Janet Jackson: GROWN-UP VIRGIN

VINCE NEIL: Exposing Himself

BMI'S POP, FILM & TV AWARDS
INSIDE THE BOX

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

Vince Neil: Exposing Himself
The ever-controversial rocker talks about his old and new bands and the upcoming tour with labelmates, Van Halen.

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

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Vince Neil: Exposing Himself

By Sue Gold

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

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

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

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

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

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

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

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

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

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

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

Unfortunately, his departure from the group didn't end his relationship with his former band members. Accusations from both sides were thrown around the media for months before Neil filed a lawsuit against Motley Crue for money allegedly due him. "It's going to take a while to clear up," he explains. "It's just about money that's being withheld that I want back. That's basically why I had to take them to court, to try and get it."

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

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

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

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

Whether Neil's newfound freedom will bring him as much success as his days with Crue is yet to be seen, but if early response to his album is any indication, Neil could have a long, healthy career ahead of him.
NEW GRAMMY OFFICERS: National Academy of Recording Arts & Sciences (NARAS) met May 10 - 15 and elected Hank Neuberger Chairman of the Board of Trustees, Stix Hooper, National Vice-Chairman and Alfred Schlesinger, National Secretary Treasurer. In addition to elections the members also enacted changes in several Grammy Award categories.

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

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

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

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

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

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

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

By Fred L. Goodman

Cash Box
MUSIC PUB

POP! GOES BMI: BMI hosted its 41st Annual Pop Awards dinner last Tuesday night at the Beverly Wilshire Hotel, and once again it was a stellar and gala affair. The next night, the performing rights society held its Film and TV Awards dinner—same place, same time. (For those winners, see page 11).

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

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

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

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

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

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

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

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

For more info call, Lori Hehr or Bobbi Marcus at (310) 829-9800.
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POV SHOT: Mark, HB and E cracked up when stranger Link came into view on a South Jersey beach enraptured in sensual vocals with Twinkie cream all over his face. They stopped laughing when the boy wiped his face, turned to them and continued to improv a Hostess-inspired melody with the kind of meandering Jamaican chant they were looking for—the missing ragga link for their band POV. A self-proclaimed musical “candy store in all flavors,” POV have since perfected an infectious synthesis of R&B, hip-hop, and dancehall ragga with songs like “Another Love” already raging on the urban counter scene from their debut LP Handin’ Out Beatdowns (Giant). Although some will unfairly claim HB’s father and manager Robert Bell, aka “Kool” of Kool And The Gang, had much to do with POV’s signing, HB contends he mastered his own sound DJing alone in the basement. Coming out of the interview I found Kool himself in the Warner Bros. lobby. Complaining about an “Oldies But Goodies” spot I saw him in at Hard Rock Cafe (“I’m back” he said with a new album just out), Kool and wife were proudly wearing POV promo hats and gear.

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

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

Sting () and A&M proxy Al Caiola going platinum.

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

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

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

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

THE FIRST MAJOR FOLK festival in 20 years takes place at Drake Field, UCLA June 5 and 6. Rhino Records and Concert Associates are putting on a Troubadours of Folk fest featuring such acts as The Kingston Trio, Peter, Paul and Mary, Taj Mahal, John Prine and many others, including a few “legends” who will be announced. The hours will be from 9 a.m. to 8:30 p.m., tix are $4.50. All to benefit the university’s performing arts program. Granola optional.
Cash Box

**GALACTIC COWBOYS**

**DINNER AT BARNEY'S BEANERY** with Geffen's Galactic Cowboys and manager Andy Gould was a blast. Found out that Monty Colvin is not only an extraordinary musician but a Bulls fanatic. Progressive metalheads can't miss their June 3 show at Anaheim's Celebrity Theatre with Dream Theatre, though it'd be cool if they had an L.A. date. Still, they're definitely worth the trip.

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

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

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

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**Gimme Some Of That Old-Time Bad Religion**

By John Carmen

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

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

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

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

Best of all, the band does not have any desire to move on up to the majors. Two of the Bad Religioners, Gurewitz and bassist Jay Bentley run Epitaph, the band's label, and as Bad Religion sells over 100,000 copies a pop, why mess up a good thing? Despite numerous offers, Bad Religion continues on its own path, doing it entirely themselves.
IT'S UNDOUBTEDLY A BURDEN GROWING UP under the glare of public scrutiny, especially if you’re part of a pop star family. And especially if you’ve broken away to carve out a distinguished career niche of your own. Such is the case with Virgin recording artist Janet Jackson, whose debut for the label, simply titled *janet.*, is a demonstration of a new, hard-earned plateau of maturity in her already storied development. The first single from the album is “That’s The Way Love Goes,” soaring at #1 on both the Cash Box Pop and R&B Singles charts.
Grown-Up Virgin

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

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

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

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

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

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

An incarnation with a decidedly harder edge.

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

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

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

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

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

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

Singers’ Salute To The Country Songwriter

By Robert Adels

Travis Tritt, Trisha Yearwood and Vince Gill (†)

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

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

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

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

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

In the future, this production deserves a TV special of its own. But this year’s edition was extraordinary, largely because it sought its preservation in personal memory rather than on corporate Memorex.

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

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

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

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

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

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

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

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

“Fields Of Gold” and the offbeat sway of “Seven Days” provided moments of wistful elegance akin to…Nothing Like The Sun’s “Fragile,” which served as a beautiful final encore under the stars.

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

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

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

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

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

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

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

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

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

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

REVIEW

Bound By Honor

By John Goff

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

TAYLOR HACKFORD'S Bound By Honor should be one of 1993's important films. It touches, repels, makes you flinch and turn away from the screen while compelling you to watch at the same time. It has a viscerally honest visual feeling with the actual location footage of Latino East L.A. and San Quentin prison. The character development within the script concerning the three central characters is the best to come along in a long time. Its boxoffice success—how Hollywood rates "importance"—depends on how many people want to plunk down the prices asked today to come out of a theatre with the taste of brass in their mouth, that taste one gets from running too far too hard from something fearful chasing you. Violence and language have given it an R-tag.

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

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

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

Hackford's reputation (Officer And A Gentleman, La Bamba) will have to be the carrying point in areas outside metropolitan areas. He delivers a fine product in Bound By Honor, with those noted moments of exception. He obviously took time with his story and central characters and it works. He has assembled a strong supporting cast with prison gang leader Enrique Castillo and cellmate Victor Rivers turning in strong performances. Victor Mihica as the father and stepfather of Borrego and Bratt turns in a touchingly strong performance along with Karl Mureze as the hurting mother. And Delroy Lindo is a standout prison gang leader. Hackford handles the film as a whole admirably with the gathering of Gabriel Beristain as director of photography, some terrific editing by Fredric Steinkamp and Karl F. Steinkamp. Bill Conti composed and conducted the score which does the job of supplementing without intruding during the film, but soaring with some heavy brass for end credits.

CASH BOX MAY 29, 1993 13

PICK OF THE WEEK

[**NEW MODEL ARMY:** "Here Comes The War" (Epic 658935-2)]

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

REVIEWS by John Carmen

**ROCKAPPELLA:** "Where In The World Is Carmen Santiago?" (BMG-Kidd 38018-2)

As the name implies, this is an app-caller number. As the label implies, it's kid's music, and as it is a PBS-TV theme song, it's a bit of a piece. Cute 'n' kissy indeed, with dense neo doo-wop harmonies all over the place. Which music kids must love this adorable tune.

Not quite novelty enough to cross over a la "Three Little Pigs," but one that will perk up a tyke's ears, if one's lurking in your house.

**PAPERBOY: "Bumpin'" (Next CD 021-2)

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

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

The second single from Core, and while it's not quite in the league of "Sex Type Thing," it's still more than acceptable AC fodder. Can't overtop how much they sound and look like the almighty Pearl Jam, which is their hook, and likely their downfall once the prevailing winds change course.

Big chordal riffing, moderately brief solo, and even thought they'd like to think they're a groundbreaking alternative act (went so far as to turn down an Aerosmith tour because the headliners are "sexists"). This is fine metal boogie.

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

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

■ CHAKA DEMUS & PLEIERS: All She Wrote
(Mango-162-539-930-2)
Powered by the most famous rhythm section in reggae (Silly and Robbie), Chaka Demus and Pliers are typical '90s reggae stylin' types, not too heavy on the offbeat, and with a nod to dancehall. All She Wrote is a bit of dub and a bit of pop on the top, plus a Jamaican-Fried George Clinton cover to round out the show. Lively and cool-sounding, if you ever loved Black Uhuru, this is a must for your pile of CDs.

■ BIG MOUNTAIN: Wake Up (Quality 19121-2)
This is world beat that doesn't need to make a big stink about it, because it's what that genre should be, universal. Big Mountain mix reggae, Latin, light hip-hop, and lots of pop hooks on Wake Up and as Hispanic sex symbols headed for international stardom, they've got the music to back it up. Lotsa percussion, lotsa get-together anthems, lots of traditional reggae beatin', this is a party album from cut one to the closer.

■ HYPONO LOVE WHEEL: Alterred States (Alias A034-D)
Another East Coast Pixies tribute/rip, Hypno Love Wheel do have the late Boston quartet's sound down nicely: basso-profoundo vocals, oddball chord changes that seem a little random, and a vague sense of lyric which means they're alienated, right? A big college radio fave undoubtely, well-produced by Lou Giordano (Bob Mould), and with a stunningly riffy classic, "Disfunctional Friend," they've got themselves an anthem.

■ JIM HENSON'S FRAGGLE ROCK: Music and Magic (Jim Henson Records 4860-30024-2)
Music for children that an adult can love is rare, and this disc has me hummin' and dancin' in my living room like a biggest fool in the world. Happy, joyous and raucous, Henson's crew of musical Muppets makes mighty merry hereabouts, and if your offspring are clamoring for some aural candy-indulge. Personal Fave: "Wumblin' Fool," which stuck to my brain-pan like velcro for two days. Does this mean I've finally reached the "inner child?"

■ JOHNNY MATHIS: How Do You Keep The Music Playing? (Columbia CK53204)
At this point, anyone who isn't familiar with Johnny Mathis must have been living in a cave for the last 45 years, so it goes without saying that he's a crooner nonpareil, make-out music, a kind of a male Sade for our parent's generation. This collection of Michel Legrand and Alan and Marilyn Bergman standards is more of the same Johnny Mathis one would logically expect, with lush, full orchestrations, swelling strings, the works. The ideal gift for a late-night listener.

■ VARIOUS ARTISTS: Who's The Man Movie Soundtrack (MCA 53427-2)
A hip-hop potpourri, all in the service of one of this year's funniest movies, this soundtrack cuts a wide swath through the territory. I House Of Pain's tribute to a killer, in the leadtrack, "Party and Ballas," is a real zquez, a party track in a downer mode, minor key and all. Plus Jodeci, Mary J. Blige and a slow of MCA's other heavyweights (no pun intended), Rhythm & Dums in on a diverse and necessary sampler. Deep in that it sports at least five possible hits, MCA's R&B division has done it again.

■ JERRY LEE LEWIS: All Killer, No Filler (Rhino Box Set 7866-2)
The Killer in all his glory, beautifully annotated and liner-noted, chock full of his hits and misses from the well-known rockers ('Whole Lotta Shakin,' "Great Balls Of Fire," "High School Confidential") to his country phase ("What's Made Milwaukee Famous Has Made A Loser Out Of Me"), to his "lovable old-guy" period ("39 and I'm Holding"). An absolute must for a collection devoid of the man who claims only Hank Williams, Al Jolson, Lefty Frizzell and Jimmie Rodgers as peers.

PICK OF THE WEEK

■ JANET JACKSON: janet. (Virgin V2-57825). Producers: J. Jackson with James Harris III and Terry Lewis. Janet may be maturing into a sensual creature, but varied music shows up here demonstrating that she still has a great sense of adventure. The 27 tracks (including 14 interludes/intros) offer a spectrum of textures. She kicks sultry vibes out on "The Body That Loves You," brings a hard-edged fusion to "If," slaps you in midtempo funk time with "That's The Way Love Goes" (the album's first single), brings a little industrial-strength house in on "Throb," busts some rap flava with "New Agenda" (featuring Chuck D), and gets into a techno-operatic mode on "This Time" (featuring Kathleen Battle).
# Top 100 R&B Singles

**May 29, 1993**

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<th>Single</th>
<th>Artist</th>
<th>Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>THAT'S THE WAY LOVE GOES</td>
<td>Janet Jackson</td>
<td>1</td>
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<td>2</td>
<td>KNOCKIN' BOOTS</td>
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<td>3</td>
<td>WEAK</td>
<td>SWV</td>
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<td>4</td>
<td>WHO IS IT</td>
<td>Michael Jackson</td>
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<td>5</td>
<td>FREAK ME</td>
<td>Silk</td>
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<td>6</td>
<td>SO ALONE</td>
<td>Men At Large</td>
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<td>7</td>
<td>I'M SO INTO U</td>
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<td>10</td>
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<td>8</td>
<td>LITTLE MIRACLES</td>
<td>Luther Vandross</td>
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<td>9</td>
<td>IF I COULD</td>
<td>Regina Belle</td>
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<td>10</td>
<td>NUTHIN' BUT A &quot;G&quot; THANG</td>
<td>Dr. Dre</td>
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<td>11</td>
<td>IT WAS A GOOD DAY</td>
<td>Ice Cube</td>
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<td>12</td>
<td>I HAVE NOTHING</td>
<td>Whitney Houston</td>
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<td>13</td>
<td>EVERY LITTLE THING</td>
<td>Christopher Williams</td>
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<td>14</td>
<td>THAT'S THE WAY LOVE IS</td>
<td>Bobby Brown</td>
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<td>IT'S ALRIGHT</td>
<td>Chante Moore</td>
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<td>GOOD OL' DAYS</td>
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<td>THE FLOOR</td>
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<td>DON'T WALK AWAY</td>
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<td>19</td>
<td>DOWN WITH THE KING</td>
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<td>I CAN'T STAND THE PAIN</td>
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<td>BARY BE MINE</td>
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<td>SHOW ME LOVE</td>
<td>Robin S.</td>
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<td>WHO'S THERE IT IS</td>
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<td>TELLIN' ME STORIES</td>
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<td>ONE WOMAN</td>
<td>Jade</td>
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<td>HIP HOP Hooray</td>
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<td>GIVE HIM A LOVE HE CAN FEEL</td>
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<td>LOVE DON'T LOVE YOU</td>
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<td>TYPICAL REASONS</td>
<td>Prince Markie Dee</td>
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<td>I'M EVERY WOMAN</td>
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<td>48</td>
<td>CRY NO MORE</td>
<td>Il D Extremo</td>
<td>51</td>
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<tr>
<td>49</td>
<td>CAN HE LOVE YOU LIKE THIS</td>
<td>After Seven</td>
<td>37</td>
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<td>50</td>
<td>SWEET THING</td>
<td>Mary J. Blige</td>
<td>40</td>
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<tr>
<td>51</td>
<td>TRUTHFUL</td>
<td>Todd Terry</td>
<td>58</td>
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**To Watch:** Levert

**High Debut:** Tané Williams
CASH BOX MAY 29, 1993

REVIEWS by M.R. Martinez

ANT BANKS: Sittin' On Somethin' Phat (Lyn 01241-41936-4). Producer: A. Banks. Yes, he's sittin' on somethin' phat and it's those thumpin' basslines that underscore Ant Banks' rh'ish/deadly street humor, which he delivers of live instrumentation and just the right sample for the joint, and the collection's first single, "Late Nite Phat!," says it all. He's got more fla-

LIGHTIN' HOPKINS: It's A Sin To Be Rich (Veerve/Glitzan 314 517 514-2). Producer: Ed Michael. Recorded in 1972 and only mixed in 1991, this 11-song package captures the seminal power and sly humor of one of America's best bluesmen. It would be difficult to pick out the best of this album, but those songs like "It's A Sin To Be Rich, It's A Low-Down Shame To Be Poor," "I Forgot To Pull My Shoes Off" and the opening track "Roberta." John Lee Hooker (guitar), violinist Michael White and keyboardist Clifford Cootier work magic on their respective instruments especially on "Roberta." CASH BOX MAY 29, 1993

COLIN ENGLAND: Out Of Control (Motown 3746363642). Producers: Various. New jack hip-hop with a pop sheen helps England take control on this album. He manages to keep a consistent edge throughout the album. Whether it be uptempo, mid-tempo or down slow, England shows he wants to swing, but not. The best tracks are "Come Over Baby," a unique combination of the Bernie Taupin/Elon John tune, "Sorry Seems To Be The Hardest Word (Go Say)" and the title track. This young man clearly sings for the ladies. So be careful when dedicating this to someone over the radio.

TENE WILLIAMS: Tene Williams (Pendulum/Elektra 9 61416-2). Producer: Various. This lovely young lady's album benefits from a combination of smartly staying within the market groove and some fine production work. Williams' voice has potential, but it's her apt interpretive skills that make the record work. You know to expect contemporary R&B/pop, and that's what you get. The opening track, "Good Morning..." "Give Him A Love I Can Feel" (with its new jack groove and jazz breaks) and "Can We Get Together Tonight" are the standout tracks on this 10-song package.

PICK OF THE WEEK

YO YO: You Better Ask Somebody (EastWest 4-92252). Producers: Various. While this 12-track collection has examples of all the requisite flavors of rap and hip-hop, Yo Yo's third album kicks the hardest with alternative textures, and when she comes like a gangsta bitch she's got the best mix work. She's articulate throughout, but you have fun listening to her kick the lingo on "Can You Handle It?" (which features some of the Baker Boys' work), "They Shit Don't Stink" and "Girl's Got A Gun." The humor shows up big time on "Westside Story" and on the title track. She demonstrates she's more than a female Ice Cube.
THE RHYTHM

By M.R. Martinez

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

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

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

British R&B act 1 Star recently inked a long-term, multi-million dollar deal with Santa Monica, CA-based RaRa Records. Pictured at the signing are: Front row (lr) Doris Peterson of the group; Ricky Amar, chairman of RaRa; Deniece Pearson of the group; Back row (lr) Buster Pearson, group manager; Ron Lebow, RaRa legal affairs; Stedman Pearson, of the group; J.B. Pleasant, vp at RaRa; Lorline Pearson, of the group; Alvin Davies, president/CEO, RaRa; and Delroy Pearson, of the group.
THE RHYME

By M.R. Martinez

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

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

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

TOP 30 DANCE SINGLES CASH BOX • MAY 29, 1989

1. WHO IS IT (Epic 74406).................. Michael Jackson 1 2
2. SHOW ME LOVE (Big Beat 1010).................................................. Robin S. 2 3
3. MORE AND MORE (Armageddon 2529)........................... Captain Hollywood Project 15 2
4. THAT’S THE WAY LOVE GOES (Virgin 12691)........... Janet Jackson DEBUT
5. REGRET (Dwest/Warner Bros 40760)..................................... New Order 16 2
6. ROLL WITH THE FLAVA (Epic 74897).............................. The Flavor Unit Mc’s 7 4
7. BOSS DRUM/PHOREVER PEOPLE (Epic 74898)...................... The Shamen 12 3
8. BOW WOW WOW (Immortal/Epic 74552)..................... Funkdoobiest 9 4
9. GO AWAY (Epic 74843).................................................. Gloria Estefan 17 2
10. JUMP THEY SAY (Savage 50034)........................................... David Bowie 19 2
11. I’M SO INTO YOU (RCA 6252)............................................. SWV 6 4
12. IT’S MY LIFE (Arista 1-2482)............................................... Dr. Alban 5 3
13. PASSIN’ ME BY (Delicious Vinyl/AG 10114)......................... The Pharcyde 24 2
14. FEVER/BAD GIRL (Warner Bros. 40793).......................... Madonna 4 4
15. FAITH (IN THE POWER OF LOVE) (Epic 74887)................. Rozalla 3 5
16. DOWN WITH THE KING (Profile 7391).................................. Run DMC. 10 3
17. I’M RAVING (Arista 1-2555)............................................. L.A. Style 3 3
18. EVERY LITTLE THING U DO (Uptown/MCA 54613)................ Christopher Williams DEBUT
19. WHAT CHA GONNA DO (Epic 74877)................................. Shabba Ranks/Queen Latifah DEBUT
20. WAKE UP EVERYBODY (Reprise/Warner Bros 40799)........... Nick Scotti 21 2
21. BUDDY X (Virgin 12695).................................................. Neneh Cherry DEBUT
22. SWEET LULLABY (Epic 74719)........................................... Deep Forrest DEBUT
23. BORN 2 B.R.E.E.D. (Warner Bros. 40641)......................... Monie Love 8 4
24. THAT’S THE WAY LOVE IS (MCA 54619)......................... Bobby Brown DEBUT
25. GIVE IT TO YOU (RCA 62634)...................................... Martha Wash 17 2
26. WRECKX SHOP (MCA 54532)............................................. Wreckx-N-Effect 14 4
27. FUNKY CHILD (Pendulum/Elektra 66303)......................... Lords Of The Underground 22 3
28. EXTERMINATE! (Ariana 1-2545)............................................... Snap Featuring Nicki Harris 26 3
29. HOW I’M COMIN’ (Def Jam/Columbia 74810)......................... LL Cool J. 2 2
30. CONNECTED (Go2 Street/Island 854 393/PRO)...................... Stereo Mc’s 25 3

TOP 30 RAP SINGLES CASH BOX • MAY 29, 1989

1. HOW I’M COMIN’ (Def Jam/Columbia 74811)......................... LL Cool J. 1 7
2. TYPICAL TERRORS (Columbia 74865)................................... Prince Markie Dee 3 6
3. PEACE TREATY (Eastwest 90606)............................................ Kam 9 9
4. DEEPER (Def Jam/Columbia 74737)........................................... Ali Campell 10 4
5. FUNKY CHILD (Pendulum/Elektra 66303)......................... Lords Of The Underground 4 9
6. CREWZ POP (Eastwest 90609).................................................. Da Youngsta 13 5
7. BOW WOW WOW (Immortal/Epic 74582)............................ Funkdoobiest 8 7
8. LOTS OF LOVIN’ (Elektra 64665).......................................... Pete Rock & CL Smooth 13 5
9. PASSIN’ ME BY (Def Recordings Vinyl/AG 94634)................ Pharcyde 12 4
10. DOWN WITH THE KING (Profile 5391).................................. Run-D.M.C. 8 8
11. ROLL WITH THE FLAVOR (Flav Unit/Epic 74897)..................... Flavor Unit Mc’s 7 6
12. I GET WRECKED (Ruffhouse/Columbia 74857)......................... Tim Dog 10 8
13. HOW U GET A RECORD DEAL (Cold Chillin/Reprise 40833).................. Big Daddy Kane DEBUT
14. OFF & ON (Bad Sounds/Motown 2198)............................... Trends Of Culture 14 5
15. TRUTHFUL (Uptown/MCA 54593).......................................... Heavy D & The Boys 17 4
16. SIX FEET DEEP (Rap-A-Lot/Priority 53823)......................... Geto Boys 19 2
17. IT WAS A GOOD DAY (Priority 53817)..................................... Ice Cube 9 8
18. WHERE I’M FROM (Pendulum/Elektra 64649)....................... Digital Planet 20 3
19. WHAT CHIC GONNA DO (Epic 74877)................................. Shabba Ranks/Queen Latifah DEBUT
20. WRECKX SHOP (MCA 54531).............................................. Wreckx-N-Effect 11 6
21. THE POSSE (SHOOT EM UP) (A&M 6236)......................... Intelligent Hoodlum DEBUT
22. GUNSHOT (Frito Law 50032)..................................................... Kenny Danger 22 2
23. HEAD OR GUT (Rowdy/Arts 5010)............................................ Illegal 10 9
24. BORN 2 B.R.E.E.D. (Warner Bros. 04899).......................... Shabba Ranks/Queen Latifah DEBUT
25. TICK TOCK (Warner Bros. 12691)............................................. Kilo 21 5
26. TIME 4 SUM AKSON (RollChase 74794/Columbia)................ Redman 18 10
27. THROW YOUR GUNZ (UM/RCA 74676/Columbia).................... Only 13 2
28. PLASTIC (Geo Street/Island/PGL 664 946)............................. PM Dawn 21 7
29. CROOKED OFFICER (Rap-A-Lot 53818).............................. Geto Boys 24 9
30. NOTHIN’ BUT A “G” THANG (Cashflow/Interscope 53819/Priority).................. Dr. Dre 29 12
**ARTIST SPOTLIGHT**

**Donna De Lory**

*By John Goff*

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

What's brought her to Cash Box is her entire album, Donna De Lory from MCA Records, and the well-worn path trod by so many other artists of promoting it. She does it well.

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

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

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

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

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

And she listened then as she listens now.

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

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

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

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

And the eyes still dance.

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**TOP 30 JAZZ ALBUMS**

**CASH BOX • MAY 29, 1993**

| 1 | WES BOUND (GRP 9697) | LEE RITENOUR | 4 |
| 2 | DRAGONFLY SUMMER (RGS 4827) | MICHAEL WINKS | 11 |
| 3 | CACHÉ (Colombia 46931) | KIRK WHALUM | 3 |
| 4 | KEEPIN' THE FAITH (Donor/Alegro 75286) | STEVE LAURY | 4 |
| 5 | SOUL EMBRACE (Marrigan 9854/Capitol) | RICHARD ELLIOT | 5 |
| 6 | BREATHELESS (Arista 16869) | KENNY G | 11 |
| 7 | THE NEW EDGE (GRP 9658) | ACOUSTIC ALCHEMY | 8 |
| 8 | THE VIEW FROM HERE (Verve Forecast 517 657) | TOM GRANT | 3 |
| 9 | WORTH WAITING FOR (Verve Forecast 517 999) | JEFF LOBBE | 19 |
| 10 | FOREVER, ALWAYS (PAR 2018) | WILTON FEDELER | 15 |
| 11 | STICKS & STONES (Windham Hill Jazz) | KENNY B & B | 4 |
| 12 | DEEP SOUL (Par 2019) | RONNIE LAWS | 10 |
| 13 | RIVER IN THE DESERT (Atlantic 82441) | PAUL JACKSON Jr. | DEBUT |
| 14 | THE JAZZ MASTERS (Verve 2021) | RICHARD HARRIS | DEBUT |
| 15 | BODY HEAT, JAZZ AT THE MOTIVES (Discovery 77001) | HUBERT LAW | DEBUT |
| 16 | LIKE A RIVER (GRP 9689) | YELLOW JACKETS | 13 |
| 17 | TRUEST HEART (GRP 9687) | NORMAN CONNORS | 25 |
| 18 | REMEMBER WHO YOU ARE (Mojazz/Motown 7003) | ERIC LEWIS | 23 |
| 19 | PLAY (VJC 2071) | BUNNY BRUENEL | 23 |
| 20 | THINGS LEFT UNSAID (Palisfys/Parker Bros 45199) | NELSON RANCHEL | 20 |
| 21 | TRIBES, VIBES & SCREES (Verve Forecast 514 198) | BUNNY BRUENEL | 23 |
| 22 | MUSIC FOR THE 4TH WORLD (Windham Hill Jazz) | NELSON RANCHEL | 20 |
| 23 | JACK DEJHNIETTE | HUBERT LAW | DEBUT |
| 24 | MY TIME WILL COME (Marrigan masters 65100) | GEORGE DUKE | 24 |
| 25 | SNAPSHOT (Warner Bros 45224) | GEORGE DUKE | 24 |
| 26 | LETTER TO EVAN (GRP 9687) | DAVE BENJIO | 25 |
| 27 | SOUNDS AND VISIONS (Warner Bros 45158) | THE EARL KLUGH TRIO | 35 |
| 28 | DEDICATION (Musico/One world 500302) | BUNNY BRUENEL | 23 |
| 29 | THE PRESSURE (GRP 969) | PHILLIP BEN | DEBUT |
| 30 | ON A ROLL (Sinn-Drome 1905) | FATBURGER | 20 |
| 31 | YIN-YANG (NYC 0001) | STEPS AHEAD | 37 |

**REVIEWS**

*By M.R. Martinez*

**HUBERT LAWES: My Time Will Come** (Marrigan masters 01612-65100-1), Producer: H. Lawes.

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

**DON PULLEN & THE AFRICAN-BRAZILIAN CONNECTION: Kele Mou Bana** (CDP 981662), Producer: Michael Gilmore.

Pullen serves as the traditional linchpin around which some solid solo and rhythm work is tangentially maintained. Carlos Ward on alto sax is often and favored featured on work that is alternately lyrical and avant sonic excipient. But Pullen frequently demonstrates his own virtuosity. "Listen To The People" is a simple bossa-influenced composition, but is effective in its use of minimalist arrangements. The title track is a percussionist's excursion through texture, with Guilherme Franco and Mor Thiam providing an undercurrent of rhythm to traditional vocals and joyous key work by Pullen and Ward's sax.
COUNTRY MUSIC

COUNTRY NEWS BOX

Festival Fun And Fan Fair Approach...

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

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

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

ARTIST SPOTLIGHT

Ricky Lynn Gregg

By Brad Hogue

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

After a year, he began playing with a group named Savvy, penning all the material for the band’s Made In Texas, which won Best Regional Album at the Dallas/Fort Worth Buddy Awards. By 1983, he’d been nominated by the Texas Music Association for Entertainer of the Year, Male Vocalist of the Year.

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

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

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

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

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

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

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<th>ALAN JACKSON “Chattahoochee” (Arista ASCD-2560)</th>
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<td>Alan Jackson continues to release great country hooks with his latest single, “Chattahoochee,” written by Jackson, the Clinch McBride. From the platinum-selling album, A Lot About Livin’, this single contains the line from which the album is named. Chugging guitars and an upbeat song make this a good follow-up to his latest ballad, “Tonight I’M Coming Home.” Keith Stellag produces.</td>
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<th>RONNA REEVES “Never Let Him See Me Cry” (Mercury CDP 913)</th>
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<td>From her forthcoming Mercury album, What Comes Naturally, “Never Let Him See Me Cry” has Ronna Reeves hiding her tears in a lover’s protest. Written by Kim Richey and Jennifer Kimball, the song is complete with a smooth country steel and a medium tempo beat. Reeves’ vocals are hot, Clyde Brooks &amp; Harold Shold produce.</td>
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<th>GIBSON/MILLER Band “Texas Tattoo” (Epic ASCD-4161)</th>
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<td>These veteran musicians reveal a variety of influences in their latest single, “Texas Tattoo.” From rockin’ blues guitar licks to bluegrass harmonies to traditional twang, the Gibson/Miller Band blends a lot of everything. Written by Dave Gibson and Blue Miller of the band, this one should be a hit for the guys. All the needed elements are present including a hook which is sure to reign in some radio stations. From the Epic release, Where There’s Smoke, Doug Johnson produces.</td>
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<th>CLINTON GREGORY “Standing On The Edge Of Love” (Step One SOR-861)</th>
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<tbody>
<tr>
<td>Clinton Gregory presents himself a little more with each single, and “Standing On The Edge Of Love” takes him one more step in the right direction. From the Step One CD and cassette, IF <em>I Were A Painting</em> the cut was written by Troy Seas and J.P. Pennington. A Western swing rhythm provides the backdrop for some tasteful session work here and Gregory’s fiddle is ready to be paid. Ray Pennington produces.</td>
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**PICK OF THE WEEK**

<table>
<thead>
<tr>
<th>WILLIE NELSON “Graceland” (Columbia CSK 74993)</th>
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<tbody>
<tr>
<td>Here’s a brave country record. Written by Paul Simon and covered beautifully by the Redheaded Stranger, “Graceland” is one of those timeless cuts we’ll remember years from now. From his critically acclaimed Columbia release, Across The Borderline, “Graceland” was produced by Paul Simon &amp; Roy Hale. “For reasons I cannot explain some part of me wants to see Graceland.”</td>
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</tbody>
</table>
Mercury Nashville's Billy Ray Cyrus beams with pride at a recent concert as he receives a plaque to commemorate the sale of six million copies of his debut album, *Some Gave All*. His much-anticipated second album, *Won't Be The Last*, is due in stores on June 22. Pictured (l-r) are: Mercury/Nashville president Luke Lewis, Mercury/Nashville senior VP creative Harold Shedd and Cyrus.

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

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

1. BROOKS & DUNN—"We'll Burn That Bridge"—(Arista)—#36
2. MARK CHESNUTT—"It's Sure Is Monday"—(MCA)—#37
3. KATHY MATTEA—"Seeds"—(Mercury)—#11

MOST ACTIVE

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

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

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

LOOKING AHEAD

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

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

CMT TOP TEN VIDEO COUNTDOWN

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

INDIE FEATURE PICKS

JOSIAH "Red Wine"—(WTM)

Producer: J.C. Weaver & Jack Brown

Writer: J.C. Weaver & Jack Brown

This is the latest from the Cash Box 1993 Independent Male Artist of the Year, Josiah. Not exactly a crying-in-the-bar song, "Red Wine" tells the story of a fast-fading love affair. With high quality production and in-the-pocket arrangements, this could get some attention for Josiah.

INDIE CHART ACTION—Leading the independents this week is Jack Hollingsworth's "1-800-FOOL" on the Stop Hunger label, moving three spots to land at #55. CRC International's Narvel Felts climbs from #65 to #60, and Playback's Michele Bishop picks up three places to rest at #53 with "I Picked A Bad Day."

Back In Time

10 YEARS AGO

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

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

20 YEARS AGO

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

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

30 YEARS AGO

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

Cash Box Country Indie

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

By Joseph Stanley

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

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

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

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

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

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

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

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

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

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

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

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

FIRST CALL SIGNS ON WITH NEW MANAGEMENT, NEW PLANS FOR THE FUTURE—At a showcase luncheon on May 3, Myrrh artists First Call unveiled their soon-to-be released project, Sacred Journey. Following a dynamic performance, the group announced that they had recently signed with Norman Miller of Proper Management. Also, the group was confirmed as a part of the upcoming Young Messiah recording project and tour.

Gospel Review

By Joseph Stanley & Tim Smith

- MICHAEL ANDERSON Saints And Sinners (ForeFront)

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

- ANOINTED Spiritual Love Affair (Wal)

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

- JERRY FOSHEE Jerry Foshee (MBS)

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

By Joseph Stanley

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

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

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

The Gaither Vocal Band and Star Song Communications recently got together to celebrate the band’s first #1 AC song in six years, the debut title track from their new project, “Peace Of The Rock.” Pictured (l-r): Jason Parker, marketing manager, Star Song; Stan Moser, CEO, Star Song; Terry Franklin, GVB; Michael English, GVB; Bill Gaither, GVB; Mark Lowrey, GVB; Darrell Harris, president, Star Song; Jill Landess, radio promotions, Star Song; Jeff Mosley, senior vp, Star Song.
ICMOA Annual Is Set For June 25-27

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

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

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

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

A President’s Reception and Barbeque will be held on Friday evening. Following all of the various business sessions on Saturday will be the annual ICMOA reception, banquet and auction.

Pioneer New Media Technologies Intros 18-Disc CD Autochanger

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

The CAC-V180M combines a price point under $600 with specifications and capabilities designed for rigorous professional use. Features include an 18-disc capacity supplied by three six-disc cartridges, a built-in RS-232C computer interface and compact size measure which is just 9" wide by 6 1/2" high by 17 3/8" deep. Multiple units may be linked to further expand disc storage capabilities. Moreover, the compact unit's CD magazines let operators create specific music categories, eliminating the need for discs to be regularly handled, thus minimizing damage and loss.

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

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

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

NSM’s Performer Series Is Setting New Sales Records

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

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

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

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

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

Rus Strahan, president of Chicago-based NSM-America, recalled some of the numerous changes that have taken place within the company over the last few years, including expansion, new management, new service and support staff, a new name and corporate logo, an entirely new computer system along with all new jukebox models. "And now," he added, "I am just about to sign a purchase agreement on a new triple-the-space building right here in Chicago, near O’Hare Airport!"
MOMA Hosts Its 21st State Show

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

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

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

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

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

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

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

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

Robinson's Hall Retires

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

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

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

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

THE GOVERNMENT COMMITTEE looking into the prices of CDs came up with the verdict that was predicted last week: To ask the Office of Fair Trading to refer the industry to the Monopolies Commission. This brought the barbet retort from Warner Music chairman Rob Dickins: "Any government interference in business is disastrous. If the way they're running the country is any evidence of how they would run a business, I don't want them interfering in mine!"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The album charts sees a new #1 with New Order entering at the top with Republic. Other newcomers straight in the Top Ten are Terence Trent D'Arby with Sympathy Or Damn at #6, Clannad with Banna one place lower and Kenny G is Breathless at #10.

NEWS FROM JAPAN

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

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

LOCAL 45s TOP 10

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<td>1</td>
<td>1 AOKATURUYORI KUCHIZUKO KAWASO (Toshiba EMI)...WANDS</td>
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<tr>
<td>2</td>
<td>2 KIMIGA INAI (B Gram)...Zard</td>
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<td>3</td>
<td>3 KONOMAMA KIMIDAKEO UBAISARITAI (B Gram)...Deen</td>
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<td>4</td>
<td>4 WAKAREMASOUSHI WATASHIKI KIEMASHOU AMATAKARA (Toshiba EMI)...Maki Kaikoku</td>
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<td>5</td>
<td>5 KANJOURO KOHIITO (WEA Musica)...Takesyuki Makihara</td>
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<td>6 ANOMAMAMO WAGAMAMO WAGAMAMO BOKUWA KIMIDAREO KIZUTSUKENAI (IMC)...B'z</td>
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<td>7</td>
<td>7 TAISETSUMA AKI (Sony Record)...Seko Matsuda</td>
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<td>8</td>
<td>8 SHIWASENENDARUTEMI...Kiri...Mike Nakayama</td>
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<td>9</td>
<td>9 YAH YAH YAH (Pony Canyon)...Chage &amp; Ask</td>
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<td>10</td>
<td>10 ROAD (Meldace)...The Koburu</td>
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LOCAL CDs TOP 10

1. TOKINO TOBIRA (Toshiba EMI)...WANDS
2. DA DA DA (Toshiba EMI)...Maki Daikuoku
3. SINGLE IS BEST (Pony Canyon)...Atsura Hiraizumi
4. GUITARHYTHM WILD (Toshiba EMI)...Teruyasu Patal
5. SAY HELLO (Sony Record)...Tube
6. RIVER (EMI)...Hound Dog
7. RECORD DOCUMENT...Meltace...The Koburu
8. GET A GRIP (MCA Victor)...Aerosmith
9. BODYGUARD (NMG Victor)...Whitney Houston
10. YOUR SELECTION - THE VERY BEST OF AKINA (Warner Music Japan)...Akina Nakamori
**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 $8.00 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 $3.35 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 (Celine) 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. LEPECHAUN: Mutant Fighter 25". MIDWAY: High Impact; Strike Force 25"; Total Carnage 25". NINTENDO: Super System 25"-Practically new Nintendo system cabinets with three late games. This game is perfect for any arcade or game room where youngsters go who are familiar with the Nintendo "Home Game" system. SEGA: Spiderman 25"; Clutch Hitter; G.P. Rider R/O. SNK: Beast Buster. STRATA: Rim Rockin Basketball 25"; Rim Rockin Basketball 19". TAITO: Space Guns. TECHNO: Wrestle Fest. PINBALLS: BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Dr. Who; The Getaway; Terminator 2; The Addams Family; Slug Fest. USED KITS: Atomic Punk $295; Arabian Fight $495; Rapper Boys $395; Capt. Am. $450; G.I. Joe $995; Knights of the Round $495; Main Event $25; Pac Mania $15; Pig Out $25; Punk Shot $95; Pig Skin $95; Rampart $95; Wrestle Fest $195; Spiderman $495; Sunset Rider $495. Turtles In Time $495. NEO GEO PAKS Slightly used (cartridges): $5 each; Magician Lord; Nam 1975; $50 each: Crossed Swords; Ninja Combat; Sengokuboshi; King of Monster &; $75 each: Alpha Mission II. $100 each: Super Baseball 2020. $200 each: Art of Fighting; World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celine for Games and Kits. New Orleans Novelty Co., 3030 N. Arnold Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

**FAN CLUBS**

THE RASCALS, the Young Rascals, Joey Dee & the Starlilters, 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/Starlitters Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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