" which has just been named BMI's Most Played Song on College Radio this past year. Written by members Cobain, Novoselic and Dave Groh and published by EMI/Virgin Songs Inc. the song will be honored at the BMI Pop Awards Dinner May 18 in Los Angeles.

Out promoting LifeBeat's May 22 CounterAID event in L.A. are R.E.M. members Bill Berry (l) and Michael Stipe.

Jorgen Larsen has been named to the newly created position of president MCA Music Entertainment International. He will oversee the company's global record operations in the U.K., Japan, Germany and Canada. Since 1991, Larsen has served as managing partner of Deutsche Schallplatten Berlin (DSB), an independent German record company. He will be based in London. CEMA Distribution has promoted Joe McFadden to senior vice president, marketing/sales. He joined CEMA in 1974 and most recently was vice president of the department. David Yeskel has been appointed senior director of national sales for the PolyGram Label Group. He was director of sales. MCA Records has tapped Marilyn Betchelor marketing director. She was previously executive assistant and product management coordinator, R&B department at Virgin Records. Robert Greenbaum has been named manager, A&R at Columbia Records. He joins the label after spending three years as assistant music director at radio station WDRE in New York. PolyGram Holding Inc. has appointed Heather Irving international product manager. Prior to this position, she was vice president, organizational development and training at the company. Liz Silverman has joined the staff of Giant Records as product manager. She comes to the label from Warner Bros. Records where she was national merchandising manager. Zoo Entertainment has announced the addition of four regional promotion marketing managers. They are: John Chomnie, based in Charlotte, NC; Tony Davis, based in Minneapolis, MN; Dave Gleekman, based in Detroit, MI; and Pat Milaneo, based out of New Jersey. Chomnie was most recently local promotions manager for Interscope Records; Davis was Northwest regional promotion director for Scotti Bros. Records; Gleekman was Midwest regional promotions manager for Relativity Records; and Milaneo was promotions manager for Geffen Records in Washington, D.C. Sherrie Levy has been named senior vice president and head of B&H/Music, the new music division of public relations firm Bender, Goldman & Helper. She was previously senior vice president of Roskin-Friedman Associates' music division. Roskin-Friedman Associates has announced two major bi-coastal appointments. Laurie Dominic has been upped to vice president, corporate marketing services; Susan Burkhat to vice president, entertainment & special projects. Both were senior account executives at the firm.
TALENT REVIEW

INXS
By Robert Adels

SANTA MONICA AIR CENTER, SANTA MONICA, CA—Ever since rock groups began playing stadium-sized venues, ticket buyers have been likening their acoustic to those of an airplane hangar. Now INXS fans can make such comparisons with the benefit of first-hand experience.

Sonicly, Santa Monica’s Barker Hangar has all the warmth of Hollywood Park Raceway. But promoter KROQ’s parking and the sheer power of the headliners themselves were able to conquer all.

This unique concert experience was marketed very much like a rave—with most fans discovering the date by word of mouth or word of KROQ. Promotion was so underground and print-shy that the event didn’t even make it to the L.A. Weekly’s concert listings.

Upon airport arrival, we were greeted with free parking (worth a rave by itself)—and a circus-like atmosphere managed by copious security. Temporary bars and snack stands were set up outside Barker Hangar, while the black-draped insides suggested the climactic runway scenes in Close Encounters Of The Third Kind—complete with intense stage lights, omnipresent camera crews, and totally mobile onlookers, unfettered by traditional concert amenities like seats.

Because the hangar was so immense and ticket sales so restricted, participants were given a choice to freely wander the back half of the sold-out venue or crush in with the most ardent fans up front.

As INXS lead singer Michael Hutchence later revealed from the stage, this was the largest venue on the band’s current tour, taking advantage of a between-album opportunity to play smaller halls.

This Australian band, never known for its low-decibel or low-energy performance levels, generally tried to scream and punch its way out of the concert site’s sound sponge. This was not the best place to savor the lyrics of new material from INXS’ upcoming Atlantic album due later this year. But it was as good a spot as any to resonate with the fevered pitch that this cutting-edge dance/rock band has sustained for its 10 years in America.

Sacrificed in the inevitably muddy sound mix were most of Andy Farris’ keyboards, all of the inventive white spaces from their recorded output and 99% of Hutchence’s live dictation. In their place were 110% of the magnetic moves and rears of his lead singer, and the heaviest guitar riffs this side of alternative radio. INXS precisely performed all of its essential tricks—sustenantly pleasuring AOR and Modern Rock audiences with undiminished, no-compromise regularity.

While sales of their last Welcome To Wherever You Are album were disappointing, its material (the opening “Communication” and mid-set “All Around”) stood just as tall as the biggest hits off their quadruple-platinum Kick (“Need You Tonight,” “New Sensation” and the powerhouse set-closing “Devil Inside”).

Opening for these superstars was a different kind of kick: Birdcage Records’ Dread Zeppelin. Their unique blend of Led Zep heritage, Elvis-impersonating lead vocals and reggae-beating heart hit its peak on “Heartbreaker Hotel.” While Big Daddy employs a richer multi-artist pallet to paint the town, Dread’s own cosmic chutzpah is too humongous to dismiss.

THE ROXY, WEST HOLLYWOOD, CA—Irishman Bob Geldof, the celebrated (and even knighted) mastermind behind the groundbreaking Band Aid and Live Aid projects for African famine relief, is first and foremost an outspoken singer/songwriter, whose skewed (and often caustic) view of the world propelled post-punk band the Boomtown Rats, time and again to the top of the British charts. On his third solo album, The Happy Club (Polydor), Geldof’s curmudgeonly rants and contemplative tales are set in a raw, heavily Irish and Cajun-influenced setting.

These bright folk roots translated into an inspiring, high-energy live show. Beginning with the satiric “Great Song Of Indifference,” Geldof served up a foot-stomping set of highly danceable swamp tunes featuring accordion, mandolin, violin and various whistles. During the caustic look at the strange behavior of middle-aged men trying to recapture their youth, “Too Late God,” latecomers might easily have thought they had mistakenly wandered into a zydeco show.

Although Geldof was quick to lampoon his own lack of commercial success in the U.S., acknowledging that the anemic Boomtown Rats tune “I Don’t Like Mondays” would be “the only song you know this evening,” the new material more than pleased the very vocal crowd. Songs like the swinging “Room 19” (a darkly funny tale inspired by the infamous institute where the grey matter of great Russian artists and politicians is catalogued for posterity) and “The Happy Club” displayed Geldof’s appealing writing at its barbed best.

Geldof’s tireless backing band, dubbed “The Happy Clubsters” for the occasion, provided powerful and versatile support. From rich accordion and fiddle textures on the Irish/Cajun stomps to steady rocking guitar tunes such as “Like Down On Me,” the execution was flawless. The ironic, sea-shanty-like arrangement of “old Southern California folk song,” “The End Of The World” (sample lyric: “There’s nothing more useless than a car that won’t start/But it’s even more useless at the end of the world”), which segued into a triple-time funk playout, showcased the range of the fine band.

Oufitted in a busy, yellow and green-flowered suit, the lanky singer seemed to be smiling at his reputation as the re-instigator of ‘60s-style social activism. Although Sir Bob Geldof’s political reputation may have eclipsed his musical gifts in the U.S. thus far, The Happy Club may boast just the right blend of witty observation and rough-hewn musical spontaneity to win over a whole new audience.
Hip hop meets spandex at CRUNCH Fitness

**GANGSTA AEROBICS:** Get this. A New York high-concept fitness center, CRUNCH, is now featuring live rappers as part of its “Slammin’ Jam” workout. Aerobicsizing with flair, what was once a slight anomaly at The New York Dance Studio, is now moving beyond cult status. The dance instructor, Monique Dash, says of the form, “Being from Harlem, rap music is very close to me. And so is dance, so I’m excited about having the opportunity to introduce this urban art form to the public—at-large.” Using a kitschy logo, avant-garde commericals on MTV, and other stylized gimmickry, in three years CRUNCH has expanded from a cramped West Village studio to a four-store Manhattan chain with Slammin’ Jam selling out classes without fail. Their latest act, Sean Le Breeze, has even gotten the attention of EMI and indie Wild Pitch for a potential signing, the latter of which is even considering using the CRUNCH class as a venue for their new artists. In the past, the “rap aerobics” spot has featured hip-hop acts off Tommy Boy as well as New York local rapper Yankee Boy (no relation). Dedicated to “making fitness fun,” CRUNCH also offers “urban yoga,” “house aerobics,” “cardio combat” and “salsa dance.”

**LONG ISLAND ICED TECHNO:** Though typically the hardcore technochildren looking for rave in the city rarely leave downtown with afterhours at Nasa or Limelight’s Disco 2000 or they search for illegal warehouse parties or even organize “outlaws” where they will assemble in a public place and jam to Alter8 until the authorities break it up—but diehards know the best and prohibit has actually been an underground club in Nassau County, Long Island called Caffeine. The warehouse features the usual cyberpunk gear, ecstasy-tripping, and a surprisingly packed house in the middle of nowhere. With TV news coverage and a feature in The New York Times of late, however, it just may become trendier than Soho’s Mercer Bar.

**OVERSEASLUS FANS** turned Hoboken into a state-of-emergency last week when, during the annual outdoor music festival, O’Neill’s Hoboken Classic drew an unexpected 30,000 drunken fans at Lackawanna Plaza to see headliners Black 47 and Joan Osborne and Hobo-locals From Good Homes, Valentine Smith’s, The Delevantes, GefKens and Gimme the Gun. The college rock mob proceeded to wreak havoc on the New Jersey yuppie-town until the police were forced to commandeer all the bars and prohibit the sale of alcohol until order was resumed. Known for its mastery of the indies, Hoboken bars like O’Neill’s and the infamous Maxwell’s have, in the past, spotlighted bands like REM and 10,000 Maniacs when they were still unsigned.

**GIANT CLUB NEWCOMER** The Palace featured Roger Clinton last week in its debut. Formerly MK’s, The Palace is the newest in the arrival of large capacity clubs, already faring well against the fabulous competition: Supper Club, The Roxxy, The Grand, Webster Hall, Club USA, and its upcoming sister The Tunnel. PS: Rumor has it that Studio 54 will be making its long-awaited return to the now Ritz space! Stay tuned...

**Dramarama:** Play ball!

**SPRING IS HERE** and in L.A. that means it’s time for the annual T.J. Martell Celebrity Softball Games. This year’s participants include such rock luminaries as members of Pearl Jam, Stone Temple Pilots, Skid Row, Dramarama, Tone Loc and a cast of thousands. The T.J. Martell Foundation for Leukemia, Cancer and AIDS research is one of the industry’s most regaled charities. Long story short: be there to support this cause, it’s as much of a tradition at this point in Southern California as the Rose Bowl or Disneyland. The game takes place on Sunday, May 23 on Blair Field in beautiful Long Beach. Other events in this week of T.J. Martell benefits include a billiards tournament at the Hollywood Athletic Club on May 18, celebrity golf on the 20th, and on the 21st, L.A. mayor Tom Bradley has declared “Les Paul Day.” The entire city will be asked to strum an “E” chord at high noon through approximately 300,000 Marshall amps in honor of the founder of multi-tracking. Not!

**FORMER PIXIE** Frank Black is hard at work assembling a new touring ensemble to promote his solo Elektra disc, and this band should be a whiz. Ex-Pixie Joey Santiago on guitar, Pen Ubu exiles Eric Feldman and Tony Maimone on keys and bass, and former Donny and Marie drummer Nick Vincent on drums. “I hired Nick cause he can really relate to the kids,” says Black. Expect tour dates to be announced soon.

**IT WASN’T AT** Spago or LeDome, limos weren’t arriving en masse, but anyone who’s anyone in the L.A. underground (or anyone who didn’t want to be) stepped out for one of the most charming events of the year: Take Five, a collaborative jazz party at the Hollywood Bowl. The event was sponsored by the Hollywood Bowl for Fizz magazine’s first annual picnic on May Day. Low-budget some would say, recession- chic perhaps, but the left-of-center brigade gorged themselves on cheap barbecue and beer, and bared guitar noise from their beat-boxes much to the amuse- ment (perhaps horror would have been a better expression) of other park-goers. Members of I.t. Trash Can School and Leaving Trains hurled frisbees (a few hurled more than that), and squabbled endlessly about the merits, or lack thereof, of underground rock, all the whileouting their own acts in the same schmoozy manner of their dreaded major label counterparts, with whom they are supposed to be contemptuous. Gotta love that Bohemian grove thing! Fizz editor Wendy McConnell intends to make this a yearly event, so be prepared for next year’s Spring Is Here.

**IN L.A.** the title “hottest club in town” is a ticket to one’s 15 minutes of fame, and at this moment, it’s a toss-up between Ava’s, a Beverly Center ground-level boite and the more sedate Derby Room at Louise’s in Los Feliz. Of the former, the live jam is the hot ticket. Celebs like Sly Stallone and Billy Idol have been seen scooping out the locals. Of the latter, the Thursday night club featuring Imminent Disaster Blues, an industry-insider blues band is more left-of-center. So for the band’s on-stage guests have included members of the Replacements and Motorhead’s frontman Lemmy. Both clubs are packing them in, so show up, or be left in the dust.
THE PRICE OF COMPACT DISCS in Britain is still the major music item in the UK this week, and the general view is that the eventual outcome of the Government inquiry will refer the matter to the Office Of Fair Trading with the Members of Parliament's opinion probably being that the record industry is "ripping off" the music public.

The committee looking into the matter goes under the name of Commons National Heritage Committee and even the biggest critics of the record industry would probably agree that certain members on that committee had "found them guilty" before they were even given a chance to state their case.

The inquiry took a bizarre turn when prime news time on television was used to show a row between the chairman of the committee and a representative of the record companies in which the chairman ridiculed the reasons given by the record companies for prices in Britain being up to 50 percent more expensive.

The record labels have had some bad press and strong opposition against them including representatives of top acts like Dire Straits and Simply Red plus Britain's biggest retail CD seller, W.H. Smith. The Consumer Association also added its weight for a cut of around three dollars a CD to bring them more in line with the American equivalent and it was expected that the matter could be referred to the Monopolies & Mergers Commission.

Central to the inquiry will be the music copyright laws which record companies can use to prevent the import of cheaper CDs from the States, but record companies say British prices are much cheaper than elsewhere in Europe and are really on a par with America.

Chief executive of EMI Records, Rupert Perry, is reported as saying: "I could have told you what the committee was going to write before they ever sat down to talk about it. They wouldn't listen to our arguments, they wouldn't look at the figures."

It will be ironic if the matter is referred to the Monopolies Commission because if prices are forced lower the probable effect will be that the public will have less choice, not more because many small independents will not be able to carry on...and it is the smaller companies that really take a chance and break many unknown acts.

If the price for CDs by the superstars come down they may well sell more but who is likely to try and keep down an an indie label than for established acts? One major difference between the two countries that is not taken into consideration is the size of the market place... America is more than five times the size therefore the rewards for any label that breaks an act are much bigger to offset promotional costs.

CHARTS... You would think that when an artist reigns supreme at the No. 1 position in the pop charts that all would be sweetness and light between artist and label...far from it, as far as George Michael and Sony Music are concerned. His Fire Live (EP) entered the Brit charts at the top spot but about the time it was released Michael had his first public interview for three years broadcast on TV.

The singer tore into his record company for its promotion of last year's Red, Hot And Dance AIDS charity album...he described their efforts as a "dismal failure."

The relationship seems to be going bad to worse with Michael and Sony Music still locked in a bitter legal battle and George now claiming Sony "lacks interest in the charity" to which he donated three songs. "I think what they were really doing was trying to keep me from having anything released on another label. Therefore, once they'd got my tracks and they had possession of them they didn't really care how well they did."

The Live is the first release by the singer since he sued Sony last November claiming restraint of trade.

UK
By Mick Green

NEWS FROM JAPAN

VIDEO SOFTWARE WORKS of international and domestic producers will be accepted by JVC (Japan Victor Company) from May 1 to September 15, 1993 for inclusion in the annual Tokyo Video Festival. Slogan this year for the festival will be "To Expand A Ring Of Video Communication To The World."

Since its establishment in 1978 the festival has collected and sent many video software pieces considered to be masterpieces to the market. Total number of participants in the festival since its inception has reached 1,680 from 57 countries. A prize of 300,000 yen ($4,540 U.S.) will be presented to the winner.

A NEW MAJOR RECORD COMPANY, Warner Music Japan, has been established here with the merging of Warner Music Japan and WEA Music. In the merger, WEA Music has been dissolved. According to a source, a purpose of the merging is to promote efficiency by unification in the management section. The source also said a strengthening of both sales and organizing power to carry out active business is another target. The capital of the company is 120 million yen ($1.1 million). Ikuzo Oriza, president of old Warner Music Japan has been named president of the new WMJ.

ACCORDING TO A SURVEY conducted by RIAJ (Record Industries Association of Japan), the total shipments of audio and video softwares here for March 1993 were $305 million, up 6% over the same month of last year. Audio showed $400 million, up 19%; video, $102 million, 26% down for the same period.

THE NEWLY ESTABLISHED AHTR, (the Association of Home Taping Royalties) will start to collect and distribute royalties of home tapings June 1. Hard and softwares which will have imposed royalties are DAT (Digital Audio Tape Recorder), DCC (Digital Compact Cassette) and MD (Mini Disk). Magnetic tape and disk for digital home tapings will also be subjects of home taping royalties. The detailed regulations to carry out the home taping royalties system have been settled by the government ordinance issued by The Education Ministry April 9.

ACCORDING TO JVA (Japan Video Softwares Association), the total shipments of video softwares in Japan for February 1993 were $143 million, 10.8% down from the comparable month of 1992. This represents a volume of 2.81 million units, a 12% drop. Video cassettes were $84 million and 1.39 million units. These results were drops by 15.1% and 3.5% from the same stated period. Video disks showed $60 million with 1.41 million units, volume; 33% down and 3.5% up in comparison to '92. The total shipments of both cassettes and disks for two months (January and February) in this country were $290 million, 14.5% down from the comparable months of '92. On the decline of the sales of video softwares JVA said, "a severe fall of purchasing powers of consumers in this country occurred by collapse of bubble economy continued since two years ago was the main reason of the drop (in shipments)."

LOCAL 45s Top 10

1. AOKATARUYORIKUCHIZUKEOKAWASO(Toshiko EMJ)...WANDS
2. KIMIYAAINAI(B Gram)...Zard
3. KONOMAMA KIMIDAIKUOBAISAIRAI(3Gram)...Deen
4. AINOMAMANIDWARAISHIMUKIDAIKUOBAISAIRAI...JVA
5. KIZUTSUKE(EMJ Rooms)...B's
6. YAH YAH YAH(Chage & Askas)
7. SHAISAWENIKURATAMENI(King)...Miki Nakaayama
8. SUBARASHIIHIBI(Sony Record)...Unicorn
9. ROAD(Meldec)...The Koburyu
10. TAISETSUANATA(Sony Record)...Selko Matsuda

LOCAL CDs Top 10

1. TOKINOTOBIRA(Toshiko EMJ)...WANDS
2. SINGLE IS BEST(Pony Canyon)...Alii Hiramatsu
3. YOSHIKIPRESENTS ETERNAL MELODY(Toshiko EMJ)...Yoshiki
4. GET A GRIP(MCA Victor)...Aerosmith
5. SAYHELLO(Sony Record)...Tube
6. RIVER(MMC)...Hound Dog
7. ROAD DOCUMENT(Meldec)...The Koburyu
8. EDEN(MCA Victor)...Luna Sea
9. M. ONO(Sony Record)...Masatoshi Ono
10. BODYGUARD(BMG Victor)...Whitney Houston
Getting A Grip On AEROSMITH

By James Tuverson

WITH SO MUCH PATTER FOCUSED ON AEROSMITH’S lucrative new recording contract with Sony Records, the release of the band’s 11th studio album Get A Grip on their current label, Geffen, has captured the attention of the industry, forcing the hand back into the Here and Now. At present, Aerosmith is still very much a Geffen artist, and will continue to be one until the last installment in Aerosmith’s six-record commitment to Geffen has been satisfied. Although the group’s time left in the Geffen ranks is limited, the label’s commitment to further developing and supporting them remains clear and true—and that commitment has much to do with Aerosmith’s continued popularity with rock ‘n’ roll listeners spanning the globe.

Truth is, there was a time not long ago when Aerosmith could have easily slipped into the quiet oblivion that consumes so many rockers, and it was a combination of sobriety, artist motivation and label/support that brought these boys back on top. Geffen’s upheld their dedication to ensuring Aerosmith’s continued success by coordinating the efforts of the A&R, marketing and publicity teams to propel the development of the band, and has been discontent to rely on a big name to generate big profits. Aerosmith’s co-management team of Tim Collins and Keith Garde have also been instrumental in Aerosmith’s continued lofty status as performers and recording artists. But of course, the key element in the formula of enduring success is the band itself—five chaps who have a knack for creating a living, breathing creature out of their music that simply refuses to exit the minds and hearts of its many followers. Aerosmith continues to be a shining star because it justly deserves its spot in the stratosphere.

Making a rock ‘n’ roll band happen is a huge and admirable trick; staying on top for 23 years is almost miraculous. With changing trends and almost yearly shifts in what’s hot musically, it’s a rare breed of artist that can simultaneously entertain new generations of listeners while continually keeping the diehard fans thoroughly happy. Such is exactly the case for Aerosmith, whose fans range from pre-teen boys full of piss and vinegar to double-breasted executives who happily pop Get A Grip into their car disc players for some unadulterated head banging on the morning journey to work.

Of course, no record company will complain that a band has too many fans, and Geffen assumes an aggressive stance in all facets of the album’s release. The extensive marketing campaign began many months ago, and was designed to address both younger fans and those who grew up with the band. Says Robert Smith, Geffen’s vice president of marketing, “I wouldn’t say that Aerosmith’s exceptionally wide demographic has made it necessarily easier to market this album, although it certainly is a very good thing. If a band only appeals to one age group, it reduces the number of avenues for exposure. With Aerosmith, the margin is so wide, it opens up a variety of areas for exposure. The challenge of marketing an album like this is not to figure out new avenues, but to stick with what has worked in the past, and do it even better.”

Smith’s philosophy of sticking with what works echoes Aerosmith’s own approach to making music. From the year 1970, when vocalist Steven Tyler, guitarist Joe Perry, guitarist Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer formed the lineup of New Hampshire, the promise of future greatness lay in a gutsy, visceral rock style. The band changed its name to Aerosmith and was signed to Columbia Records in 1972; at first, there were accusations that Aerosmith was a Rolling Stones clone (it was easy to catch Tyler’s pouting expression on stage and wonder where we’ve seen those lips before...) but it was three years and three albums later with the ‘75 release of Toys In The Attic that the boys from Boston carved their indelible name into the collective hearts of fans and the media alike.

The band’s original flavor of rock was evident with songs like “Sweet Emotion,” “Dream On,” “Mama Kin,” and “Walk This Way,” which sparked numerous platinum albums and elevated the band to new heights in rock superstardom. Throughout the ’70s, Aerosmith songs and Aerosmith attitude pushed the en-
veloped time and again, and enticed countless young bands to attempt similar great feats, mostly to little avail. Aerosmith was a red-hot poker aimed directly between the eyes of its public, and just as dangerous. It’s easy to feel immortal when the world adores you, and for a while, band members bought into the fantasy which could easily have signaled an end to their careers.

The too-often told stories of the band’s battle, and eventual victory, over drugs and alcohol illustrate just how important maintaining the vision can be in the world of music. For Aerosmith, that vision set the stage for possibly the most dramatic comebacks in the history of rock. Ironically, says Joe Perry, the band’s disintegration may partly explain its longevity. “We hadn’t reached our creative pinnacle yet when we were put on hold a few years. So when we started over there was a lot of mountains left to climb.”

The proverbial creative pinnacle that Perry refers to was definitely in sight when Aerosmith released their first album on Geffen in ’85, Done With Mirrors. The album went gold, and the tour that followed raised little question that Aerosmith still had what it takes to excite an audience. When rappers Run D.M.C. covered the song “Walk This Way” with a hip-hop twist and the video featured both Tyler and Perry, the song went Top 10 and marked a groundbreaking, cross-cultural moment in pop music history.

Although the press and the public have been notoriously unkind to artists who attempt a comeback after fading from the spotlight, both the media and Aerosmith fans everywhere embraced the newly sober band with a renewed vigor. The two subsequently released albums Permanent Vacation and Pump went multi-platinum with combined sales totaling over seven million copies. For the latter effort, Aerosmith took home a Grammy Award for Best Rock Performance ("Janie's Got A Gun," a song about child abuse) which also signaled a level of social consciousness from within the band. In the last three years alone, Aerosmith has spearheaded a food drive that donated over 20 tons of food to the Boston Food Bank, performed a concert at the Las Vegas Hard Rock Cafe to benefit abused women, and supported a controversial exhibit of sculptures and photographs from which the National Endowment of the Arts (NEA) had withdrawn its financial commitment to support the show. Aerosmith proved that their badass attitude combined with action was the perfect fuel to initiate some positive societal changes.

At present, Aerosmith is poised to break even more rules and even more sales records with Get A Grip. Combined with the talents of producer Bruce Fairbairn (who also produced Pump), Tyler and Perry have also enlisted the efforts of a group of noteworthy songwriters, including Desmond Child, Lenny Kravitz and Tommy Shaw to bring the sound of this album over the top. The result is a work with the trademark Aerosmith raunchiness which grinds the tunes like a smoldering Chesterfield into the face of the listener, yet still has a slick appeal that even pop aficionados can appreciate. Lyrically speaking, there are assorted spurts of inspiration throughout the album, much of it reminiscent of Aerosmith's real-life process of falling down and getting back up. Geffen is anticipating that Get A Grip will be their biggest album of the year, and the first leg of a worldwide arena tour is scheduled to kick off in early June.

For all the attitude and dazzle that is Aerosmith, it’s always been the music that has carried them through 23 years of success, and it’s the music that will carry them through many, many more.
ARTIST SPOTLIGHT

Laima
By Randy Clark

ONE LEARNS QUICKLY when speaking to the former Soviet Union's most beautiful singing sensation how quickly art transcends political, social, military, and even language barriers. The Latvian singer recently visited Cash Box, and one could not help but think that just a few years ago this simple interview would not have taken place without some kind of government intelligence organization monitoring every word. Yet, in 1993, speaking to MCA/GRP Records' first artist, international superstar Laima (with a little help from an interpreter), couldn't have been more enjoyable.

While carefully asking questions and looking into Laima's captivating eyes, one finds oneself thinking how much easier international relations would be if they were done by their various artists instead of diplomats, politicians and military leaders (the power- and greed-mongers). She embodies the same quintessential ingredients we here in the good old USA expect in a true artist. She is bright, sensitive and deeply concerned about the human and global condition. And her talent stands well on its own.

Laima's musical career began under the constant watch of the KGB, where public figures such as entertainers were not allowed to gather too many people at once. Where extreme censorship and even artistic restrictions were placed on performers (dancing and singing were not permitted at the same time... one or the other, but not both at once).

While in kindergarten, Laima was already being heard on radio, and by her teens was opening for top name Soviet talent. Once the government allowed Laima some creative freedom and a little exposure, there was no stopping her. Between television and her sold-out live appearances by 1986, the KGB granted her a visa to compete at a major European song festival in Czechoslovakia on the condition she would win, which she did. A recording contract ensued, and to date, Laima has since sold a staggering 25 million records in Russia and Eastern Europe, a figure many major recording artists never reach.

Laima's debut American recording, Tango, launches the newly-formed MCA/GRP label. A subsidiary of GRP Records, the label is dedicated to pop, adult contemporary and urban artists. The album is sung completely in English. Producer-songwriter Catie Adams worked with Laima on phrasing and interpretation. In fact, everything but the music to the tune "Forever" was written by American songwriters, including the Shirelles classic, "Baby It's You" and the Glen Ballard/Siedah Garrett song, "One World."

When asked about the album and her bridging the language and political barriers, Laima replies, "It's not too simple to make an introduction to the American people because my culture and language are so different. But I am very firm on the fact that we must come together and make this planet one world despite the differences. My main goal now is, through my music, to embody the relationship the U.S. has with Russia. People are starting to respect one another, and I hope no one will spoil this new friendship between nations.

Nickelodeon And Epic Records Sign Home Video/Audio Deal

THOMAS D. MOTTOLA, SONY MUSIC president (U.S.) and Tom Freston, MTV Networks chairman announced May 11, an exclusive, long-term agreement between Nickelodeon, a unit of Viacom International Inc. and Epic Records, a Sony Music unit, to manufacture and distribute in the United States, home video and audio products derived from original programming on Nickelodeon as well as developing releases directly for the home video and audio markets. Epic and Nickelodeon will jointly promote the new line.

Commenting on the deal, Motolla said, "This agreement marks a significant step in Sony Music's expansion into the children's and family entertainment areas. Nickelodeon's vast programming resources and its stature in the children's market will add considerably to Sony Music's video operations and help establish us as a major player in the children's market."

Freston added, "Nickelodeon's knowledge of kids together with Sony Music's expertise in home video marketing and distribution is a powerful combination. Nickelodeon's strong brand identity with kids and parents will help drive the success of this exciting venture with Sony Music."

"Nickelodeon is in the business of expanding our trademark globally," said Geraldine Laybourne, vice chairman, MTV Networks and president, Nickelodeon and Nick at Nite. "We've been cautious about moving into the home video and audio business arena until we had an impressive library and a partner who understood our vision."

David Glew, Epic Records president commented, "We are very excited to be working with Nickelodeon. Epic's commitment to the children's market, coupled with Nickelodeon's reputation for quality programming will create a significant library of exceptional children's audio and video titles."

Epic will release 30-40 Nickelodeon video titles and approximately eight audio titles during the first 12 months of the agreement which will target the 2-11 year old audience with emphasis on the 6-11 year old segment of that audience.

"Nickelodeon has become TV's all-purpose clubhouse for today's kids—a place they feel is their home base," said Anne Kreamer, senior vice president, Consumer Products, Nickelodeon. "The home video market has never quite offered kids a comparable sense of ownership. We're about to change that."

Nickelodeon is the largest producer of children's programming in the world and one of the highest rated basic cable services. The network is viewed by over 19 million kids each month, more than the children's programming on the three major networks combined. Nickelodeon debuted on April 1, 1979 and currently reaches 59 million homes via nearly 9,000 affiliates.

CASH BOX MAY 22, 1993 10
Disney Summer Sneak Previews

By B. Gregory

THIS IS THE TIME of the year when all the studios start rolling out their summer films. This summer promises to have some potential blockbusters such as Jurassic Park and The Last Action Hero. In order to get the word out about their films, studios have what they call in the business, press junkets, in which press people near and far converge on one hotel to see a studio’s slate of films. Disney recently invited over 130 entertainment reporters from around the world to San Francisco for five days of parties, screenings and interviews.

I was given a beautiful room at the Ritz Carlton Hotel and was told that the studio will cover all my costs, including the caviar and $20 turkey sandwiches on the room service menu. “Hmmm,” I thought, “does that include the $105 bathrobes?”

Rebecca DeMornay and Don Johnson in Guilty As Sin

Amenities aside, Disney treated all of us with style and showed us their summer movie fare. First on the list was Guilty As Sin, a courtroom thriller starring Rebecca De Mornay as a hotshot attorney and Don Johnson as a seductive man accused of murdering his wife. Sounds like Jagged Edge, right? Not really. This time you know that Johnson is doing the killing. “He’s one of the nastiest characters in film history,” said Johnson in my interview with him. “He knows what he wants and goes after it. If people die, so be it.” The film is directed by Sidney Lumet, who knows something about courtroom movies (The Verdict, 12 Angry Men) and Johnson was a big fan of his directing style. “Sidney rehearses everyone for two weeks before the cameras roll. You know your character inside out, before one frame of film is shot.”

Moving to some lighter fare, Michael J. Fox stars in the comedy, Life With Mikey. Fox plays a former child star who is now making a living as an agent for other child actors. “I guess he can’t sink much lower,” jokes Fox. Mikey gets his pocket picked by a street-smart kid played by newcomer, Christina Vidal and Mikey discovers in her a major talent. “The film is also about keeping your childhood,” says Fox. “Mikey lost his and does his best so that Christina’s character doesn’t lose hers.”

Even though none of the stars were present, Disney also screened another film that can be one of the summer’s surprise hits. The Son In Law stars MTV’s Pauley Shore as a red California dude plunked down in the middle of North Dakota farm territory. Pauley being Pauley first drives the community crazy, but they warm up to his charm and the audience I saw this movie with warmed up to Pauley.

Another film on the junket was the drama, What’s Love Got To Do With It, the biography of Tina Turner starring Angela Bassett as Tina and Lawrence Fishburne as her abusive husband Ike. Fishburne says that Bassett is probably one of the finest actresses working today and that her work in Malcolm X as Betty Shabazz only gave film audiences a taste of her incredible talent. As for the part of Ike, Fishburne spoke with Turner about playing him. “He said, ‘What are you doing, man?’ I said, ‘I’m trying to play you.’ He said, ‘Just do it right.”

Everyone I talked with said that this was one of the best junkets they’d ever been on. Whether you loved or hated the movies, Disney knows how to treat you right. Damn, I forgot to take the bathrobe with me. Well, there’s always the winter junket.

MURPHY TO HOST MTV MOVIE AWARDS: MTV has set Eddie Murphy to host its second annual MTV Movie Awards June 9, announced Doug Herzog MTV senior VP, programming.

“We’re thrilled to have Eddie hosting the 2nd annual show for MTV. As a movie star, outstanding comedian and musician, Eddie is the perfect choice,” said Herzog who also announced that Duran Duran will perform on the show.

Presenters this year will include MTV Movie Award nominees Wesley Snipes, Whitney Houston and Marisa Tomei who recently won the Best Supporting Actress Academy Award.

The MTV Movie Awards is an exciting alternative to traditional movie awards in that it includes unconventional categories such as “Best Villain” (category which cuts across gender barriers to the extent this year that Danny DeVito as the Penguin from Batman Returns is in competition with Sharon Stone, nominated for her “showy” role in Basic Instinct), “Best Kiss,” “Best Action Sequence” and others. Additional presenters and music acts performing on the show will be announced shortly. The show will air June 9 at 9 p.m. (ET) and will be distributed in syndication by Viacom Enterprises.
BRIAN MAY: "Resurrection" (Hollywood 10320)

Harder-than-nails progressive/RO (as one would expect from the former Queen guitarist), this track from Back To The Light features the hammering percussion of Cozy Powell, the former Beck/Rainbow stickman, as well as May’s trademark massed backing vox.

Yes, it’s a bit of Queen via a poptastic grandeur and a typical May solo, but with the British quartet’s sound so high, why not? May ain’t Mercury as a singer, but he’ll do.

DAVID CROSBY AND PHIL COLLINS:

"Hero" (Atlantic 5060-2)

The kickoff track from Crosby’s forthcoming Atlantic solo disc, Thousand Roads album, "Hero" is a story-telling bit of pleasure co-written by the co-singer on the track, Phil Collins. Collins’ fine hand is in evidence, synths and filtered vocals predominate, but Crosby’s airy, sweet singing is the main seller here. Lighter than usual on the drums. Is Phil softening in his golden years?

DAN BAIRD: "Look At What You Started" (De) Atlantic 6142)

The 90s answer to Ray Stevens just kiddin’ comes roaring back with his new one of For The Love of Money, and while it’s not quite in the league of "I Love You, Period," or "Keep Your Hands To Yourself," it’s still miles beyond the dirt track of one on the radio band. Despite its heavily-produced, this is more AOR than CH/R, Baird’s home, sweet home. Great balls to the wall who, this might even have a country-crossover in its future.

BAD BOYS BLUE: "I Totally Miss You" (Coconut 2P17126)

Hey kids, can you say Color Me Badd? More heart-throb, CHR air-gumbo aimed at the female demo, these Bad Boys Blue are right in the running. Decently bored, of course, plus the typical heartbreak-lite lyric, this is as likely a daytime radio smash as anything that’s crossed my desk. Too beat-happy, which is a minus in ‘93, but a little MTV, a little Top 40, and they’ll be gracing the cover of Tiger Beat in no time at all.

GOOD GOOLDS: "We Are The Normal" (Warner Brothers 6043)

Here’s an interesting situation. Good Goolds are always likened to the Replacements, so who’s the logical choice to pen their radio breakthrough? I had ‘Mat Paul Westerberg turns out another angst classic for his disciples, already a staple at the semi-underground, commercial alternative level. It could cross over to pop, replete with string laden intro and big Westerberg chorus, the Goo-Goo Dolls could be the biggest thing out of Buffalo since spicier wings or Super Bowl losers. The fact that it steps away from the Goo-Goo’s standard thrash onslaught is, strangely enough, its biggest plus.
### CASH BOX CHARTS

#### TOP 100 POP ALBUMS

**MAY 22, 1983**

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<thead>
<tr>
<th>Number</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Total Weeks</th>
<th>TotalUnits</th>
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<td>1</td>
<td>GET A GRIP</td>
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<td>2</td>
<td>PORNO FOR PYROS</td>
<td>(Reprise/Warner Bros)</td>
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<td>THE BODYGUARD</td>
<td>(Arista Records)</td>
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<td>4</td>
<td>TEN SUMMONER'S TALES</td>
<td>(A&amp;M)</td>
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<td>POCKET FULL OF KRYPTONITE</td>
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<td>UNPLUGGED</td>
<td>(Reprise Records)</td>
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<td>LOVE DELUXE</td>
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<td>ARE YOU GOING MY WAY</td>
<td>(Virgin Records)</td>
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<td>9</td>
<td>IT'S ABOUT TIME</td>
<td>(RCA Records)</td>
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<td>TREATLESS</td>
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<td>THE CHRONIC</td>
<td>(Death Row Records)</td>
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<td>12</td>
<td>CORE</td>
<td>(Atlantic Records)</td>
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<td>13</td>
<td>PORK SOUP</td>
<td>(Interscope Records)</td>
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<td>14</td>
<td>12 INCHES OF SNOW</td>
<td>(Eastwest Records)</td>
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<td>DOWN WITH THE KING</td>
<td>(Profile Records)</td>
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<td>LOSE CONTROL</td>
<td>(Kama/Elektra Records)</td>
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<td>EXPOSED</td>
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<td>NAUGHTY III</td>
<td>(Tommy Boy)</td>
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<td>21</td>
<td>SONGS OF FAITH &amp; DEVOTION</td>
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<td>DURAN DURAN</td>
<td>(Capitol Records)</td>
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<td>23</td>
<td>CEREAL KILLER SOUNDTRACK</td>
<td>(Zoor)</td>
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<td>24</td>
<td>THIS TIME</td>
<td>(Reprise 425321)</td>
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<td>25</td>
<td>SAN FRANCISCO DAYS</td>
<td>(Reprise/Warner Bros)</td>
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<td>26</td>
<td>14 SHOTS TO THE DOME</td>
<td>(Def Jam/Columbia Records)</td>
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<td>DANGEROUS</td>
<td>(Epic Records)</td>
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<td>28</td>
<td>EARTH &amp; SUN &amp; MOON</td>
<td>(Columbia Records)</td>
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<td>29</td>
<td>PEVER FOR DA FLAVOR</td>
<td>(Luke 126)</td>
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<td>30</td>
<td>THE BLISS ALBUM</td>
<td>(Ches Street/Urban Records)</td>
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<td>31</td>
<td>SOME GAVE ALL</td>
<td>(Mercury Records)</td>
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<td>32</td>
<td>IF I EVER FALL IN LOVE</td>
<td>(Gasoline Alley)</td>
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<td>HARD WORKIN' MAN</td>
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<td>34</td>
<td>DIRT</td>
<td>(Columbia Records)</td>
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<td>3 YEARS 5 MONTHS &amp; 2 DAYS IN THE LIFE...</td>
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<td>JON SECADA</td>
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<td>TILL DEATH DO US PART</td>
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<td>THE PREDATOR</td>
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<td>BIGGER, BETTER, FASTER, MORE</td>
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<td>ALADDIN</td>
<td>(Warner Bros)</td>
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**TO WATCH:** Aaron Neville

**HIGH DEBUT:** Run DMC

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**101 ALBUMS:**

- **AEROSMITH**
- **BRUCE HORNBY**
- **ONXY**
- **GEORGE STRAIT**
- **YANNI**
- **AARON TIPPIN**
- **MATT MURPHY**
- **GEORGE MIQUEL & DEBUT**
- **REGINA BELLE**
- **MARY-CAROLINE CARPENTER**
- **ICE T**
- **DONALD PORTNOY**
- **DAVE MASON**
- **JIM HENDRIX DEBUT**
- **CLANNAD**
- **MARY J. BLIGE**
- **VAN HALEN**
- **ANNIE LENNOX**
- **WRECK-IT-RALLY**
- **SOUL ASYLUM**
- **NEIL YOUNG**
- **BON JOVI**
- **GARTH BROOKS**
- **BLUES TRAVELER**
- **JIM HENDRIX**
- **BOYZ II MEN**
- **SUGAR**
- **ENYA**
- **K.D. LANG**
- **PETER GABRIEL**
- **PAUL RODGERS**
- **BROOKS & DUNN**
- **MICHAEL BOLTON**
- **D.J. MAGIC MIKE**
- **JACKYL**
- **BOBBY BROWN**
- **HOUSE OF PAIN**
- **NANCY GRIFFITH**
- **LIVING COLOR**
- **SOUNDTRACK**
REVIEWS by John Carmen

**SKANKIN’ PICKLE: Skankin’ Pickle Fever**
(Dill PB-5639)
For a sub-genre written off as a dead horse some time back, Skaka seems to be kicking out the proverbial jingles lately, first with The Mighty Booshkines and now this lp. Skankin’ Pickle are silly enough and politically correct enough to make waves on college radio, and with this produced-in-three-days, low-budget gem, they’ll continue to win fans. “The Hussein Skank” and “David Duke Is Running For President” will make ‘em forget all about the Specials, Maybe, anyway.

**AIR SUPPLY: The Vanishing Race** (Giant 24494)
Unbeknownst to most Americans, Air Supply continues to sell out decent-sized halls in the rest of the world, and their Best Of is a large catalogue seller. This new Air Supply disc is more of what has endeared them to housewives all over the planet: light keyboard and bass-driven, tender-vocalized easy listening, quality music. Nobody does this better than Air Supply, and if it seems a little arcane, well, that’s why the band is still such a big deal to its legions of fans.

**LULU: Independence** (Dome/EMI81304-2)
The voice of “To Sir With Love” returns with a collection of Euro-pop tunes delivered as seamlessly as ABBA (less hooky, though) or Sheena Easton (less bouncy). Not at all retro in the sense one might assume, but rather dated in that it sounds like the heavy hand of former hubby Maurice Gibb is all over this ‘70s trib. Fine cover of Champagne’s “I Love How Us?” and the title track is one of those semi-liberated kinda anthems that the Brits eat up from their female pop stars.

**SHEEP ON DRUGS: Greatest Hits** (Smash 162-888-006-2)
Innovant, nasty tracks from one of Britain’s loonier exports, The Sheep On Drugs Greatest Hits. Yeah, sure, it is techno-sleaziness delivered in seemingly endless chunks. A big hit on the rave circuit, what the poor baggy-clad massses of ecstasy-taking,仓库dancing, boys, don’t realize is that this “sheep on drugs” question are themselves. I love the idea of hiding it in the audience that laps up your product, and the Sheep On Drugs are enjoying a music business rarity: the last laugh. Acceptable non-pop at its best.

**COL. BRUCE HAMPTON AND THE AQUARIAN RESCUE UNIT: Mirrors of Embarrassment** (Capricorn 21016-2)
A legend in the South as a kind of Beehive-blooded philosopher, Bruce Hampton unleashes a new onslaught of tricky tracks that fans of the Dixie Drags or Frank Zappa will love. Immiculately produced by southern rock legend Johnny Sandlin, folks that love slick playin’ and muddled anti-establishment rants will dig this. After a year in the Spin Doctors/Blues Traveller circuit, this release will cement his status as the Stonewall Jackson of progressive rock.

**STRAIGHTJACKET FITS: Blew** (Arista 18097-2)
Clever alternative-yet-well-played rock with Pixies-derived atonality in the chord changes, Straightjacket Fits are tailor made to college. Dense, murky production from Paul Fox actually helps rather than hinders. Too much clarity would make this lp border on New Age in its own trippy way. Well-crafted songs with out-of-left-field dissonance are the norm here. Yes, it is pop but barely poppy. In the mid-’70s this would be called “neo-progressive,” now it’s called “alternative.” New labels, please.

**UNREST: Isabel Bishop e.p.** (AAD 45271)
More Anglophilia from the label that brought you the Throwing Muses and Pixies, but unlike those Ame-indie combos, Unrest are a dance-band (they list the BPM’s on the label), and a good one, too. The title track, “isabel” is an alternative sure-shot, infectious, easy-beating genius, likely to wait out of trendy clothing stores from Melrose to St. Mark’s Place. Can’t wait for a full-length product from these pop-poets, more hooks like these are always welcome on my CD player. Produced by Wharton Tiers of Helmet fame.

**PICK OF THE WEEK:**

**AIMEE MANN: Whatier (Image)** (72787-21017-2)
On her solo debut for Imago, Aimee Mann sheds whatever til Tuesday residue one may have feared. Jangly guitar pop with a heavy Elvis Costello influence, especially on the album’s second cut, “Fifty Years After The Fair,” and a sly bit of Lennon-esque trippery, “1 Should’ve Known.” With cameos from Roger McGuinn and Jim Keltner, this is dense, lush pop-rock at its zenith. Slicker than Belly or Juliana Hatfield, less hippy-dippy than 10,000 Maniacs, a must for fans of female singers. Mann has come back from the network world of “Where are they now?” with this big winner. Don’t pass this one up.
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
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<tbody>
<tr>
<td>1</td>
<td>THAT'S THE WAY LOVE GOES</td>
<td>Janet Jackson</td>
<td>1983</td>
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<td>FREAK ME</td>
<td>Silk</td>
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<td>BONNIE</td>
<td>Softguy</td>
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<td>KNOCKIN' BOOTS (Luke)</td>
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<td>5</td>
<td>SO ALONE</td>
<td>Men At Large</td>
<td>1983</td>
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<td>WHO IS IT?</td>
<td>Michael Jackson</td>
<td>1983</td>
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<td>I'M SO INTO U (RCA 62651)</td>
<td>SWV</td>
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<td>8</td>
<td>IT WAS A GOOD DAY (Proctl 53319)</td>
<td>Ice Cube</td>
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<td>NUTHIN BUT A &quot;G&quot; THANG (Solar/Epic 52816)</td>
<td>Dr. Dre</td>
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<td>I COULDN'T (Columbia 78494)</td>
<td>Regina Belle</td>
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<td>GOOD OL' DAYS (Atlantic 87379)</td>
<td>LeVert</td>
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<td>I HAD NOTHING (Atlantic 12490)</td>
<td>Whitney Houston</td>
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<td>DON'T WALK AWAY (Epic 10687)</td>
<td>Jade</td>
<td>1983</td>
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<td>IT'S ALRIGHT (Sire 54321)</td>
<td>Chante' Moore</td>
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<td>EVERY LITTLE THING (Motown)</td>
<td>Christopher Williams</td>
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<td>LITTLE MIRACLES (Epic 3474220)</td>
<td>Luther Vandross</td>
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<td>DEDICATED (Jive 42115)</td>
<td>J. &amp; Public</td>
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<td>10 DOWN WITH THE KING (RCA)</td>
<td>Run DMC</td>
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<td>KISS OF LIFE (Epic 74848)</td>
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<td>COMFORTER (Gasoline 54506)</td>
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<td>THAT'S THE WAY LOVE IS (MCA 54511)</td>
<td>Bobby Brown</td>
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<td>CAN'T STAND THE PAIN (A&amp;M/Independ 787001)</td>
<td>Lorenzo</td>
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<td>DON'T WALK AWAY (TMR 11000)</td>
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<td>Blackstreet</td>
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<td>HONEY DIP (Capitol 44870)</td>
<td>Portrait</td>
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<td>TELLIN' ME STORIES (East West 98451)</td>
<td>Big Bub</td>
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<td>DITTY (West Palm Beach 300012)</td>
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<td>DEEPER (Def Jam)</td>
<td>BOSS</td>
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<td>Johnny Gill</td>
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<td>CAN HE LOVE YOU LIKE THIS (Virgin 12643)</td>
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<td>I'M EVERY WOMAN (Atlantic 12519)</td>
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<td>LET'S GO THROUGH THE MOTIONS (Esquire)</td>
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<td>Walter &amp; Scotty</td>
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THE RHYTHM

By M.R. Martinez

Epic recording artist Tony Terry (left) was among the witnesses who watched JomiAlie Payton of the ABC-TV show Family Matters jump the broom with long-time beau Rodney Noble. Terry flew into Los Angeles to serenade the newly wedded couple with his hit song “When I’m With You” and “Evelasting Love.”

UPTOWN UNPLUGGED: Uptown Records acts Jodeci, Mary J. Blige, Christopher Williams, Heavy D & The Boyz and Father MC will be the core crew featured on an upcoming edition of MTV Unplugged, aptly titled “Uptown MTV Unplugged.” Set to air May 31, an album of this first Unplugged performance devoted to an entire label will be released by Uptown/MCA Records on June 1. The first single from the album will be a Jodeci cover of the Stevie Wonder evergreen “Lately.” The follow-up single will be the “Uptown Anthem” an update of the song that jump started Andre Harrell’s label in 1986, “Uptown’s Kickin’ It.” All five acts have come together for a rendering of this song.

SAMPLES: MoJazz Records act Foley, formerly a bassist with the late, great Miles Davis has been raising hell and consciousness with his solo debut album, 7 Years Ago...Directions In Smart Alex Music. The record has met with critical acclaim and yielded the single “If It’s Positive,” an AIDS Awareness tome with a video that features artists like Speech and Arlee Taree from Arrested Development. The single has inspired a teen AIDS awareness special.

One of the other top acts from the 90s was Babyface, who rose to fame with his smooth, soulful sound. His album “Malibu” released in 1992, featured hits like “More Than You’ll Ever Know” and “When a Man Loves a Woman.” The album was a commercial success, reaching #1 on the Billboard 200 chart and earning Babyface two Grammy Awards for Best Male R&B Vocal Performance and Best R&B Album. Babyface's music continues to influence the R&B genre, with his unique blend of soul, hip-hop, and pop elements.
By M.R. Martinez

THE RHyme

EastWest artist Snow, who has dominated the pop attention of rap/dancehall radio and fans the last few weeks, and labelmates Da Youngstaas (see the said African in the back with his hand up? Well, it’s him and the next two guys to the right), were on hand to co-host an evening with the Ringling Bros. Circus at Madison Square Garden with Cream Magazine. The rest of those handsome folks are from the CityKids Foundation.

SOUND NIBBLES: Los Angeles will finally be blessed (cursed?) with a live concert by the irresistible Geto Boys who will be in full effect at Irvine Meadows at a concert sponsored by the station V-103. The show will benefit several L.A. organizations, including Arsenio Hall’s Unity House, Hands Across Watts and the Brotherhood Crusade, all very mainstream organizations...The New Music Seminar, once the only place you could find progressive music, will revive itself with a new main venue attraction. The site of the Battle For World Supremacy will see the first inclusion of an MC in addition to DJ’s battle, which was the way they rolled the last two years. The battle will be held this year at the New Music main venue, the Sheraton Hotel & Towers and not an outside site...So is there or is there ain’t a N.W.E. (Niggas Without Eazy) project involving former N.W.A. cohorts Ice Cube, Dr.Dre and MC Ren? The rumors regarding this project would seem to coincide with the disdain voiced over the politically incorrect support of Rodney King beating defendant Ted Briseno. It would be a commercial success; it would seem to confirm ongoing speculation that Eazy-E (another seminal member of the Straight Out Of Compton studio gangster crew) and his manager Jerry Heller are at major odds; and it would reunite some important components of the West Coast rap continuum.

DR. BAYYAN’S CORNER, IN FULL EFFECT: Once a week, from next week forward, I don’t know if it will be in The Rhyme or The Rhythm, there will be a youthful assessment of the most current singles being released each week. This analysis will be provided by none other than Dr. Bayyan, a 16-year-old writer and musicologist whom this columnist regularly consults on what that very important demographic is listening to. He’ll take a street side look at all music dealt with on these urban pages, and tell it like it is. Thuck the dumb bowel movement. This is all real. This is information from the front.
WITH SPRING HEATING UP nicely, and with Waco jokes still smoldering, here's the way it looks...  

PRECISION SOUND DISTRIBUTION has announced the addition of Antone's, Interlock, Sparrow, New Albion, and dos records respectively, to its already impressive roster which includes Rykodisc, Hannibal, Frontier, Rounder, ESD. Founded by Rykodisc and Rounder Precision Sound Distribution... Also, the ink is still drying on the C/Z Records distribution deal with Relativity/RED for North America. Does anyone distribute their own stuff anymore?  

RUMORS ABOUND THAT Morgan Creek Records is floundering and on the brink of insolvency. Apparently there is an ongoing search for investors. Many questions should be asked if this is fact. What about the rest of the Morgan Creek companies? Who will buy the current catalogue, including Little Feat and Mary's Danish to name a couple?  

WITH THE DEPARTURE of Bruce Dickinson from Iron Malden, the remaining members have agreed that Joey Belladona, formerly of Anthrax, is the right guy to replace him.  

IN TOUR NEWS it looks like L.R.S.'s Dada will be touring with Sting throughout the U.S. They won't do the shows that Sting is doing with the Grateful Dead, but will do all the rest of the two-month tour with the big guy.  

FISHBONE IS SET to release their next LP on Columbia Records. The title will be Give A Monkey A Brain And He'll Scream He's The Center Of The Universe. It features an appearance by Brannon Marsalis, and was mixed by the '90s mix-maestro Andy Wallace (Nirvana, Sonic Youth). Along with being produced by Terry Date (Soundgarden). The LP went to radio on May 10 and will be available to retail May 25. Not to mention the fishy ones' appearance on the Lollapalooza '93 circus which begins touring in Vancouver on June 18.  

THOSE GIRL ROCKERS L7 are currently on the set of the John Waters film Serial Mom. Strangely enough they play a girl rock band called Camel Lips and we should look for the release. Also, the girls will be participating in Counter Aid on May 22. What a schedule!  

REVIEW  

\[ X \text{ Hey Zeus! (Mercury/Big Life #73145119261)} \]  

Well, at long last it's here. And for all the doubters that thought it might be a "commercial" effort by Exene, John, D.J., and Tony, well it's NOT. As a matter of fact, it's great, and for those of you who remember the original sound of X, you will be more than satisfied. Typically, the first single that's on the radio is not the strongest song, but the rest of the record rectifies that situation nicely. Songs like "Someone's Watching," "Big Blue House," and "Into The Light" bring back that kinky, offset harmony that we all know and love. This is a big one. Watch out and stay tuned.  

HERE'S THE STANDARD scenario: important component of successful band leaves their post citing "musical differences." Second wheel makes solo album. Second wheel languishes in obscurity forever, folks wondering, "Why'd so-and-so ever split in the first place. And where are they now?"  

In the case of 4AD act Belly, the opposite has been the true picture. (Like fellow 4AD'er Frank Black, Belly are signed to a major in the States, Black to Elektra, Belly to Warner Bros.). Throwing Muses lead guitarist and primarily-background vocalist Tanya Donnelly got tired of the Muses grind, and shuffled back to Rhode Island to recruit a rhythm section for her new, unnamed, unfigured out project. "All I knew is that I wanted to do something," Donnelly says from a Belly tour stop in Georgia. "I had the songs and didn't know what to do with them. I knew Chris and Tom from back home, so when Chris called, I knew we had a band."  

Which is setting the world on its ear. With their debut single/video "Feed The Tree" leading the way at the top of the CMJ charts, and as a fixture in MTV's "Buzz Bin," Tanya has gone from the very underground level (in America—in Europe the Muses were stars, hence the huge buzz on Belly out of the box) that she was lodged with in the Throwing Muses to huge stardom and recognition. "The reason I split the band," Donnelly relates, "was that I'd written about six songs while we were recording the record "Real Ramona," and I had nowhere to go with them. On the day we finished, I told Kristen [Hirsch, Muses leader, and Donnelly's half-sister] I was out, but we had to keep it a secret. There were no tensions on that tour."  

Belly have recently shot a second video from the album Star, for the second single, "-Slow Dog." "We did it in New Orleans," says Donnelly. "Our days now consist of endless interviews and sometimes two shows a day, because we're doing a lot of all-ages gigs, the MTV thing has given us that kind of demand." The "MTV thing" has also produced some intriguing side-effects as well. "The crowd we draw is so much younger than it used to be," muses the former Muse, "but they're all so young and cute and sweet." For the most part, anyway. One overzealous fan in Houston made Donnelly's day in a big way. "This boy jumped onstage and licked me from my ear to my shoulder, it was rather gross." The perils of fame.  

Meanwhile, Belly have joined the ranks of the no-shows from the Lollapalooza short-list. "We could only do about two weeks worth of dates on that tour, and they said, 'All or nothing, take it or leave it.' So we left it," says Donnelly. "Babes In Toyland took our slot, good luck to them being the only women on that tour." Sticking it to the powers that be, what a thrill!
COUNTRY NEWS BOX

Winning CMA Honors

FIFTEEN SONGWRITERS were recently honored by the Country Music Association with Triple Play Awards, which were initiated in 1991 to recognize CMA composer members who have written three #1 songs within a 12-month period. Alan Jackson garnered three of the commemorative Triple Play plaques. Garth Brooks, Vince Gill and Mike Reid each received two of the awards. Songwriters Pat Alger, Clint Black, Rory Michael Bourke, Kix Brooks, Gary Burr, Ronnie Dunn, Hayden Nicholas, Don Schlitz, Randy Travis, Travis Tritt and Mark Wright were also honored. With his latest Triple Play honor, Schlitz holds the most Triple Play awards to date, having received three previous honors in 1991. Alger, Black and Nicholas also received Triple Plays that year. TNM’s Paul Corbin, CMA president, and CMA board member/composer Richard Leigh made the presentations at CMA’s Nashville headquarters. Third National Bank and Sterling Cards sponsored the awards.

SPEAKING OF STERLING—Fans of country music and card collecting will enjoy the 1993 release of Sterling Country Gold Trading Cards scheduled to reach store shelves in May. The 150-card set features 114 full-color cards and 36 sub-set cards. The set includes a “rookie” card of Vince Gill, as well as returning veterans Billy Ray Cyrus, Willie Nelson, Mary-Chapin Carpenter, Alan Jackson, Suzy Bogguss, George Jones, Tracy Lawrence and Brooks & Dunn, among others. Sterling “Country Gold” foil packs contain nine cards, with 26 packs per box. Suggested retail price on the 1993 Country Gold foil packs will be 99 cents. The cards will be available at Wal-Mart stores and other leading retail and card shops throughout the United States and Canada.

FUN & FACTS—Ever wonder what was the phone number for June Carter Cash’s used car lot on Honeymoon? Or what female country performer appeared on the cover of Rolling Stone magazine as a young teenager? What country and pop superstar appeared in such movies as Sex Kittens Go To College, Platinum High School and College Confidential? If you can’t quite recall the answers you might need to consult Country Music Trivia and Fact Book (Rutledge Hill Press, $9.95 paperback) by Ernie Couch. It’s the who, what, when, where, and how book of country music. Still puzzled about the answers? They are BR-549, Tanya Tucker and Conway Twitty. There are five sections to Country Music Trivia and Fact Book, including “More of the Industry” for those wanting a real trivia challenge. The book also includes lists of award winners, biographical sketches, photos and stories of such country music landmarks as Tootsie’s Orchid Lounge, The Ryman Auditorium, Fan Fair, Branson and more. Since 1985, author Ernie Couch and wife Jill have compiled 17 trivia books for Rutledge Hill Press.

IN THE MONEY—Garth Brooks’ No Fences album has sold in excess of 10 million copies, bringing the superstar’s total combined sales to over 31 million. Garth’s across-the-board popularity continues to grow. He is one of the few country artists to appear on the cover of Rolling Stone (April 1, 1993 issue) and he recently recorded with the rock group KISS for the band’s upcoming retrospective album. Garth’s 1993 tour kickoff on July 30 in Cheyenne, Wyoming.

Other Certified Millions: April 1993 RIAA Gold, Platinum & Multi-Platinum Awards were also handed to Tracy Lawrence for All I’ll Ever Need, Golden Ring, and Platinum; Loretta Lynn for To My Daughter, Platinum; Trisha Yearwood for Heart’s A Dance, Gold; John Michael Montgomery for Life’s A Dance, Gold; Dolly Parton for Slow Dancing With The Moon, Gold; and Tanya Tucker for One Night, Gold.

ARTIST SPOTLIGHT

Lights, Camera, Cowboy: Ronny Cox Rides!

By Brad Hogue

AUTHENTIC ENTHUSIASM SHOWS on the face of Ronny Cox the minute he begins talking about Nashville, about Nashville songwriters and about recording his own music. For a 53-year-old actor with a billion dollars worth of films under his belt, Ronny Cox most certainly didn’t have to pursue a career in country music. With feature roles in such mega-hits as Deliverance, The Onion Field, Taps, Beverly Hills Cop I & II, Robo Cop, and Total Recall, Cox is one of the most recognizable successful faces in the entertainment industry. His musical debut on the Mercury/Nashville label is simply titled Ronny Cox.

“I got good enough to make it as an actor long before I was good enough to make it as a singer/songwriter,” Cox told Cash Box. “But music has always been my first love. I missed the music so much. So I basically said ‘no’ to all acting work for the past 14 months because I knew it was the only way for anyone to take me seriously. Because my latest film successes have been playing guys in suits and ties and corporate villains and cops and things like that—people have forgotten that I’m also a musician. Now people see this corporate executive singing country music and wonder, ‘What’s wrong with this picture?’

To overcome such questionable impressions, Cox maintained a low profile during his first months in Music City and chose not to play up his Hollywood status without acceptance from the local music community. By the time he traveled back to Los Angeles, he’d been accepted by and written with Nashville’s songwriting aristocracy including Don Schlitz, Wendy Waldman, Brad Parker, Kim Williams, L. David Lewis, Wayne Carson, Russell Smith, Jimmy Alan Stewart and Allen Shamblin, among others.

Back when Cox was still a struggling artist, it was music that supported him while attending college and pursuing his acting career at Eastern New Mexico University. In between playing gigs and playing parts, Ronny married his high school sweetheart, Mary, and became the father of two sons. In 1963, Mary’s fellowship at Georgetown University brought the family East, where Ronny landed a job as a production intern at the Arena Stage Company. Months later he became the first such intern invited to join the company. To support his family, he also sang and played coffee houses.

Now that his dues have been paid, Ronny Cox is a little more settled. His first single, “The Cowboy Rides,” is currently looking for action on country radio everywhere. “I’m getting do this for all the right reasons—the sheer joy of doing it,” Cox says. “The great thing about it is I can’t fail because I’ve already succeeded. I got to come here. I got a record deal. I got to write with the best writers in town. I got Paul Worley to produce. I got the best session players to play on the album. My only problem is I don’t have anyone to blame if it’s not a commercial success. To me, it’s already a success. I got everything and more than I asked for.” If you would have asked me what I’d hoped to get six or seven months ago, I would have been ashamed to ask for this much. Making this album has been the joy of my life.”
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
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<tr>
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<td>A BAD GOODBYE</td>
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<td>BORN TO LOVE YOU</td>
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<td>HEY BABY</td>
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<td>YOU SAY YOU WILL</td>
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<td>IT'S YOUR CALL</td>
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<td>NEW WAY HOME</td>
<td>(RCA 62499)(CD)</td>
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<td>MORE WHERE THAT CAME FROM</td>
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<tr>
<td>LEAD ME NOT</td>
<td>(RCA CDX55)(CD)</td>
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REVIEWS by Brad Hogue

CLINT BLACK with WYNONNA “A Bad Goodbye”
( RCA 07863-66239-2/4)

When two of the hottest-selling vocalists in country music combine their talents on a well-written song like this one we’re sure to see some solid format smashing. Additionally, Black & Wy are touring together. Good Idea. Written by Clint Black, you’ll find this cut on his forthcoming album, No Time To Kill. A song-of-the-year type ballad, it’s complete with smooth orchestration, tasteful piano chops and an unexpectedly soothing Black & Wy vocal blend. James Stroud & Clint Black produce.

LITTLE TEXAS “What Might Have Been” ( Warner Bros. 4/2-45726)

Another country/pop ballad from one of the country’s most popular hair bands, “What Might Have Been” is the lead single from the Little Texas album, Big Time. The cut shows technical competence and harmony-building expertise, but the lyrics provide little poetry to interpret. Written by Howell, O’Brien & Seals from the band, the ditty delves slightly into self-pity with very little resolve. It sounds a lot like their other hits, though, so might work. James Stroud, Christy DiNapoli & Doug Grau produce.

MARK CHESNUTT “I’m Sure Is Monday” (MCA NCA-SP-54260)

A working man’s anthem written by Dennis Linda, “I’m Sure Is Monday” is an excellent presentation of the weekend warrior way of life. A Cajun backbeat and instrumental arrangements make this one worth watching with the lyrics insightful enough to resist cliché. Chesnutt’s vocals are nailed down with conviction and the drum beat will sure do to drive one to work on Monday. Mark Knight producers.

PICK OF THE WEEK

BILLY BRADY “I’ve Got A Mind Of Her Own” ( Liberty C2-80712)

Liberty’s latest gem, Billy Brady has been entertaining Athens, Georgia audiences for the past seven years, and “I’ve Got A Mind Of Her Own” should take him to the people in grand style. Written by John Jolly and Chuck Jones, the cut introduces John as a soulful stylist with staying power straight outta the box. From his forthcoming self-titled Liberty debut, it’s a growin’ country kidder complete with slide guitar, piano, radio-friendly lyrics and in-the-pocket percussion. Radio should love it. Chuck Howard produces. Good stuff.

CARL TATUM with WYNONNA “She’s Got A Mind Of Her Own”
( RCA 07863-66239-2/4)

When two of the hottest-selling vocalists in country music combine their talents on a well-written song like this one we’re sure to see some solid format smashing. Additionally, Black & Wy are touring together. Good Idea. Written by Clint Black, you’ll find this cut on his forthcoming album, No Time To Kill. A song-of-the-year type ballad, it’s complete with smooth orchestration, tasteful piano chops and an unexpectedly soothing Black & Wy vocal blend. James Stroud & Clint Black produce.

MARC KISSENGER with WYNONNA “A Bad Goodbye”
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COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

CASH BOX • MAY 22, 1993

#1 ALBUM

Dwight Yoakam

TO WATCH: Brooks & Dunn

REVIEWS by Joseph Stanley

DUDE MOWREY Dude Mowrey (Arista)

Dude Mowrey's debut release lays the ground for

what will surely be a long, successful career. When so

many artists are coming on the scene with a rash of

last year's flashes in the pan, it is refreshing to see

Mowrey come out with a collection that, though not

archaic or hokey by any means, stays true to country's

roots. This combination of originality and quality comes

through especially on "View From The Bottom," "Dr. Wulitzer,"

and "Turn For The Worse." Michael Cate and Tim Dubois produce.

LITTLE TEXAS Big Time (Warner Bros.)

Little Texas has all the ingredients they need to be a
great band. The musicians are excellent. The vocals are very good
and the harmonies are crisp and precise. The songs are well

stung; the interpretations are believable. James Stroud, Christy Nappi

and Doug Grau do a fine job in the production department. The only ingredient missing here, though, is that one country music can do without—

excellent songs. Could it be that country's popularity has

done this selection sloppy? I hope not, as quality is what

made the music popular. Find some outside writers and try again, guys. You'll better yourselves.

ZACA CREEK Broken Heartland (Arista)

In contrast, the other men, Restless Heart, and the

Nitty Gritty Dirt Band, shake well, and pour into band

new moods and you'll come out with Zaca Creek. This

young band has a folk/western/contemporary sound

that's hard to turn down. The harmonies are good, neither

derived or underproduced by Gary Smith and James Stroud.
The music is first-rate and, amazingly, the songs are
original. "She Can't Say I Don't Cry" is a gem. "Two

Walked Pony," "Broken Heartland" are among the best
ever put out. Good job, guys.

TIM MCGRAW Tim McGraw (Curb)

With literally hundreds of major label country acts it is

often hard to find an artist that is truly original. When you

find a good'un you're grateful. Tim McGraw gives me lots of gratitude. Though McGraw's style is similar to that of Joe Diffie (possibly because

Diffie had a hand in writing a couple cuts on this project) and one or two other top male vocalists at work today, he doesn't allow that influence to become a copypaste. His fiction and interpretations and themes separate him from the pack. James Stroud and Byron Gallimore produce. Pick this one up. Quick.

PICK OF THE WEEK

JOHN ANDERSON Solid Ground (BNA)

Last year's Seminole Wind was the best collection that John Anderson had ever
done. When Solid Ground came around there were some questions as to how it

would compare. It doesn't. Rather, Solid Ground puts Anderson into another

stratosphere. After years of coming out with variations of good songs but few

really noteworthy albums, it is so good to see that Anderson's perseverance has

paid off. This better's his best. The Old Anderson is here in "Money In The Bank,"
you can hear traces in all of these songs, but these songs go beyond. The
lyrics in every song are original, touching and heard in Anderson's plaintive
voice—haunting. Themes range from good love to bad love to the environment—yes, the environment—to the hard side of the music business. Anderson has never stood on more solid ground than this.
CASH BOX COUNTRY

HIGH DEBUTS

1. CLINT BLACK/ WYNNONNA—"A Bad Goodbye" (RCA) — #61
2. REBA McENTIRE—"It's Your Call" (MCA) — #43
3. LARI WHITE—"Lead Me Not" (RCA) — #47

MOST ACTIVE

1. GARTH BROOKS—"That Summer" (Liberty) — #20
2. JOHN ANDERSON—"Money In The Bank" (BNA) — #25
3. TOBY KEITH—"Should've Been A Cowboy" (Mercury) — #32
4. PATTY LOVELESS—"Blame It On Your Heart" (Epic) — #11
5. VANCE GILL—"No Future In The Past" (MCA) — #12
6. SUZY BOGGUS—"Heartache" (Liberty) — #15

POWERFUL ON THE PLAYLIST—The Cash Box Top 100

Country Singles gets HOT again this week as the best of the best work their way to the top. Leading the pack of movers and shakers this week is GARTH BROOKS, climbing a monstrous 16 runs up the ladder to put "That Summer" at #20. Only five spots back and hot on his heels is JOHN ANDERSON, checking in at #25 with "Money In The Bank" up 14 from last week. 10 is the magic number for the rest of the crew as they all better their positions by 10 over last week. TOBY KEITH and "Should've Been A Cowboy" hit the Top Ten, landing at #8. PATSY LOWELESS is knocking on the door with "Blame It On Your Heart" at #11. VINCE GILL's future is looking bright as "No Future In The Past" eases up to #12, and SUZY BOGGUS takes her "Heartache" to #15.

RADIO NEWS—KYNG-FM's Doak Lands On Cover—Stubbie Doak, popular KYNG-FM, "Young Country 105.3" disc jockey, has plans to retire rich. His efforts in that direction have earned him and his wife a spot on the cover of the Kiplinger's Personal Finance Magazine. Doak's passions for pension funds and computers led to an electronic discussion with Manuel Schillifres, a reporter for the magazine. In the article, Doak is featured as an ardent 401K investor. The article discusses how individuals are essentially running their own pension plans in today's market. Both Doak and his wife contribute a portion of their incomes to 401K plans to ensure their comfortable retirement.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. RICK VINCENT—"Ain't Been A Train Through Here In Years" (Curb)
2. TIM RYAN—"Love On The Rocks" (BNA)
3. MARTY BROWN—"It Must Be The Rain" (MCA)
4. CLEVELAND ERVIN—"Walking" (Liberty)

CMT Top Ten Video Countdown

2. Dwight Yoakam . . . Aint That Lonely Yet (Reprise)
3. Larry Stewart . . . Aint That Lonely Yet (Reprise)
4. Lee Roy Parnell . . . Tender Moment (Arista)
5. Doug Stone . . . Made For Loving You (Epic)
6. Travis Tritt . . . T-r-o-u-b-l-e (Warners Bros.)
7. Joe Diffo . . . Honky Tonk Attitude (Epic)
8. Toby Keith . . . Should've Been A Cowboy (Mercury)
9. Patty Loveless . . . Blame It On Your Heart (Epic)
10. Tracy Lawrence . . . Alibis (Atlantic)

INDIE FEATURE PICKS

JUDIE BELL "I Close My Eyes" (Kottage)
Producer: Neal James
Writer: Judie Bell

Judie Bell's latest single, "I Close My Eyes," is a mid-tempo song about longing for love. The mix provides just the right amount of percussion in the background with Judie's vocals out front in the other instrumental arrangements. Give it a spin.

25 YEARS FOR JACK SIGLER AND MERCY—They appeared in the last film Lon Chaney made before his death. They won BMI's Millionaire Award, commemorating one million airplays of their #2 hit, "Love Can Make You Happy." When that song was #2 they shared the Top Ten with Elvis, Sinatra, and the Beatles. To celebrate their 25th anniversary Jack Sigler and Mercy have released their latest album, Influences, a collection of sweet country and early '70s pop that's sure to please.

INDIE CHART ACTION—Leading the independents this week, Bill Wilkerson, Jr.'s current Stargem release, "You're My One And Only You," jumps a spot higher to #53. Jack Hodginsworth's 1-800-FOOL on the Stop Hunger label is the big mover, climbing four notches to land at #58.

L.D. WHITT

ALLIANCE RECORDS

Thanks to Radio & Cash Box

Special Thanks To Jody Cunningham

National Promotions by

CHUCK DIXON & GARY BRADSHAW PROMOTIONS

"She"
ACM’s HAT WINNERS: Country’s Elite

THE GALA EVENT aired on NBC-TV as a three-hour prime-time special, originating from The Universal Amphitheatre in California, on Tuesday, May 11, 8-11 p.m. This 28th annual Academy Of Country Music Awards was hailed as one of the biggest nights in country music history.

AND THE WINNERS ARE:

Entertainer Of The Year: Garth Brooks
Top Male Vocalist: Vince Gill
Top Female Vocalist: Mary-Chapin Carpenter
Top Vocal Group: Diamond Rio
Top Vocal Duet: Brooks & Dunn
Top New Male Vocalist: Tracy Lawrence
Top New Female Vocalist: Michelle Wright
Top New Vocal Group Or Duet: Confederate Railroad

Single Record Of The Year: “Boot Scootin’ Boogie”
Artist: Brooks & Dunn
Producers: Scott Hendricks, Don Cook
Record Label: Arista

Album Of The Year: Brand New Man
Artist: Brooks & Dunn
Producers: Scott Hendricks, Don Cook
Record Label: Arista

Song Of The Year: “I Still Believe In You”
Artist: Vince Gill
Composers: John Jarvis, Vince Gill

Video Of The Year: “Two Sparrows In A Hurricane”
Artist: Tanya Tucker
Producer: Brent Hedgecock
Director: Joanne Gardner

Pioneer Award: George Jones
Tex Ritter Award: Pure Country

NASCAR legend Richard Petty presented celebrities with racing helmets prior to their participation in the Richard Petty Driving Experience at Charlotte Motor Speedway. Pictured (l-r) are TNN’s Al Wyntor, Dallas Cowboy QB Troy Aikman, Petty and Ronnie Dunn.

MCA/Nashville recording artist Kelly Willis recently finished putting the final touches on her self-titled third album. Pictured here at Nashville’s Masterfonics Studio (l-r) are: MCA/Nashville president/producer Tony Brown, Willis and producer Don Was.

NEM’s Chuck Bedwell; WarnerSongs’ Pete Fisher; Steve Dorff; Warner-Chappell’s Tim Wipperman and BMI’s Roger Sovine (l-r) celebrate the #1 status of two Dorff-penned tunes: “I Cross My Heart” and “Heartland,” both recorded by George Strait and featured in the film Pure Country.
TALENT REVIEW

Wayne Newton

By George Albert

THE WAYNE NEWTON THEATRE, BRANSON, MO—It was Saturday, May 1 at 8 p.m., when I saw a spaceship hover amidst multi-colored lights and heard music so strange and beautiful it seemed from another world. Then, in the flick of an eye, the ship disappeared and, as if by magic, Wayne Newton, resplendent in a custom-made tuxedo, stepped out of the smoke, walked down a set of heavenly stairs and did a two-and-a-half-hour show in the hills of Missouri.

No, I’m not crazy and this is not an excerpt from a sci-fi book. It was the grand opening of the Wayne Newton Theatre in Branson, Missouri. It was a night that I personally will never forget.

For years, Newton has been the entertainment business’ ultimate superstar, selling out venues in practically every city on the planet. Now he was opening at a theatre named for him, and he kept the 3,000-plus, standing-room-only crowd on the edge of its seats and on the tips of its toes throughout the entire show.

Newton performed country songs, pop songs, a ‘50s medley, and tunes he made famous. Not only did he sing with fantastic vocal dexterity and emotion but he also proved why audiences around the globe consider him a superstar. Newton is basically a one-man orchestra, playing many different instruments such as fiddle, banjo, trumpet, guitar, piano, etc. along with his orchestra, which is comprised of some of the finest musicians in the world.

From his opening number, a rousing, rollicking rendition of the Jackie Wilson classic, “Higher And Higher” to the powerful closer, “MacArthur Park,” Newton was in total control. The audience responded with ovation after ovation for this master showman. One of the standout moments was when a three-year-old girl came onstage to sing Bobby Darin’s “Splish Splash” with Newton.

In fact, Newton is one of the few entertainers that involves the audience throughout the show. He feels comfortable enough to make fun of himself and have fun with the crowd. He probably could have made it as a stand-up comedian—he really gets them going. He also makes time during the performance to let anyone who wants to take pictures, give him flowers or kiss him without interrupting the flow of the show. Since this was his Branson opening, Newton also took a few moments to read some congratulatory telegrams from such luminaries as former President Ronald Reagan, Frank Sinatra and a host of others. He also introduced various celebs sitting in the audience. I was particularly surprised and proud that he chose to introduce me as well.

The show was filled with fabulous lighting and stage effects that caused not only smoke but thunder, lightning and even rain to fall during his finale number of “MacArthur Park.” He left the stage climbing a winding staircase into a battery of laser lights more dazzling than his UFO.

After the show there was a VIP reception with about 200 people and plenty of good food and drink. Newton, himself, greeted each and every person in attendance, including such stars as The Osmonds, Johnny Cash, June Carter, Tony Orlando, Lola Falana, Buck Trent and Becky Hobbs.

Newton will be performing at The Wayne Newton Theatre in Branson from May 1 through October 30, with possible dates during the Christmas season as well. The theatre is located just off the main strip at Highway 248 and Shepherd of the Hills Expressway. This multimillion-dollar show palace has an antebellum design that boasts a 70 ft. by 30 ft. landmark autograph in red neon that can be seen 15 miles away. There is also a snack bar, souvenir shop, Art Deco sculptures, chandeliers and even one of Newton’s personal DuSern berg antique cars. There are fountains, bronze horses and, of course, valet parking. From every one of the 3,000 seats in the circular auditorium there is a perfect view of the 100 by 70 square-foot stage. Even though the theatre is brand new and boasts state-of-the-art lighting and sound equipment, it has the comfortable feel of one’s own living room.

Newton also feels very comfortable and delighted about his new Branson environs. “I’ve traveled for so many years,” he says, “that it will be refreshing to stay in one place for long stretches. I don’t know an entertainer who wouldn’t give his eye teeth to get off the road and still be able to perform just about every night.”

Everyone who was there that night knows for certain there is a new superstar in Branson. Wayne Newton has taken Las Vegas glitz and Nashville music, mixed it all up and served it in the most electrifying, high-energy performance you will ever see.
Sparrow Press Follows Award Nominations With New Releases

By Joseph Stanley

SPARROW PRESS, a division of the Sparrow Communications Group has been nominated for two Gold Book Medallion Awards by the Evangelical Christian Publishers Association. The Spiritual Lives Of The Great Composers by Patrick Cavanaugh and Hymns: A Portrait Of Christ by Steve Green were tapped in the Biography/Autobiography Category and the Gift Book/Poetry Category respectively.

The Gold Medallion Awards are voted on by a panel of editors, book reviewers, industry leaders and Christian retailers. Green’s book is among the few nominees in various book categories, the panel judges the books with regard to content, significance of contribution, literary quality and design. The 1993 winners will be presented at the ECPA’s 16th annual Gold Medallion Awards Banquet, to be held July 10 in Atlanta.

Never content to rest on their laurels though, Sparrow follows up these prestigious nominations with the release of two new titles by writers closely associated with their music division. A Cry In The Wilderness: Tenfold Bold Messages About Uncompromising Faith by Keith Green will be out May 23, and A Deeper Shade Of Grace by Bernadette Keaggy, wife of CCM artist Phil Keaggy will hit the stores September 13.

Green’s book is a compilation of excerpts from his journals and personal writings including “Follow The Right Gospel,” “Listen For The High Call,” and “Proclaim Him Lord.” The book will feature an introduction by Melody Green Sievright.

A Deeper Shade Of Grace recounts the Keaggy’s loss of five children through miscarriage and premature birth. It chronicles their grief and search for deeper understanding of what faith means in a time of suffering, and through their ultimate joy at the birth of three healthy children. The book includes a foreword by her husband.

It wasn’t a new talk show collaboration but a collaboration of effort to raise money for the Jason Daniels Foundation that brought TV celebrity Geraldo Rivera to Nashville’s David Lipscomb University recently. A benefit concert featured Benson artist Tanya Goodman, co-hosts Geraldo and Janet Tyson, and country artist Doug Stone. All proceeds of the concert went to benefit the Foundation which helps children with progeria, a disease that causes premature aging.

THE THROW DOWN IN MOTOWN—Gospel Music fans from all across the country invaded Detroit recently to witness “Ye Ye Exiled ’93.” About 10,000 fans filled Cobo Arena to hear Gospel Music superstars such as John P. Kee & The New Life Community Choir, Rev. Milton Brunson, Ben Tankard, Daryl Coley, Shun Pace Rhodes, The Williams Brothers, Rev. James Moore, and The Mississippi Mass Choir. The extravaganza was sponsored by Larry Robinson, owner of God’s World Records, Bible and Book Store, who recently became the proud owner of a new 24-hour gospel radio station, WGOJ 1160 AM-Detroit. The station is scheduled to sign on in the fall.

STAR SONG ANNOUNCES SUMMER CONTEST—Beginning in June of 1993, Star Song Communications will launch “Summer Free ’93,” an effort that may well be the biggest summer marketing campaign ever in the CBA market. Star Song will get additional help from ForeFront Communications, Tyndale Publishers, CCM-TV, and Living Epistles.

Beginning June 1, whenever a consumer purchases any of two specially selected Star Song or ForeFront CD’s or cassette tapes, he or she will receive the CD’s and cassette videos for the CD’s Summer Free video absolutely free. This is a special 12-song collection of videos including songs from CMC, TCD, Talk, Twila Paris, Geff Moscrip, The Distance, and White Heart. Also, two lucky winners will get a five-day trip to the island of Kualai in Hawaii with a mystery artist.

KEITH BROWN MAKING BIG SPLASH THIS SIDE OF HEAVEN—Star Song recording artist Keith Brown is stirring up lots of excitement with his debut album, This Side of Heaven. In addition to the rave reviews the album has gotten, Brown had the opportunity to sing the national anthem at a little league baseball game recently. Keith Brown is pictured here with Brett Butler of the Dallas Stars and Star Song sales rep Chris Niesen.

Gospel Review

E.T.W. Let’s Stay Together (ForeFront)

E.T.W.’s third album, Let’s Stay Together, is their challenge to young families in urban centers across America. Please stay together. The most endangered species in America is not the Bald Eagle, but the positive male influence in black families. There are communities in crisis because of absent fathers. Single mothers struggle to make ends meet financially and provide some sense of normalcy in the home. Many young black men and women grow up without a positive male role model to provide appropriate love and guidance and encouragement. All too often this void is filled on the street by pushers, gang members and other negative influences. The results are violence, addiction, unwanted pregnancy, and death. It has to stop, and E.T.W. is issuing the call to stay together. Songs like “South Trenton,” “10 & A Blunt,” “Hold On,” and others challenge street thinking with an alternative lifestyle.

MICHAEL ENGLISH Hope (Warner Alliance)

Just a little more than a month after being selected as Male Vocalist of the Year at the Dove awards, Michael English comes to us with Hope, an amazing collection that will no doubt put him a long way down the road toward repeating that award for the third year running. English goes places in this album that no CCM artist has gone before. He is inspired by the inspiring “Save Me” to the funky “A Place Called Hope.” The adult contemporary sounds that almost guarantee this album a place on the charts must have to thank the guarantee. The greatest surprise is “Always For You,” a hopeful, loving testament to friendship that brings to mind some of Sting’s later work. The ballads, especially “Calling Out Hope To You” and “Savior” tie the package together very nicely. This is a very impressive album.

DAVID MEECE Once In A Lifetime (Star Song)

A life in Christ is recovery, recovery from the pain and sorrow we found away from Him. David Meece’s latest album and the devotional book written by Meece and his wife, Debbie, that accompanies it speaks to the “Inner Child” in us all. As a sort of sequel to his last album, Once In A Lifetime follows Meece’s own search for peace and love in Christ as he recovers from his own past hurts. The album leads us through places of confusion and brokenness to take a “Once In A Lifetime” chance of surrendering our lives to God’s love. This is an album of hope, faith, and love, bound together in beautiful music.
**OUT FRONT: Carrying The Message To The Front Line**

By Joseph Stanley

"WE CAN NO LONGER SIT BACK" while people are dying and losing their souls; it's time we put the Lord's word out front," This, in a nutshell, sets forth the basic philosophy, goal and prayer of Gold City Records' latest music sensation, Out Front. This Atlanta-based group is preparing to release their debut album, Out Front, in late spring. There is a current of energy and excitement coursing through this project that sets it apart from the mainstream.

In the early 1990s the gospel music industry made the greatest diversification that had come about in the genre since the advent of the Mass Choir. The introduction of "Contemporary Gospel," a blending of Black, urban contemporary sounds with the message of Jesus Christ transformed the industry. For the first time in history this message-filled music is finding its way onto Urban Contemporary radio, into nightclubs, onto tape and CD players. This novel brand of music is taking the word of God to an ever-expanding market. With the advent of artists like the Winans, Chris Jasper, Take Six, and Tremaine Hawkins, Black Gospel music has made it to the ears of the general public. Out Front follows in this new tradition of Contemporary Gospel in unusual ways, such as writing, producing, programming, mixing and performing all their own music.

The band members were brought together from varied backgrounds by their dedication to a message of salvation, love, and peace.

Gather, Williams, Jr., lead vocalist, lyricist, and musician for the group is originally from East St. Louis. Gather's writing has brought him awards from the Academy of The Performing Arts and the Mid-West Music Awards. "I used to write and sing about things that are temporary," he says. "Now I prefer to write about things eternal." Gather's production abilities are unmatched in any genre of music, and he has performed with many top artists, most notably, the rock group Foreigner.

Cincinnati native Don Manor, Jr. plays guitar, bass and sings for Out Front. The message the group strives to carry is Don's greatest priority. "I don't care about categories that people may put us in. I'm just concerned about putting the Lord's word 'out front.'" Don's talent has led to performances with such artists as Midnight Starr and Angela Winburn.

Keith Nixon is considered to be a veritable wizard when it comes to midi programming in addition to being a master musician. Nixon's work with gospel greats James Cleveland and The Light Of The World Mass Choir have added to his credentials and his commitment that "...youth should not be ashamed to praise God and listen to our music."

With their upcoming release on Gold City Records, Out Front seeks to break down barriers between secular and Gospel markets, to reach the young, old, rich and poor alike, with no compromise of God's word. This album features a hot, smooth blend of R&B, Jazz, and Gospel, ranging from uptempo cuts like "He's That Kind Of Friend" to the sweet ballad, "Angel," which "Rise and Shine" features a full choir, which will be a treat for more traditional Gospel fans. Remaining true to their mission, these three young men are putting the Word "Out Front."

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### TOP BLACK GOSPEL ALBUMS

**CASH BOX • MAY 22, 1993**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist/Group</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WE WALK BY FAITH</td>
<td>(Tycoo 140) John P. Kee &amp; New Life Community Choir</td>
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<td>2</td>
<td>I'M GOING THROUGH</td>
<td>(Savoy 7106) Rev. Clay Evans</td>
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<td>3</td>
<td>WHEN THE MUSIC STOPS</td>
<td>(Sparrow 1324) Darryl Coley</td>
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<td>4</td>
<td>U KNOW</td>
<td>(Savoy 14812) Anointed Praise Sisters</td>
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<td>5</td>
<td>IN LIVING COLOR-LIVE</td>
<td>(Blackberry 22033012) Melvin Williams</td>
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<td>6</td>
<td>MY MIND IS MADE UP</td>
<td>(Word 487784) Rev. Milton Brunson</td>
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<td>7</td>
<td>I'LL NEVER FORGET</td>
<td>(Savoy 7107) Dr. Charles Hayes</td>
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<td>8</td>
<td>I SING BECAUSE I'M HAPPY</td>
<td>(Savoy 7102) Georgia Mass Choir</td>
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<td>9</td>
<td>ANOTHER CHANCE</td>
<td>(Savoy 7109) F.W. Mass Choir</td>
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<td>10</td>
<td>HE ALL OVER ME</td>
<td>(Savoy 7108) Jeff Banks</td>
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<td>11</td>
<td>SEND YOUR ANOINTING</td>
<td>(MGM 2001) TM Mass Choir</td>
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<td>12</td>
<td>HE'S WORKING IT OUT FOR YOU</td>
<td>(Word/Epic 48785) Shirley Caesar</td>
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<td>13</td>
<td>PERFECTING CHURCH</td>
<td>(Belsh 7509) Marvin Winans</td>
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<td>14</td>
<td>SOMETHING ON THE INSIDE</td>
<td>(Word/Epic 42129) Vanessa Bell Armstrong</td>
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<td>15</td>
<td>STAND STILL UNTIL HIS WILL IS CLEAR</td>
<td>(MGM 4455) Hezekiah Walker</td>
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<tr>
<td>16</td>
<td>TESTIMONY</td>
<td>(Sparrow 1383) Richard Smallwood Singers</td>
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<td>17</td>
<td>BETTER DAYS AHEAD</td>
<td>(Malaco 4457) Dorothy Norwood</td>
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<td>18</td>
<td>SEMINAR '91</td>
<td>(MGM 8556) Edwin Hawkins</td>
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<td>19</td>
<td>LIVE WITH THE SOUTHWEST LOUISIANA MASS CHOIR</td>
<td>(Malaco 4455) Ruby Terry</td>
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<td>20</td>
<td>IT'S IN THE PRAISE</td>
<td>(CGI 51416111) Calvin Bernad Rhone</td>
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<td>21</td>
<td>A SONGWRITER'S POINT OF VIEW</td>
<td>(Gospel-Centric 2113) Tri-City Singers</td>
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<td>22</td>
<td>DAWN OF A NEW ERA</td>
<td>(Benson 0506) GMWA National Mass Choir</td>
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<td>23</td>
<td>FOCUS ON GLORY</td>
<td>(Benson 8536) Hezekiah Walker</td>
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<td>24</td>
<td>THE BEST AND MUCH MORE</td>
<td>(Blackberry 5437) Williams Brothers</td>
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<td>25</td>
<td>HE THAT BELIEVETH</td>
<td>(Light 750769) Chicago Mass Choir</td>
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<td>26</td>
<td>GAIN back</td>
<td>(Paradise 27008) Tri-State Mass Choir</td>
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<td>27</td>
<td>FILL ME</td>
<td>(Tribute 3643) Keith Dobbins Ressurection Mass Choir</td>
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<td>28</td>
<td>LIVE IN DETROIT</td>
<td>(Malaco 6009) Rev. James Moore</td>
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<td>29</td>
<td>THE COUNTRY BOY GOES HOME</td>
<td>(Malaco 6010) Willie Neal Johnson</td>
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<td>30</td>
<td>ENJOYING JESUS</td>
<td>(Ar 10182) Luther Barnes Sunset Jubilaries</td>
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<td>31</td>
<td>HOLD ON</td>
<td>(Word/Epic 537176) Greater Victory Temple</td>
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<td>32</td>
<td>WITH ALL MY HEART</td>
<td>(Sparrow 1325) Sandra Crouch</td>
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<td>33</td>
<td>THROUGH THE STORM</td>
<td>(Tribute 0948) Yolanda Adams</td>
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<td>34</td>
<td>USE ME</td>
<td>(Ar 10'81) James Bignon and Deliverance</td>
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<td>35</td>
<td>THANK YOU JESUS</td>
<td>(Savoy 14811) The New York Restoration Choir</td>
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<td>37</td>
<td>LIVID AND ANOINTED</td>
<td>(Malaco 6012) The Jackson Southernaires</td>
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<td>38</td>
<td>GOD GETS THE GLORY</td>
<td>(Malaco 6008) Mississippi Mass Choir</td>
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<td>39</td>
<td>I'M GLAD ABOUT IT</td>
<td>(Malaco 1404) Rev. T. Wright/Chicago Mass Choir</td>
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<tr>
<td>40</td>
<td>ALIVE AND SATISFIED</td>
<td>(Benson 2841) Thomas Whitfield</td>
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Morici Named Sr. V.P.-Coin-Op At Capcom

CHICAGO—Joseph P. Morici, Senior vice president of the Consumer Products Division at Capcom USA, Inc., will take on the added position of senior vice president of the firm’s coin-operated arcade products. In this dual executive role, he will work closely with Jeff Walker, vice president of the Coin-Operated Arcade Products Division, to offer additional strategic direction while maintaining his duties in the consumer products area.

“In broadening Joe’s executive role at Capcom, we hope to encourage greater unity within our corporation by pulling both business units under one managerial umbrella,” stated Capcom’s president George Nakayama. “Joe’s vast experience in the coin-op market will bring additional strength to our existing management team of aggressive and talented professionals.”

A seasoned industry veteran, Morici has twelve years of experience in the electronic entertainment field. He joined Capcom in 1986 as regional sales manager for coin-operated arcade products, and went on to develop and manage the consumer products division, where he handled sales, marketing and distribution of arcade, pinball, and video game software. Over the past seven years, Morici has built the division into a multi-million dollar operation and one of the most successful businesses in the market. He has served as senior vice president of the consumer products division since 1990.

Prior to joining Capcom, Morici worked for Bally Advance, a subsidiary of Bally Manufacturing. He also worked for Universal, a development of Fastball Products, and served as Western regional sales manager for the company’s coin-operated product line, and was responsible for nearly doubling total sales revenues.

Morici holds a B.S. in business from Santa Clara University in California.

Bally’s Twilight Zone

CHICAGO—During its original five-year run on CBS-TV, The Twilight Zone attracted a weekly audience of close to 18 million people; and, with syndication, countless millions more have since joined the ranks. Rod Serling, the show’s creator, introduced each segment with the following dialogue: “You unlock this door with the key of imagination. Beyond it is another dimension. A dimension of sight, a dimension of mind. You’re moving into a land of both shadow and substance, of things and ideas. You’ve just crossed into The Twilight Zone.”

Keeping these words in mind, let us now zero in on the introduction of Twilight Zone pinball machine which allows players to open a door where things are not as they seem...a pinball that isn’t a pinball, flippers that aren’t really flippers and a clock that’s not a clock! This piece signals a new age of “Superpin” pinball that is sized right for today’s demanding player base and offers a world that is populated with Hitch-Hikers, a Gumball Machine, Player Piano, Slot Machine, Robot Ramp, Town Square Madness, Dead Ends, the Power Field, Door Panels, Spirals, a Camera and Super Skill Shots.

Twilight Zone, the pin, delivers great play of exceptional depth and diversity with the multiple scoring modes offered by 14 distinct door panels. Players can test their skills in Fast Lock Multi-Ball action or 3-Ball Multi-Ball for Jackpots that award tens of millions of points. In addition, there’s the mini Power Field featuring Bally’s dazzling MagnaFlip magnetic flippers and the chance to defeat the Power.

Reverting to “when is a pinball not a pinball?—The Twilight Zone players will discover the answer when they experience the wonders of an amazing space-age, white Power Ball and the explosive excitement of Power Ball Mania.

With many patents pending...Twilight Zone lets players tempt the fates of time with a clock that can strike chaos and scoring that totals millions of points; or magnetic diverting Spirals that can magically stop a ball in flight and serve it back to a waiting flipper. The challenges are endless as players reach the ultimate intensity of Lost In The Zone, featuring 6-Ball Multi-Ball play where the rewards are staggering!

There’s still more to come, however, an “industry first” actually in that an exclusive Bally allows players to buy an extra ball at the end of a game, where all scores and game features continue at the level where normal game play had ended!

Further information about Twilight Zone may be obtained through Midway Manufacturing Company distributors.

NBA’s Patrick Ewing Stars On New Anti-Child Abuse Poster

CHICAGO—NBA superstar Patrick Ewing of the New York Knicks is the latest athlete to join parents and youngsters in the national campaign to prevent child abuse. The seven-time NBA All-Star and two-time Olympic gold medalist is featured on the new anti-child abuse poster, which is sponsored by the American Amusement Machine Association on behalf of the National Committee for the Prevention of Child Abuse.

This particular edition is the sixth in an annual series of anti-child abuse awareness posters featuring athletes and TV personalities. It is being distributed nationwide to schools, libraries and youth organizations to increase awareness of the issue. Distribution began in April (Nation Child Abuse Prevention Month), and will continue for as long as supplies last.

In recognition of his participation in the 1993 poster awareness campaign, Ewing was presented with a commemorative plaque at halftime (during the April 21 Knicks-New Jersey Nets game) by NCPA national board member Jacqueline Leo (editor-in-chief of Family Circle magazine) and AAMA vice president Tony Yula (president of Mondial Dist.-Springfield, NJ).

"We believe more people must become aware of the prevalence of child abuse and ways they can help prevent it," said Bob Fay, AAMA executive vice president. "Through education and spend-

ing time in family activities, parents and others can learn how to stop child abuse before it starts.'"

The poster features a photo of Ewing and his son, relaxing at home while listening to compact discs on a CD jukebox. The accompanying text encourages the reader to "take time out to be with your kids" and to "help your children shoot for their dreams."

Free copies of the poster are available in limited supply by contacting the NCPA, P.O. Box 2866, Chicago, IL 60690; or by contacting AAMA at 12371 Directors Loop, Woodbridge, VA 22192.

Posters in past years featured Bo Jackson, Don Mattingly, Nolan Ryan, John Madden and actor Fred Savage.

Pictured are Tony Yula (Mondial) and Jacqueline Leo (NCPGA) presenting the commemorative plaque to Patrick Ewing during halftime at the April 21 Knicks-New Jersey Nets game. AAMA Poster
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $0.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week’s issue.

 Classified Ads Close TUESDAY

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! AM. SAMMY: Task Force HARRIER. ATARI: Batman W/R; Cyberball 2072; Tetris. BALLY: Tri Sport. CAPCOM: Captain Commando 25”; Knights of the Round; Street Fighter II. DATA EAST: Tumble Pop; FABTEK: Legionnaire. IREM: R-Type II; Atomic Punk 25”. I-VIC: Super Pool III. KONAMI: Simpsons 25”; Sunset Riders 25”; Turtle In Time 25”; Vendetta 25”. LELAND: Dragon Lair II 25”; Indy Heat. LEPRECHAUN: Mutant Fighter 25”. MIDWAY: High Impact; Strike Force 25”; Total Carnage 25”. NINTENDO: Super System 25” (Practically new Nintendo system cabinets with three late games. This game is perfect for any arcade or game room where youngsters go who are familiar with the Nintendo “Home Game” system. SEGA: Spiderman 25”; Clutch Hitter; G.P. Rider R/O. SNK: Boost Buster. STRATA: Rim Rockin Basketball 25”; Rim Rockin Basketball 19”. TAITO: Space Guns. TECHNOE: Wrestle Fest. PINBALLS: BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Operation Thunder; Super Mario Bros. WILLIAMS: Slug Fest. USED KITS: Atomic Punk $295; Arabian Fight $195; B Rap Boys $595; Capt. Am $495; G.I. Joe $595; Knights of the Round $695; Main Event $25; Pac Mania $15; Pig Out $25; Punk Shot $95; Pig Skin $595; Rampart $95; Wrestler Fest $195. Spiderman $495. Sunset Rider $495. Turtles In Time $495. NEO GEO PAKS Slightly used (cartridges): S5 each; Magician Lord; Nam 1975; S50 each: Crossed Swords; Ninja Combat; Songkeli; King of Monster I&II; S75 each: Alpha Mission II. S100 each: Super Baseball 2020. S200 each: Art of Fighting; World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelties Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.


FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dec & the Starlites, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starlites Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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