PLUGGING INTO
ROD STEWART

Bruce Hornsby: Lone Ranger
TISHA; TESH TALK
STALLONE HANGS TOUGH
INSIDE THE BOX

COVER STORY
Plugging Into Rod Stewart

Superstar Rod Stewart has already received critical acclaim for his reasonably sedate (for him) MTV special, Unplugged... and Seated. Now the 90-minute concert has been released on CD by Warner Bros., and it looks as if the album could be the most successful in Stewart's long and illustrious career. Former Faces-mate, Ron Wood, joins in on the fun.

Bruce Hornsby: Lone Ranger

Piano man/singer/writer Bruce Hornsby talks to Sue Gold about his latest lp, Harbor Lights, his fourth for RCA. Not only did Hornsby change his style somewhat, utilizing more jazz shadings, but it marks the first record he's done without his group, the Range.

Tisha, Tesh Talk

Singer/actress Tisha Campbell is excited about her debut album, Tisha, on Capitol Records. Veteran John Tesh is equally thrilled about his latest GTS release, Monterey Nights. Both share their enthusiasm with Cash Box in their Artist Spotlights.

Stallone Hangs Tough

Sylvester Stallone has been living on the cinematic edge for a while now, but his new action flick, Cliffhanger, should change all that. Cash Box film reviewer John Goff says the TriStar release has Sly's fortunes looking up once again.

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

R&B ALBUM
That's The Way Love Goes
Janet Jackson (VIRGIN)

COUNTRY SINGLES
Tell Me Why
Wynonna (CURB/MCA)

COUNTRY ALBUM
Hard Workin' Man
Brooks & Dunn (ARISTA)

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

RAP SINGLE
Peace Treaty
Kam (EASTWEST)

RAP ALBUM
14 Shots To The Dome
L.L. Cool J (DEF JAMP/COLUMBIA)
BRUCE HORNSBY: Lone Ranger

By Sue Gold

ADMITTEDLY, BRUCE HORNSBY is not your average rock 'n' roll star. He tours with the Grateful Dead, gives three-hour improvisational concerts and is one of rock's most prolific lyricists. He has just released his fourth album, Harbor Lights (RCA), featuring appearances by such top jazz artists as Pat Metheny and Branford Marsalis. And while he may not fit the typical mold, Hornsby has made a name for himself during the past seven years as a hit songwriter and top piano player.

Since he first burst onto the music scene as leader of Bruce Hornsby and the Range, he has recorded four albums and has scored five Top 40 hits, including the number one classic "The Way It Is." His latest album, however, marks a turning point in his career. It is the first time Hornsby has produced his own album, and it is his first record without the Range.

"I was going in directions that would have been way out of their musical element," Hornsby explains in an exclusive interview with Cash Box. "This is a much more harmonically complex record, and a couple of the guys in the Range were just not into the jazz music.

"It was time for me to take the music to a little different place and to get with some kindred spirits like Branford Marsalis and Pat Metheny. These guys felt very at home in this area and I wanted to have the freedom to use people that would enhance this area of music for me," he continues.

While this is the first album to be released under Hornsby's name alone, he feels it's the most "band-like" sounding album he's done. "This record sounds more like a band than any of the Range records. There's much less drum machines on this record and more interplay and freedom than on the others. So what's in a name? I don't know."

According to Hornsby, the increase in improvising on the album was influenced by the way he does his concerts and by playing with the Grateful Dead. Hornsby is well known for taking requests from audience members and including a lot of stretched-out improvisational pieces in concert. "We often go without a set list and generally don't even use one when we play live," he confesses. "The Dead have more of a set list than we do.

"With the Range, we've always been like this live. We wanted to capture it on the last record, and I think we did on certain cuts, but there was not much piano on that record so I was ultimately unsatisfied," Hornsby says.

Another reason for the looser feel of the album is that Hornsby produced it himself, instead of relying on an outside producer. "It's more of a jam-type record. If there was a producer, I have a feeling he would have said, 'Look, we have to cut this short.' A producer probably wouldn't have liked the loose feel. The record is, for better or worse, the way it is because I was the producer."

Besides Metheny and Marsalis, Bonnie Raitt, Phil Collins and Jerry Garcia all make appearances on the album. "I called whomever I heard in my head for that particular song. They would stay at my house, stay for dinner, work on the record and take a walk in the woods. It was a very relaxed atmosphere," Hornsby says.

Hornsby is the first to note the differences among his four albums. "The first two records were a lot of piano without a lot of the band. They were called Bruce Hornsby and the Range, but it was 70% me or a machine. The third record was a lot of band and not much piano. With this one, I wanted to have both. I wanted to have a lot of piano but a lot of band, so that's what this record is. It's a little different piano than people are used to hearing from me, a little less of the pretty stuff, but you can't do that all the time."

Besides his piano playing, Hornsby's lyrics have become a staple in rock history. Songs on racism, hate-crimes, the environment, and other issues affecting his native Williamsburg, Virginia, where he now lives, often pop up in his songs. Racism, especially, has been a key theme in his music appearing in the tunes, "The Way It Is," and "Fire On The Cross." His latest song to tackle the issue is "Talk Of The Town," which is about the pressures and prejudices faced by an interracial couple in his hometown.

"When you're from the South, you tend to write about race and religion," he explains. "It's an ever-present issue. It's getting better, I think, but it's still a problem around here. It's very intense to write about because it happens all the time. On one hand, we elected the first black governor in America a few years ago, which never would have happened in 1961 or 1971, so you have that, but then you read about the cross burnings. So it's sort of a grey area."

While Hornsby has always written about the South, his return to Virginia several years ago gave him renewed inspiration for his songs. "I lived in Los Angeles for about 10 years, and when I came back to Virginia I figured I'd get more story ideas. I'm much more prolific in Virginia. I'll be riding around with a friend of mine in his truck, and he'll say, 'Hey, did you hear what happened to so and so,' and as he tells me the story I'll be thinking of a song."

Another topic Hornsby writes about on his latest release is the idea of being a drifter. "I think it's sort of the grass-is-always-greener syndrome. I've always been a very focused person, with an agenda and a goal. There's always something I'm looking to do, but I've seen a lot of friends of mine having a great time and not worrying about much. I can't help but find that mental attitude appealing now and then, so it's me looking at the other side."

While it has been three years since Hornsby's last album, he has been anything but idle. He has been in the studio with Bob Dylan, Crosby, Stills & Nash, Bonnie Raitt, Don Henley, Stevie Nicks and Willie Nelson among many others. He also took time out from his recording career to fill in temporarily for Brent Myland of the Grateful Dead when Myland died in 1990. "It was like being in a party for a year-and-a-half. It was the best party you could go to, and it's something I'll always be glad I did."

If all this wasn't enough to keep him busy, Hornsby also took time out to produce Leon Russell's album Anything Can Happen. "That was a difficult project because the record I wanted to make was not the record he wanted. I wanted a sort of gospel rock 'n' roll record like he used to do, and he wanted to make a computer record. So that's the record we made. I learned a lot from him and had a really good time, but it wasn't the record I wanted to end up with," he says.

Now that he's focusing on his own career, Hornsby is gearing up for a worldwide tour set for later this year. He is also planning on hooking up with the Grateful Dead sometime during the summer. Hornsby is widely known for touring with the band, but Sting will be handling the chores this year. Hornsby's reaction to that: "I thought it was obscene," he laughs.

While fans wait for Hornsby to kick off his tour or catch up with the Dead, they can at least turn on their radio to hear Hornsby's latest hit or a song by Raitt, Henley or more than 100 other artists that feature his trademark playing. Just listen for a piano.
EXECUTIVE PROFILE

J.B. Brenner, V.P.,
Album Promotion,
A&M Records

By Jake Stanton

J.B. Brenner
HAVING STARTED IN MUSIC with Schwartz Bros. Distribution in Maryland, J.B. Brenner has become one of the best liked promotions guys in the business. After a sales and many of the stations that A&M allowed him to get his feet wet in promotions, he was hired away by A&M in 1975 as a local promo rep for Baltimore-Washington-Virginia. A&M is where he currently resides as the first ever v.p. of album promotions. In a recent interview with Cash Box, J.B. allowed us exactly 30 seconds between radio calls on Sling and The Gin Blossoms, to ask the man some call “The Head Promo Guy” a few inquisitive questions.

Traditionally the term “Album” meant Rock, especially when used in context with radio, which too traditionally described a rock-formatted station called an AOR (Album-Oriented Rock). When asked what does being head of album promotions entail, J.B. commented on how the album radio landscape has changed in the last couple of years, and also in turn so has his role within that environment. This is mostly due to the fact that the term “Album” now describes the fragmentation of AOR within itself, and how specialized formats have become. New formats within rock, like Alternative on one end of the spectrum to harder-edged “Core Rock” stations on the other end, with Adult Alternative, plus the traditional classic, and mainstream rock stations in the middle, there seems to be a lot more falling under the Album banner. As J.B. put it, “There’s a place to take almost anything and everything new out there. The most exciting thing is that the Alternative and harder-rocking AOR stations are 50% or more are current, and that’s what you need to get the record heard...and started.” Even if it’s not really an “Alternative” (we both agree that we hated that term) it still is a great springboard for new music. Also, now, with MTV playing a big role, it really needs to be a combination of things including radio and retail. As long as radio is still around it’ll be a powerful tool, especially combined with retail support on a grassroots level, as well as touring and video exposure.

Marketing department would dare now to rely solely on radio. Now if you’re looking for words to live by in Album promotion, J.B. says, “The job starts when the radio plays the record.” And how true it is.

If you ask J.B. what his excitement about in the future you’ll find no lack of things to talk about. Especially with the new release by Sting which Brenner sees as “Sting’s most successful solo project yet.” If you looked into the A&M crystal ball you find a genuine energy behind the futures of The Gin Blossoms’ success. Also, the commitment that A&M has made to the harder-edged stuff like Damn The Machine, Therapy?, Hammerbox, Monster Magnet and Paw, plus the newest A&M acquisition, Allgood, and a new John Hiatt project on the horizon. With upcoming tours by Blues Traveler, he’ll be headlining the Hoard Tour which includes A&M’s Allgood along with Widespread Panic, Big Head Todd and the Monsters and The Samples or, as J.B. calls it, “The Hippie Lollapalooza tour.” Things are definitely looking towards a busy summer over at A&M.

With all the excitement in the promotions office one can tell that all the acts could have a great future with the undivided attention that this guy and his staff will provide. One can only imagine what J.B.’s phone bill is, but you can bet it pays itself off ten-fold with albums in rotation.

If you look up “schmooze” in the dictionary there’s a smiling picture of J.B. Brenner on the phone, of course. He has blazed the trail for radio promotions, including helping to launch the careers of The Police/Sling, Peter Frampton, Styx, Soundgarden, Bryan Adams plus a few more.

Brenner says you need two things to be in album promotions: “One is a real feel for the music, and, equally as important, you must be a people person.” And this guy wrote the book on both.

ON THE MOVE

• Sony Corporation has named Michael P. Schulhof president and CEO of Sony Corporation of America (formerly called Sony USA). He joined Sony in 1974 and was named to the board in 1989. • Jeff Green has been named international director for the Country Music Association. In his new position, Green will be responsible for developing strategies to develop country music in the International marketplace. He will be based in the CMA’s European Market Development Office in London.

• Chris Hensley has been appointed senior director, artist development at RCA Records. Prior to this, he held a similar position in the field promotion department at the company’s Chicago office. He now will be based in New York. • Polydor Records has upped Joe Bosso from manager, A&R to director, A&R. He remains based in New York. • Brian Cohen has been promoted to the post of director of creative services for Elektra Entertainment. Since 1990, he has been director of advertising and merchandising. • Mercury Records has tapped Karen Rothstein manager, product administration. She was coordinator, scheduling and production for the label. • Sony Music has made a couple of changes in its Special Products division. Scott Pascucci has been named director, business affairs. He comes to the company from Arista Records, where he held the same title. Kathleen Theiringer has been made director, copyright and artist clearance, business affairs. She was associate director, contract administration. • Terry Meyer has been appointed director of finance at Private Music. She served as the department’s manager for over a year. • Hollywood Records has named two regional sales marketing managers: Larry Cran dus in the Midwest, and Lori Johns on the West Coast. Cran dus was Midwest label manager for Mute Records, while Johns was West Coast regional sales manager for Charisma Records.

• Jerry Gilbert has joined Bainbridge Records as general manager. He comes to Bainbridge from Mobile Fidelity Sound Lab, where he was director of the classical department. • Atlantic Records has promoted Norma Moreno to the position of director of accounts payable & billing. She was associate director of the department. • Warner/Chappell Music has upped Jim Cardillo to senior director A&R/marketing. He has been director of talent acquisition for the company. • Jason Morris has been appointed manager of creative services for Nashville-based Cimarron Music Publishing. Formerly Morris was responsible for catalog coordination in the creative department at Sony Tree. • William Velez has been named to the newly created position of senior vice president, international at SESAC. In his new position, Velez will oversee all of the company’s relationships with foreign performing rights societies and will be responsible for launching SESAC Latina, a new unit dedicated to the acquisition and licensing of Spanish-language repertory.
TALENT REVIEW

Maria McKee

By Hilari Grey

THE TROUBADOUR, WEST HOLLYWOOD, CA—When Lone Justice appeared on the rock music scene in the mid-'80s, critics and fans marveled at lead singer Maria McKee’s intense, Janis Joplin-like stage persona and impossibly elastic-ranged voice. On her second Geffen solo album, You Gotta Sin To Get Saved (due in stores June 22), McKee uses her powerful pipes on an array of absorbing life tales encompassing blues, gospel, country and rock influences. As evidenced by her remarkable set before a tightly packed house at the Troubadour, she has also toned down the hyper stage rants—leaving room to build up to a fever-pitched conclusion, without sacrificing one bit of intensity along the way.

Reuniting, Lone Justice drummer Don Heffington, keyboardist Bruce Brody and multi-instrumentalist Marvin Etzioni (who also opened the show with a solo mandolin set in the six-piece ensemble, McKee touched on a full emotional and dynamic range. From the cathedral-like hush of the haunting “Nobody’s Child” (a gem from McKee’s 1989 solo debut) to the steady rocking reassurance of “I’m Gonna Soothe You” (due as the first single off the new record), the singer’s crystal-line vocals cut straight to the heart.

Throughout the set, the band presented counterpointed rock with grace and finesse. Touches like Brody’s weaving piano line in “This Property Is Condemned” and the wall of tight vocal harmony at the core of “Only Once” enhanced the emotional impact of each song. Although the set concentrated heavily on the yet-unreleased material, the audience greeted the new songs with the great enthusiasm of a greatest hits show. A tuneful, country guitar-driven reading of Van Morrison’s “My Lonely Sad Eyes,” in particular, drew a strong response, while the electrified gospel tune “Why Wasn’t I More Grateful,” which built to a heartbreaking full wall, was a powerful highlight.

With its mix of country, blues and gospel textures, spotlighting acoustic guitar, mandolin and fiddle, this was a concert that any fan of roots rock would have loved. The encore set even found L.A. native McKee scaling down the band’s configuration for some mesmerizing balladeering, building back up to the capper: a double-time raging jam on “You Gotta Sin To Get Saved.” This foot-stomping anthem, which featured some stellar wailing by the singer, left the room reeling, and shouting for more—demonstrating the power of the type of straightforward rock that’s been missing in action for too long, and is brought back with style and wit on You Gotta Sin To Get Saved.

History repeated itself last week when the show, currently on an extensive North American tour, helped to celebrate the Amphitheatre’s 20th anniversary with another opening-night benefit for the Clinic. The show and the star-studded, post-performance gala reception at Gladstone’s Restaurant at the spanking new Universal City Walk raised over $70,000.

The benefit was not the only success of the evening. The production, directed and choreographed by Tony Christopher, was much more spectacular than back in the ’70s. With the aid of advanced technology such as wireless microphones and lasers, the story of Christ’s last week on Earth was made even more powerful and compelling. For this incarnation, the show should be titled, Carl Anderson, Superstar. Why this amazing singer/actor is not a major star is totally incomprehensible. Reprising his role as Judas, Anderson brings a presence and voice to the stage that rival the best of Broadway. His performances on the opener “Heaven On Their Minds” and the title song were breathtaking. Even though Anderson has been acknowledged by his peers with an Emmy and a couple of Golden Globe nominations, the public has not had ample opportunity to elevate him to the role of “major player.” This tour should help accomplish that task considerably.

In the title role, Ted Neeley is magnificent. As he did in the 1973 motion picture, Neeley demonstrates an angelic quality mixed with the confusion and anger that comes as Jesus struggles to accept his fate. That inner conflict shows in Neeley’s every note and gesture, especially in his astounding rendition of “Gethsemane (I Only Want To Say).”

Also grabbing some of the accolades was Dennis DeYoung as Pontius Pilate. DeYoung, best known as the lead singer/writer/founder of rock group Styx, makes his theatrical debut in this role. Though on stage for just two numbers, DeYoung makes the most of it, portraying Pilate as an almost sympathetic character—a man caught up in the inescapable swirl of events that leads to Christ’s inevitable crucifixion. DeYoung should be able to garner more stage roles with his solid performance.

Other standout in the cast include Leesa Richards as Mary Magdalene, who gets to sing the big hit song, “I Don’t Know How To Love Him;” David Bedella, whose rich bass voice adds the sinister edge needed for Calaphas; and Danny Zolli as Calaphas’ partner-in-crime, Annas. However, it is Laurent Giroux’ comic turn as a transvestite King Herod that nearly steals the show. With heavy makeup, boa and pink gloves, Giroux reminds one of Tim Curry’s hilarious Dr. Frank-N-Furter in The Rocky Horror Show.

Jesus Christ Superstar, just like all of Lloyd Webber’s shows, has become a classic of the modern stage. This tour should establish it as one of his best.
Sonic Youth and Beaste Boy Mike D at CounterAID in New York. (Photo by Duncan Ip)

**COUNTERAID**


**UFO WOODSTOCK** has been tentatively slated for next summer's 25th Anniversary of Woodstock. After the UFO Festival last week in New York's Village Gate met with surprising enthusiasm, including a surprise appearance by Richie Havens (Rhino), who suggested the idea claiming that UFOs were present at the original Woodstock Festival and have since shown up at many other rock concerts where Havens and fellow rock stars have performed. UFO producer Michael Luckman plans to approach Michael Jackson, David Bowie, Keith Richards, Mick Taylor, The Grateful Dead, Crosby, Stills and Nash, Pink Floyd, Eric Clapton, Graham Parker, Ray Davies, The Moody Blues, Phoebe Snow, Yoko Ono and Ace Frehley of KISS, who was present at UFO Festival. "Bowie, Richards, Taylor, the Moodies, Snow, and Frehley all sighted UFOs as did Elvis Presley, Jimi Hendrix and John Lennon." Luckman said, "The rest believe in extraterrestrials." Dick Clark, allegedly a strong believer, is Luckman's choice for MC. The New York-based Aloud and the Interplanetary Invasion are already on the bill.

**THE FESTIVAL AT YASGAR'S**: The National MS Society, owning an exclusive contract over the site of the original Woodstock until 2001, claimed to have no knowledge of a UFO-related concert whereas Time Warner owns exclusive rights to the actual name "Woodstock." MS will be presenting The Festival at Yasgar's for August 14 & 15, 1994 to commemorate the anniversary. Though not disclosing any artist they are currently in negotiations with, a National MS rep told Cash Box it will be the "concert of the century."

**GIANT STEP** has not been hampered by the closing of one of its star venues, Sputnik, presenting a phenomenal slew of acid jazz acts including Inorgnite at SOB's (May 19 & 20), Jamiroquai at Metropolis (May 20), D-Insfluence at SOB's (June 2), and Guru at SOB's (June 9). Jamiroquai featured a surprise appearance by the Beaste Boys, who jumped on stage during an eclectic jam session, with reggae, vocals, DJ-ing, live brass, and rapping. The former Gang Starr, revamped as Guru, performed tracks off their new album, Jazzmatatazz (EMI), features Donald Byrd and vibraphonist Roy Ayers. Local favorite Groove Collective, floating to venues like The Loft and Nell's around since the Sputnik closing, will open for Guru.

**ON THE AFRO-EURO TRASH TIP** were Zap Mama, promoting their album Adventures In Africa I (Warner Bros.). Living up to overwhelming critical thumbing, the world beat champions brought down the house at The Grand last week and met with uprousing, standing ovations.

T.J. Martell participants Young MC (1) and Beverly Hills 90210 heartthrob Brian Austin Green do the hustle, with the loser of the match committed to telling Sly Stallone that his new movie stinks. No one's heard from Green since.

**YOU CAN TAKE** the girl out of rock but, as they say, you can't take the rock out of the girl. Prodigal songstress Pat Benatar made an impressive reappearance at the Whisky in West Hollywood on May 20 after a five-year (too long) absence from the rock stage. With original bandmates Myron Grombacher, Frank Liniz and hubby Neil Giraldo still onboard, the First Lady of Rock 'N' Roll (and the way KLOS DJ Bob Coburn intro'd her, anyway) treated the packed club to a long set that mixed nicely all of the old faves as well as tunes from her fine new Chrysalis album, Gravity's Rainbow. Unlike most major-artist appearances at small venues, which usually, for one reason or another end up being quite disappointing (Van Halen, same club, a couple of months ago), this one was a pleasure throughout. A mini club tour of selected cities continues. And for Pat's blues fans, she promises another alb in that vein in the not-too-distant future.

**LET ME GET** this straight. Los Angeles blow the chance to host next year's Grammys and a possible city windfall of up to $50 million because, according to lame-duck Mayor Tom Bradley's office, L.A. city council wouldn't cough up the relatively paltry sum of $25,000 for traffic control Unbelievable. What's actually more surprising is that the folks at NARAS don't save themselves future bother and just sign '94 host New York City on for the long haul. While Gotham officials aggressively lobby for the show year in and year out, here in L.A. Land the attitude is one that borders on apathy. City Council slack aside (after all, they probably do have more important fish to fry these days), where was the industry pressure to make sure the event continued to happen at the Shrine?

**AIDS CHARITY LIFEBEAT**'s CounterAID fundraiser, held May 22 at various record stores around town, generated over $100,000, with Record Co. contribs expected to at least match that figure. Among the notable donating their time and their John Hancocks were PM Dawn, Richard Marx, Barry Manilow (whose fans followed him from the Tower Records on Ventura Blvd, to the Beverly Connection Wherehouse), Tone Loc, the Wilson sisters Carrie and Wendy (can't wait to hear the Xmas tune with daddy!), 2Pac, Freedom Williams, Mark Slaughter, Courtney Love (who showed up with scary-girl band L7) and all-around nice guy Eddie Money. The notable no-show of the affair was former cheerleader Paula Abdul who pulled out just 20 minutes before her scheduled shift. According to a publicist-type who wishes to remain employed, uh, mean anonymous, Abdul flaked after deciding that signing autographs for the purpose of raising cash for AIDS research would be a "bad career move." This from a girl seen recently in a soft-drink commercial with Fred Astarie. Similar events went down in Nashville and New York (see East Coast column across the page).

**THE OTHER BIG** charity news last week was that the 11th annual T.J. Martell Rock 'N Charity Celebration scored its best year ever, raising in over $490,000, all earmarked for leukemia, AIDS and cancer research. Guitar innovator Les Paul was handed the T.J. Martell "Heart Of Music" award and responded by joining in on a noisy jam session that included Cheap Trick axeman Rick Nielsen, Alice In Chains' Jerry Cantrell and Jeff "Skunk" Baxter, who's played with everyone except Frank Sinatra. The festivities actually conclude June 15 when the Rock 'N Puck Hockey Spectacular will face off at the Forum. Contrary to rumor, Wendy Wilson will not fill in as goaltender at that one. Since 1975 the T.J. Martell Foundation has raised more than $65 million.
ARTIST SPOTLIGHT

Tisha Campbell

By M.R. Martinez

PERFORMANCE IS A WAY OF LIFE FOR TISHA CAMPBELL, who is known to many as the uptown girl friend of Martin Lawrence on the Fox-TV sitcom hit, Martin. But with the recent release of her debut album, "Love Me Down," Campbell said that she was involved with the entire process, including final say on producers with whom she worked, development of image and textures, as well as having the opportunity to successfully experience as a co-star in the Hudlin Brothers' breakthrough comedy hit, House Party (she also starred in the sequel), when she hit the campaign trail to pump up the volume on the film.

Campbell, however, sees her recording and stage/film/television career as separate, even though she managed to sing a few riffs with crooner Keith Washington during an episode of Martin. "Well, I try to keep them separate," she laughs, then quickly adds that she looks forward to remaining in the forefront of performance. She believes that "listening takes the fun out of singing. The fun part is performing in front of people. That's what I like."

At pretime there were no firm plans for a tour, but Campbell mentioned that a series of club showcases might be in the offing. "I would be comfortable doing a club tour," she says, "but people go to clubs to dance, and most of the time they don't want to stop dancing in the middle of a hot set to listen to someone sing a serious ballad."

That could depend on who's singing that ballad, and if it's Tisha, they'll want to see where all that soul is coming from.

ARTIST SPOTLIGHT

John Tesh

By B. Gregory

TALK ABOUT ONE BUSY GUY. John Tesh is currently co-host of the popular syndicated series, Entertainment Tonight; he and Leeza Gibbons are about to launch their new daytime talk show, John & Leeza; he has just celebrated his first wedding anniversary with actress Connie Sellecca; and he has just released his fourth instrumental album, Monterey Nights, on his own record label, GT5 Records. Phew, need I say more?

Tish was right up with Tesh in his dressing room at Stage 26 of Paramount Studios where both of their television shows are shot. Getting the chance to show off his own theme songs to such sporting events as "The Tour de France," "The Pan American Games" and "The World Track & Field Championships," Tesh's music could also be heard on both NBC's basketball and football opening credits. "I'm really cutting back on them songs. The last one I did was for the John & Leeza show on the first week. I also have electronic pianos in each of my offices and at home and might work late at the office on a song, but I mainly do my songwriting on the weekends."

Tesh has been very popular in television not only as a host but as a songwriter. He has won five Emmy Awards for his theme songs to such sporting events as "The Tour de France," "The Pan American Games" and "The World Track & Field Championships." Tesh's music could also be heard on NBC's basketball and football opening credits. "I'm really cutting back on the songs. The last one I did was for the John & Leeza show, and I think there's still a song or two that I've done, and I wrote some new pieces. I took the cassette and arranged the songs in the order she liked, and I pretty much released the album that way.

One song on both the Monterey Nights album and his earlier album, The Games that has great meaning to Tish is "Connie's Theme" which is Connie's real name. "It's been done by orchestras and we get a real great response to it when we play it live. It's also the song I had them play the night I proposed to Connie in Monterey, the title, Monterey Nights."

On the subject of New Age Music, into which Tesh has often been pigeonholed, he was asked what the status of New Age is in the early '90s? "I think it's dying," he replies. "The format is not doing well. I think there are a couple of artists who are doing well. I have never considered my music New Age. A lot of people like to listen to it on the radio on stations like The Current, but it's not New Age. They prefer artists like Kenny G and Yanni."

Which is one of the reasons he created his label GTS (Gib, Tesh, Sellecca). "I had nothing against A&M and Private Music which were my earlier labels, but I just wanted more control over the marketing of my music. A Romantic Christmas sold over 350,000 copies last holiday season. We spent over $150,000 to promote that album, and we've spent even more to promote Monterey Nights. Most small labels don't spend that kind of money. Another thing, we've already pressed 200,000 copies of Monterey Nights. In order to do so you have to pay for those units. I am more fortunate than most artists that I've saved up some of my television money and could afford to do something like that."

For the future Tesh says he will put out at least one album a year and will also put out long-form videos like the video version of A Romantic Christmas that will be out this winter. Tesh will also keep up his weekend touring schedule. "I try to stagger the concerts to every other weekend, so I can have some time at home."

Take as much time at home as you want, John, just keep the music playing.
Plugging Into Rod Stewart

By Sue Gold

His personal life has been part of the tabloids for years, but it is Rod Stewart's music that people will never forget. With more than two dozen albums under his belt, Stewart has carved a permanent niche for himself in music history. However, his latest album, Unplugged...and Seated (Warner Bros.), takes the singer to new heights as an artist and singer and is expected to be one of Stewart's biggest-selling records to date.

Taped in Los Angeles earlier this year, the album features 15 songs that span three decades of music, from Vagabond Heart, released in 1971, to his early days with The Faces and The Jeff Beck Group. Making a guest appearance is Stewart's old band mate, Ron Wood, who sat in for the early tunes. "The majority of the songs I wanted to do on Unplugged Ron had already been on, whether with Jeff Beck or The Faces, so I really wanted him to do it with me," Stewart explains. "I thought it would make the set complete."

"There's such a wealth of material that goes back so far, and the way Woody played them, the chemistry was there to create that sound," Stewart adds. "It was interesting because most of the boys in the band thought they knew how to play all those old songs. As soon as Woody came along, we had to re-teach them all."

Stewart's work with Wood has already garnered him praise for the show and the album, but it was the tears in his eyes while he sang "Have I Told You Lately" that people are still talking about. During the show he dedicated it to his wife, model Rachel Hunter. "I was so pissed off at myself for crying. I was trying not to, but when I was singing it at Unplugged, this flash of Rachel and the baby came to me, and it brought a tear to my eye. I think it's one of the most romantic songs ever written," Stewart says.

"It took me a long time to find the right girl," he continues. "She is everything I could ever want. I was always the one who was never going to get married again, but deep down in my soul, I wanted to be married. It's sort of a sissy thing to admit, so I never did. I sound so corny, but I'd given up hope of ever feeling like this in my entire life. And now I feel like this."

His new renditions of such classics as "Reason To Believe" and "Maggie May" are also highlights of the album, and Stewart admits his older records have a special place in his heart. "I wouldn't say they were the best albums I've made, but they definitely mean a lot more to me than some of the more recent stuff like Camouflage and the stuff I was doing about six years ago."

On "Maggie May" Stewart confesses, "I forgot what her name was. She was one of the first women, if not the first, I ever loved. She was an older woman, but I wasn't at school when it happened as the lyric suggests. That was just a lie to sauce it up a bit."

While Stewart isn't the first to release an album from MTV's popular Unplugged series, he is one of the few artists who went into the taping of the show with an album already planned. "This was an exception to the rule," says Van Toffler, senior vice president of programming enterprises and business development for MTV. "We'd been trying to get Rod for a show for a while and when his managers consented to do the show, they thought an associated release would make a lot of sense and we didn't dispute that."

Unlike some previous Unplugged releases, there are no plans to release a home video of the show, according to Lou Dennis, senior vice president, director of sales, for Warner Bros. Records. MTV is already airing the show and will take excerpts to air as videos. "Right now it's just the audio. MTV is playing the video because it's their show and we're just marketing the record," he explains.

And while the label is hyping the album, the show itself is still a main topic of conversation. Besides his emotional outburst during the show, Stewart, who is highly charged in his live performances, stayed seated through most of the taping in an effort to keep with the image of the intimacy of the Unplugged series. "The one thing I have to say about Rod and his management is they were perhaps a little more meticulous about the environment because it's been a long time since he's played in front of such an intimate audience and actually remain seated as long as he did, so they paid much more attention to that. But he did try. He's got a lot of energy," Toffler notes.

"I think the intimacy of the songs, the credibility of his songwriting and the level of performance came across in the show, and I think it comes across on the record as well," he continues. "I absolutely think he adopted the Unplugged style and gave it his unique twist."

Stewart's show, which is one of the few that runs 90 minutes, also had the largest venue to host an Unplugged, even though the set and format was similar to others. And while MTV knew in advance that it was being recorded for a CD, the process wasn't too different. "Artists bring in audio people they feel comfortable with that work with the Unplugged crew. Our production team works with artists and their managers on song selection and the look and feel of the show. Essentially we make it the artist's playground to, in Rod Stewart's case, take some of his classic hits like 'Maggie May' and do them in different styles and in a different showcase," Toffler explains.

And while he won't say what the kickback is, Toffler does concede that MTV gets royalties from the sale of the CD. He also says that the release of the album, doesn't influence the airing of the show on the network. "The programming decisions and the scheduling of the show and clips have nothing to do with any product that is derived from the program," he declares. "Things happen organically. The decision to air the show and excerpts of the show are made independently of the record based on what our audience responds to."
The record comes on the heels of Eric Clapton’s hugely successful Unplugged album, but Stewart isn’t afraid of the comparison. “This is very different from Eric’s. I keep telling everyone, don’t expect this to be as big as Eric’s, but I think there’s room for all of them,” Stewart says. “His album you put on while you’re having your dinner. It’s amazing the amount of people’s houses I’ve been to and they put it on, and it’s like Muzak. My album is not like that. It’s got fast songs on it.”

Stewart’s manager, Arnold Stiefel adds, “Eric’s a little bit more subdued than Ron Wood and Rod Stewart. This album is nothing like Eric’s.”

Nor is it similar to anything Stewart has done before. Stewart started out as a member of the Jeff Beck Band and later The Faces, but it was his bad-boy image and sexy songs that cemented his career. And while he started his successful solo career at the same time The Faces were making albums, the band eventually broke up. “I think we’d taken it as far as it could go. Ron had always had a hankering to join the Stones, and I wanted to make my own albums. Ronnie Lane started getting disinterested and he really was the life and soul of The Faces, not me or Woody. Then, when he got MS, that was the end of it. He had gotten the symptoms, but we didn’t know what it was at the time,” Stewart recalls.

After The Faces split, Stewart turned all of his attention to his solo career. In the 1970s, he scored 10 Top 40 albums, including two that went number one. In the 1980s, six more albums reached the top of the charts, making him one of rock’s most enduring acts. And while his work was on the charts, it was his love for women and excessive lifestyle that kept him in the headlines.

“It was fun, but it was pretty superficial fun,” Stewart says. “Deep down, I always wanted to get married and have only one woman in my life. Unfortunately, when you’re in the public eye, when you’re planning out who you want to spend the rest of your life with, it’s already in the newspaper.”

He continues, “There was a point in my life, in 1979, during the time ‘Da Ya Think I’m Sexy’ was out, I enjoyed it and started believing my own publicity. That was a bad point in my life. The rock critics really smacked me in the face and pointed me in the right direction.”

Now that Stewart is married for the fourth time and older, his perspective has changed a bit. “You can’t say music belongs to the young anymore. Age doesn’t have much to do with it now. You just re-invent yourself. I can’t see myself writing songs like ‘Hot Legs’ anymore. I don’t think ‘Infatuation’ or ‘Da Ya Think I’m Sexy’ will ever be played live again,” he says.

In the meantime, Stewart is preparing for his Unplugged...and Seated tour that will kick off later this summer. The tour will be set up similar to the show with approximately 24 musicians backing him, including mandolin players and a string section. But don’t expect the exact show that was aired on MTV. “He’ll vary it, he always does when he’s on tour,” Stiefel says. “He never does the same thing each night. We, in fact, did a lot more for Unplugged live than we were able to use. There’s another half an hour of material that isn’t released on the CD.”

Stiefel says that while the name of the album has the words, “and seated,” he doubts that will be the case when Stewart hits the road. “He didn’t stay down for the show, so I doubt he’ll do it for the tour, but he’s going to try. It’s not going to be easy.”

Stewart adds, “It will be a challenge for me to see if I can keep that intimacy. It will also be a challenge for me to sit down for an hour-and-a-half.”

As of now, there are no plans for Wood to tour with Stewart, but, “I would love for him to come out and play some dates on the tour,” Stewart confesses. “Unfortunately, he’s going to be doing the Rolling Stones album, so I’m not sure how long that is going to last. Hopefully, he will finish it and come out for a few dates.”

With a new album out, a beautiful wife and new baby, does Stewart want more? “No, I’m very happy,” he concludes. “I’ve had such a great life that if it all ended tomorrow, I would say, ‘Thank you, Lord.’ I’d be greedy to ask for more.”
Cliffhanger

By John Goff

Hang in there, Sly!

YOU WANT ACTION? Cliffhanger's got it. Toe-curling, instep-itching high action. If you hate heights, from flying to looking down at the ground from a standing position, Cliffhanger will be dicey for you. But if you like that feeling of soaring off into rarified air, go for it. It also has Sylvester Stallone in the formula audiences love him in: underdog fighting the odds to succeed—this time on the side and tops of mountains.

Director Renny Harlin is no stranger to action (Die Hard 2: Die Harder) so between the two—Stallone is also credited as co-screenwriter with Michael France, from France's story—the pace is furious and the action out there. It's great they have enough of a budget to be able to allow their imaginations unfettered range—makes for some high-concept situations. Occasionally they halt it for dialogue to show they're not taking themselves too seriously and to give their audience a breather. It's loaded with height, a $100 million in-flight heist from one plane to another which goes awry and which sets the search-and-chase action into motion; a wilderness plane crash, automatic weapons, fist fights and enough blood to cover one of the mountains.

Stallone is a mountain rescue team member who goes into a funk after losing a friend in a rescue attempt. He's about to kiss off what and who he loves when he is pulled into one more emergency. This one, however, is a ruse to recover three cases full of loot dropped from a plane in the high hijack engineered by bad guy John Lithgow and his gang of feeding nasties—these guys don't like each other and certainly not anyone outside their little circle. People climb, jump and swing peak-to-peak with the greatest of stress, crash through underground mountain streams, swim under the ice—and survive.

Cliffhanger is fine action entertainment. Take it as just that. Don't look for anything resembling real life, and if there's a message to be gleaned from this it would be: "Ordinary humans, don't try this."

With the Dolomites mountain range of the Italian Alps doubling for the Rockies the scenery is breathtaking and director of photography Alex Thompson makes the most of it. He knows when you have rugged beauty such as this you utilize it fully. He does. All this is enhanced by the special visual effects by Boss Film Studios of Los Angeles. Only a few moments one is aware of being on a mock-up as opposed to the real thing and only then because the person is searching for the seams.

The performances are fine. Stallone, pumped up and buffed out, knows action. Had to get cool up there in sleeveless shirts but ticket buyers want to see those muscles strain. Janine Turner is his love interest and keeps pace with the guys on the icy slopes. Michael Rooker is the rescue buddy whose girlfriend the Stallone character couldn't hold onto in fatal rescue attempt and handles his action right up there with the others. John Lithgow as lead heavy is pure nasty and seems to have a ball with it. If there'd been a train running through those peaks somewhere he'd have tied someone to the rails. Ralph Waite and Paul Winfield are fine as good-guy support as are Rex Linn, Leon and Caroline Goodall for the bad team.

Cliffhanger is a Carolco/Le Studio Canal + Pioneer Production in association with RCS Video. A TriStar Pictures release of a Renny Harlin Film.

Life With Mikey

Vidal (I) and Fox: Kindred spirits

MICHAEL J. FOX is a former child star/actor now a kiddie commercial talent agent. He still trades on his personable "Mikey" character and is still remembered for it. He gets a good bit of mileage out of it as a matter of fact. Not really into making it in the biz end of show biz he's still given to watching reruns of his old show, playing street hockey with the neighborhood kids and gives his brother/partner in the agency (Nathan Lane) fits with his lifestyle. But he does know talent when it picks his pocket in the form of Christina Vidal whose character saves the agency ultimately with her charming talent.

Set around Christmas time in New York, it's strange this Touchstone Pictures, Scott Rudin production, James Lapine film, Buena Vista & Touchstone distribution wasn't set for Christmas release. It just doesn't "feel" summer. It's not a blockbuster but it's enjoyable.

Fox gets off a couple of good "in" lines on the business and has fun with the character. The story by Marc Lawrence doesn't break any new ground: Fox's agent character spots the talent and feels kindred spirit toward Vidal, who's N.Y. streetwise character lives by her wits with uncar ing sis while father, Reuben Blades, is in drug and alcohol rehab. Fox takes her in, she begins looking up to him, wants to stay, feels at home. Through it all they both grow into better people. Happy end, fade out.

It's good to have happy endings, and this couldn't have anything but. It's warm, even in the wintry setting and glowing with good will, good natures and a couple of good performances. Fox is solid, Lane is strong as the steady brother, and Vidal as the centerpiece kid is a charmer. Cyndi Lauper turns in a neat job as the agency secretary and David Krumholtz as a micromus of the kid star believing his own publicity and feeling his power walks off with those moments in which he's involved. (It's one of those roles that is delightful for people in the "biz" to watch and think, "Yeah, I know that schmuck, at any age.") Solid support is turned in by the always reliable David Huddleston as a cookie company owner and Blades as the recovering pop.

Director James Lapine keeps the pace moving and Rob Hahn's photography gets a good feel of the city. Tori Schwartz and Scott Rudin produced.

Alan Menken's score is fine with an original song, "Cold Enough To Snow," with lyrics by Stephen Schwartz not memorable. Lauper, along with Rob Hyman and Eric Bazilian, turned out and performs "Feels Like Christmas." Supplemental tunes given treatment from the kiddie talent of the agency include "Everything's Coming Up Roses," "Anything Goes," "Give My Regards To Broadway," and "Luilaybe Of Broadway" among others.
VID BIZ
By John Goff

MGM/UA Home Vid Moves & Other Product Hits The Market

LEO'S NEW 'HOME': George Feltenstein, MGM/UA Home Video senior vp and GM, announced the move of the HV wing from its Culver City Filmlink offices to MGM Plaza in Santa Monica. "The new MGM Plaza, formerly Colorado Plaza, allows the studio to incorporate its entire staff in one location," he said. "We feel that this move will prove an efficient and productive strategy for all of the company's divisions.

In conjunction with the relocation announcement Feltenstein also noted the promotions of Tim Spika to director of creative services and Lynelle Kerstine to manager of editorial services. Spika was upped from manager of creative services and, in his new capacity, will oversee the design/production of packaging for the company's videos/laserdisc releases and the creative direction and fulfillment of marketing/sales and point-of-purchase materials. He's been with MGM/UA HV since 1987.

Kerstine, in her new producer role, will be responsible for writing and editing copy for packaging and advertising materials and overseeing all laserdisc copy. Kerstine has been with MGM/UA HV since 1991.

RIDING THE DINO WAGON: With Steven Spielberg's cinematic version of Michael Crichton's book Jurassic Park forthcoming and expected to spark some existing creative interest, L_PIDH Entertainment and MPI Home Video out of Chicago are releasing two new installments of their Videosauras series, The Return Of Dinosaurs and The Wondrous World Of Weird Animals. Both combine entertainment for the entire family with informative insights into the world of dinosaurs and weird animals. Both video clik in at 30 minutes and are priced at $12.98 per. Also available are Dinosaurs, Dinosaurs, More Dinosaurs, and Prehistoric World. Same times, same S... More kiddie goodies from Warner Reprise Video. From the team of producers Carol Rosenstein, director Bruce Gowers and musical director Michael Lloyd comes Play Along Songs newest addition to Kidsongs home vid series. Priced at $14.98, vid also includes a songbook, making it easy for the kids, and the grown-up kids, to join in the tunes. Sort of like Kiddie Karaoke. Latest stanza hit the streets May 25.... Also currently out on Warner Reprise Home Video: A Laserdisc trio of Depeche Mode, The World We Live In And Live In Hamburg, Some Great Videos, and Strange Too and a pair of Dire Straits on VH'S and Laserdiscs. On The Night and The Video.

BEAUTY AND THE BEST: The incomparable Elizabeth Taylor is being multi-marketed by MGM/UA Home Video with nine new-to-video Taylor films and an Elizabeth Taylor Gift Set which teams her with such leading men as Paul Newman, Richard Burton, Stewart Granger, Van Johnson and Robert Taylor among others. New-to-video are Beau Brummel, The Big Hangover, The Comedians, Conspirator, The Girl Who Had Everything, Julia Misbehaves, Love Is Better Than Ever, Rhapsody and The V.I.P.'s. Included in the gift set are National Velvet, Cat On A Hot Tin Roof and Butterfield 8. Fourteen others are being re-promoted at the same time. Each carries a $19.98 price tag with the gift set set at $49.92.

The Source Announces New Music Video Database

THE SOURCE, the company that manages the world's largest database of information on television commercials, announced the establishment of a new Music Video Division, logging information on over 5,000 music videos from over 400 companies and over 400 TV networks. The database, which has been in the works for the past six months, allows clients to search for information on a specific artist or song, or by genre, company, release date, etc.

Pamela Mayhenty, Source president and founder, stated, "Music videos continuously redefine the leading visual edge, creating trends in look and style as well as special effects techniques that are frequently picked up and translated into the commercial realm. Agencies need to know who is doing the work and how to find them. Talent, such as Denis Leary and Dan Cortese, became known through MTV and now do national campaigns. The list of top new directors and DP's who were first identified through their music video work goes on forever."

The Source provides advertising agencies with information on all aspects of television commercials. It is the only resource of information on scenes, styles, taglines, as well as the names of directors, cinematographers, talent and many other key details needed by agencies planning campaigns, assessing trends, or searching for a particular look.

For commercial production companies a database, The Source Creatives, has been instituted for exec producers and sales reps who require frequently updated information on which accounts are handled, where and by whom, and a complete reference service on advertising agency creative directors, art directors, copywriters, and producers. It can be installed directly into a production company's computer.

VIDEO REVIEWS
By John Goff

Night And The City
ROBERT DE NIRO, JESSICA LANGE and an excellent supporting cast make this character-driven piece an interesting vid to take home for study if you're into wonderful character performances. De Niro layers his wanna-be-succes-cessful, ambulance-chasing lawyer so nicely you like him, want him to succeed even if he is something of a bastard. Lange makes a good companion in losing dreams while Alan King and Jack Warden as feuding realistic/altruistic brothers give excellent pivotal support roles. Barry Primus and Cliff Gorman are standouts. Fox Video.

Rich In Love
DIFFERENT LEVELS OF LOVE is what drives people of the world. Love is young, old, tired, hopeful, worn-out and can be revitalized. Is what Alfred Uhry's script from Josephine Humphreys' novel is saying. And this view of a South Carolina family presents a microcosm for all those levels. Director Bruce Beresford knows the Southern territory (Driving Miss Daisy) and Peter James' photog-raphy adds to the richness and feeling with lush, poetic cinematic moments. Strong performances from Albert Finney, Kathryn Erbe and Piper Laurie. MGM/UA Home Video.

Sniper
THE FINE ART OF KILLING is the study of a man growing old, stalking action with stalwart sniper Tom Berenger and ego-driven government man Billy Zane centerpieces here. Berenger is a solid actor and turns in a good performance. Zane is still a comer with his continuing exploration of the seeming coward-coming-through-in-the-end persona. Tight script is by Michael Frost Beckner & Crash Leyland. Bill Butler's jungle photography is slick. TriStar Pictures presentation, out on Columbia TriStar Home Video.

Family Prayers
A FAMILY IN TURMOIL told at the turning point in a young boy's life as he's coming to be a man through his Ira Mizrahi. Moody with father Joseph Mantegna a compulsive gambler, Anne Archer as the suffering but loving wife. Story unites kids and adults with lots of angst and father torn between love of family and love of the gambling rush. Patti Lupone as Archer's eccentric sister turns in a fine performance. Steven Ginsberg wrote, Mark Levinson and Bonnie Sugar produced with Scott Rosenfeld directed. Columbia TriStar Home Video.

CASH BOX JUNE 5, 1993 11
# Top 100 Pop Singles

**JUNE 6, 1998**

1. THAT'S THE WAY LOVE GOES (Virgin 4XM12650) ..... Janet Jackson 7 7
2. LOOKING THROUGH PATIENT EYES (Cee STREET Island 992/024) ..... PM Dawn 2 8
3. LOVE IS (FROM "90210") (Giant 10003) ..... Vanessa Williams & Michael McKnight 3 15
4. FREAK ME (Kee 65454/Elektra) ..... Michael Jackson 5 7
5. WHO DO YOU (Epic/EK 74405) ..... SWV 7 13
6. I'M SO INTO YOU (RCA 62451) ..... H-Town 11 5
7. KNOCKIN' DA DOO (Luke 461) ..... Whitney Houston 6 13
8. I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1-2527) ..... 12 9
9. LIVIN' ON THE EDGE (Geffen PRO-4488) ..... Aerosmith 10 7
10. WEAK (RCA 62521) ..... SWV 8 4
11. I HAVE TOLD YOU LATELY (Warner Bros. 18511) ..... Rod Stewart 22 4
12. INFORMER (Atco/Atoll 90112) ..... snow 18 2
13. DON'T WALK AWAY (Giant 138) ..... Jade 20 9
14. TWO PRINCES (Epic Associated 74300/Epic) ..... Spin Doctors 15 4
15. CONNECTED (Gee Street Island 864744) ..... Stereo Mc's 16 9
16. IT WAS A GOOD DAY (Poverty 53817) ..... Ice Cube 21 10
17. COME UNDONE (Capitol 49118) ..... Duran Duran 23 5
18. NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope) ..... Dr. Dre 19 15
19. THREE LITTLE PIGS (Zoo 14089) ..... Green Jelly 28 6
20. THE CRYING GAME (FROM "THE CRYING GAME") (SBK/ERG 50453) ..... Boy George 13 9

**Top Weeks ▼**

- Prince & The N.P.G. 35 8
- Down With The King (Poseie 5911) ..... Run D.M.C. 38 8
- WANNABE (Geffen 18548) ..... 2Pac 36 5
- TELL ME WHAT YOU DREAM (RCA 64688) ..... Restless Heart 40 7
- MR. WENDAL (Circlips 24110) ..... Arrested Development 41 19
- THAT'S WHAT LOVE CAN DO (Next Plateau/London 867325457) ..... Boyz II Men 42 14
- BUDDY X (Virgin 12766) ..... Neeneh Cherry 43 9
- FOREVER IN LOVE (Arista 1-2519) ..... Kenny G 44 19
- MORE AND MORE (Imago 25029) ..... Captain Hollywood Project 45 2
- IN THESE ARMS (Jambuco/Mercury N/A) ..... Bon Jovi 52 5
- REGRET (Warner Bros. 18586) ..... New Order 58 3
- HERO (Atlantic 87900) ..... Crosby/Collins 55 5
- IF I COULD (Columbia 74654) ..... Regina belle 56 5
- GIRL, I'VE BEEN HURT (Eastwest 98498) ..... Snow 66 2
- BY THE TIME THIS NIGHT IS OVER (Arista 07822) ..... Kenny G & Peabo Bryson 61 2
- A SONG FOR YOU (Warner Bros. 5977) ..... Ray Charles 48 4

**Last Weeks ▼**

- Elton John 37 8
- SIX FEET DEEP (Rapp-A-Lot/Priority 59230) ..... Gote Boys 60 3
- THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210") (Giant 18718) ..... Jeremy Jordan 45 21
- PASSIN' ME BY (Atlantic 98341) ..... Pharcyde 57 2
- WHAT'S UP (Interscope 98400) ..... 4 Non Blondes 63 5
- LOVE U MORE (Columbia 74769) ..... Sunscreen 47 9
- CAN'T HELP FALLING IN LOVE (Virgin 12693) ..... UB40 78 2
- THAT'S THE WAY LOVE IS (MCA 64918) ..... Bobby Brown 54 4
- A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751) ..... Peabo Bryson & Regina Belle 62 16
- DON'T WANNA FIGHT (Virgin 4XM12650) ..... Tina Turner 50 4
- EVERY LITTLE THING I DO (MCA 54603) ..... Christopher Williams 87 2
- FIELDS OF GOLD (A&M 31458) ..... Sting 71 5
- SO ALONE (Eas/Wax 98459) ..... Men At Large 67 11
- KISS OF LIFE (Epic ESK 74648) ..... Sade 51 9
- SWEET THING (Uptown 54566) ..... Mary J. Blige 68 11
- SILENCE IS BROKEN (Warner Bros. PRO-CO 59602) ..... Danny Yankees 46 5
- I GOT A MAN (Island 84059/FLG) ..... Positive K 64 20
- LITTLE MIRACLES (HAPPEN EVERY DAY) (Epic 74945) ..... Luther Vandross 12 16
- DAZZY DUKE'S (RTM 2399/Belmark) ..... Duce 73 17
- TYPICAL REASONS (SWING MY WAY) (Soul Convention/Columbia 74656) ..... Markie Dee & Soul Convention 86 18
- LOVE NO LIMIT (Uptown/MCA 54638) ..... Mary J. Blige 80 17
- I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Arista 1-2490) ..... Whitney Houston 90 7
- LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602) ..... Jodeci 72 4
- THE FLOOR (Motown 2002) ..... Johnny Gill 64 2
- TARKY BANZ (From Teenage Mutant Ninja Turtles III) (SBK-ERG 50424) ..... Baltimore 71 6
- I'M GONNA GET YOU (Columbia 74814) ..... Bizmark 74 14
- COME IN OUT OF THE RAIN (EMI 50417/ERG) ..... Wendy Moten 76 10
- TAP THE BOTTLE (Soul/MCA 54539) ..... Young Black Teenagers 77 4
- REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum 64157/Elektra) ..... Digable Planets 75 24
- DEEPER (DJ West 74737) ..... Boss 84 2
- TONIGHT (Mercury 862016) ..... Del Lppard 79 7
- WHAT YOU WONT DO FOR LOVE (EMI/ERG 95248) ..... Go West 80 8
- LOST IN YOUR EYES (Area/ASC/D2521) ..... Jeff Healy Band 59 7
- RHYTHM IS A DANCER (Area 1-2437) ..... Snap 82 6
- LA LA LOVE (Perspective/A&M 7422) ..... Bobby Ross Arla 83 3
- MAN ON THE MOON (Warner Brothers 18562) ..... Johnny Gill 85 1
- I FEEL YOU (She/8000/Supreme) ..... Depeche Mode 69 19
- CANDY EVERYBODY WANTS (Elektra 84658) ..... 10,000 Maniacs 90 19
- SUPERMODEL (YOU BETTER WORK) (Tommy Boy 542) ..... Rupaul 92 11
- BEAUTIFUL GIRL (Atlantic 87338) ..... B.I.C. 86 11
- 7 (Paisley Park 5561/Warner Bros.) ..... Prince & The N.P.G. 70 24
- I SEE YOUR SMILE (Epic 84741) ..... Gloria Estefan 91 12
- HEAL THE WORLD (Epic 74700) ..... Michael Jackson 81 21
- GET AWAY (MCA 54511) ..... Bobbi Brown 94 15
- SOMEBODY LOVES ME (Reunion/RCA 62465) ..... Michael W. Smith 96 9
- ROMEO (Columbia 74976) ..... Dolly Parton & Friends 93 6
PRINCE, 68 TOLD 33 39 25 100 30 83 7 1 95; 70 89.9 43 87 20 71.
I WANNAGIRL SUPERMODEL SIX SILENCE IF I'M PASSIONATE LIVIN' LET'S LOVE I I I FEET HOORAY AWAY BOYS OF PRINCES THE IS A DON'T ON ME WALK DUKS
B.A.M SECADA.

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24 GET A TASTE OF YOUR OWN (EMI) 35
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52 NO ONE BUT YOU (EMI) 35
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THE SONG'S THIRD SINGLE, "LION KING," FEATURES A MAJOR HIT FOR THE "LION KING" SOUNDTRACK. THE SONG WAS WRITTEN BY THE DUTCH COMPOSER, SANDRA ROOS, AND FEATURES THE VOICE OF MICHAEL JORDAN. THE SONG HAS BEEN USED IN THE FILM'S MOVING SCENE, WHERE THE LION KING'S WIFE, RABIA, SINGS TO HER BABY, SIMBA.

THE SONG'S SECOND SINGLE, "LION KING," FEATURES A MAJOR HIT FOR THE "LION KING" SOUNDTRACK. THE SONG WAS WRITTEN BY THE DUTCH COMPOSER, SANDRA ROOS, AND FEATURES THE VOICE OF MICHAEL JORDAN. THE SONG HAS BEEN USED IN THE FILM'S MOVING SCENE, WHERE THE LION KING'S WIFE, RABIA, SINGS TO HER BABY, SIMBA.

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<td><strong>68</strong> REGINA BELLE (Atlantic 45246)(G)</td>
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**JUNIE 5, 1988**

| **1** JANET JACKSON DEBUT | **2** IN THE NAME OF TRUE LOVE (MCA 10630)(P) | **3** NOT NOW (Atlantic 61112) |
| **2** GET A GRIP (Geffen GCD 24455) | **3** AMERICANS LEAST WANTED (Stardog 512571/Polygram)(G) | **4** EN VOGUE (Private Music 82106) |
| **3** SPIN DOCTORS (Spin 473009)(P) | **4** 新しい時間 (Columbia 53176) | **5** GARTH BROOKS (Columbia 53176) |
| **4** AEROSMITH (Atlantic 444446) | **5** 鳳凰的嘶叫 (Columbia 53176) | **6** BRUCE HORNBY (Reprise 45241) |
| **5** STING (MCA 10529) | **6** METALLICA (Reprise 45241) | **7** DOLLY PARTON (MCA 10630)(P) |
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**CASH BOX CHARTS**

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| **8** BINGO Bango & Co (Private Music 82106) | **9** REGINA BELLE (Atlantic 45246)(G) | **10** REGINA BELLE (Atlantic 45246)(G) |
REVIEWS by Troy J. Augusto

ROBERT PLANT: Fate Of Nations (Es Paranza/Atlantic 92264)

Something inside Mr. Plant sounded a loud wake-up call, and damned if the old guy didn't respond. Bob's latest is also arguably the greatest of his post-Zep solo-daze—warm, rich and soulful, just like we all knew he was capable of. Let, thankfully in the dust are Plant's recent suicidal tendencies to update his sound with treatment that just didn't compliment the man's natural talents. "Memory Song," first single: "Calling To You," and the awesome "29 Palms" are key cuts. Plant and Chris Hughes have produced a winner.

ROCKET FROM THE CRYPT: Circa: Now! (Interscope 92273)

Some things are just too good to be kept under wraps. Originally released in the fall of '92 on minor-league Cargo Records, Rocket's fine second opus gets it's just desserts, and a not a moment too soon. Eleven tracks of decidedly scary punk-metal, this is the record Nirvana is trying to make. No rebels here; these five melanconics are just looking for a good time. Don't miss "Killy Kill" ("Killing Ain't Wrong"), the suspiciously nasty "Sturdy Wrists" and the creepy "Glazed." Yikes!

JUDAS PRIEST: Metal Works '73-'93 (Columbia CK 39392)

They're not calling this one a greatest hits album, probably because, with 32 tracks to this, such a title would be a bit pretentious. Of course with a track record like the mighty Priest, you can get away with bit of 'tude. All the band's classic cuts are here. "Hell Bent For Leather," "You've Got Another Thing Coming," "Breaking The Law," etc. Only thing missing (besides the recently departed Rob Halford) is any unreleased gems.

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DONALD FAGEN: Kamakiriad (Reprise 45230)

It's not exactly the Steely Dan reunion we've all been waiting for, but it is pretty damn close. Fagen's estranged partner-in-tune, Walter Becker, turns up, contributing bass and guitar as well as producing The Don's second solo creation. Hell, even Roger Nichols, Steely's long-time engineer reprised (sorry) his old role. Not nearly as hypnotically mesmerizing as the duo's glory days, but like I said, close. The spacey discs best include "Countermoon," the playful "Snowbound" and "Florida Room."

SUBJECT TO CHANGE: Womb Annesia (Capitol 98776)

Having seen this band give Arrested Development a major run for its money at the Hollywood Palace last year, I knew that Croc Franks and crew had the serious goods. Thankfully, the sextet's first album lives up to the promise of that inspiring show. Franks comes off like some sort of African-American Janis Joplin on stage, less so on tape. Strong funk-based rockers fill this one out, lots o' anger but enough hopefulness to make it work.

MARC COHN: The Rainy Season (Atlantic 82401)

Grammy-winning singer-songwriter Cohn looks to go 2-for-2 with the follow-up to his brilliantly under-stated 1991 debut. Sporting a guest list second-to-none (Bonnie Raitt, Benmont Tench, David Crosby, Graham Nash, David Hilfigra from Los Lobos) this sophomore effort doesn't even know the word jinx exists. Album-rock and AC radio should have a field day with this one, while patient Top 40 outlets should enjoy first single "Walk Through The World." He shoots, he scores.

ENGINES OF AGGRESSION: Speak (Priority 5380)

At first glance, Engines Of Aggression might appear to be just another post-grunge, industrial-metal boys club. But repeated exposure to the L.A. four-piece's debut EP, and the fact that these guys actually know how to write a decent rock song becomes painfully obvious. Your standard Ministry-like vocals, thrash-y rhythms and too-tight percussive action are surprisingly augmented by the catchiest songwriting this side of James Addiction.

ROD STEWART: Unplugged...And Seated (Warners Bros. 45289) Producer: Patrick Leonard.

Rod, Rod we hardly know ya. After seemingly forgetting from whence he came, Koko's glory days the dude very much and actually shows some musical soul, which some would say he hasn't done since the last time he jammed with Stone Ron Wood, who affectionately accompanies here. First single, "Have I Told You Lately" is flying out the door, and there's every indication that this collection will do the same. Could actually be the biggest of Stewart's long career. "Reason To Believe," "Mandolin Wind" and Tom Waits' "Tom Traubert's Blues" are pure pleasure.

PICK OF THE WEEK
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WOMACK AND WOMACK.
Transformation To The House of Zebkariatis
(Warner Bros. 9 4075-2)
Producers Russ Titelman.
Husband and wife team of WOMACK and WO-MAC (who've changed their name to Zebkariatis and Zamba, respectively) have brought their progeny into the family business with an eye on Afrocentric imagery and smoothly progressive R&B. It's about survival, family and the future, all presented in a neat little package. Best tracks here are the solid R&B track "Understanding," the groove-oriented "Drive (But First)" and the muted tempo "Passion & Pain" and the slightly poppy rap-tracked "Lover's Way." This is a texturally varied pack-age that will challenge radio programmers.

TRENDS OF CULTURE: Trendz...
(Mad Sounds/Motown 162619000-2)
Producers: M.O.T.
and others.
This first offering from Motown's street label Mad Sounds Records is a cross-section of hip-hop rap. Most of it is hard-edged and the beats are fast. Artists are from some of the best manila's on the circuit. While the album's first single, "Off & On," made even noise to justify the rush of this album, the second, "Roll of The Stone (Fuego Mix)," and "Let The Big Boy Play" will raise hell. The group makes good use of various beats and samples and textures. They aren't trying to imitate anybody, but they'll remind you of all your faves.

NU COLORS: Unlimited (Wild Card/Polydor 314 517-411-2)
Producer Various.
New jack attitude and solid vocals merge here in limited quantities, as this Brit-based feeder group jumps with a mature 13-chord song. Group founder Lawrence Johnson has made good on his claim that on this debut listeners will consider this a real group, with real people. The gospel-a la "Can't Turn Away," "Feel Good," "Find Me," "Let Freedom Ring," and "Love Unlimited...........................................

PICK OF THE WEEK

JAMES Ingram: Always You (Warner Bros. 9 4075-2)
Producers Keith Thomas, Thom Bell.
James Ingram is at soulful ballads. Much of the ground was covered by Keith Washington. Gene Rice and others like them was forged by Ingram. His heartfelt vocal interpretations are material and he can engage the listener on a visceral level without overwrought harmonics. This album is almost entirely on the arrangements, the title track, the opening track, "Someone Like You," and "Let Me Love You This Way." But he remains compelling on grooves like "Treating Her Right." This is The Night (co-written with Burt Bacharach and John Bettis) Seamless work.


YOUNG MC: What's Tha Flavor? (Capitol 90904.3) Producers: Young MC, Q-Tip and others.
Fresh, talented ballads on the first album. The new jack attitude and solid vocals merge here in limited quantities, as this Brit-based feeder group jumps with a mature 13-chord song. Group founder Lawrence Johnson has made good on his claim that on this debut listeners will consider this a real group, with real people. The gospel-a la "Can't Turn Away," "Feel Good," "Find Me," "Let Freedom Ring," and "Love Unlimited...........................................

REVIEWED by W. R. Martinnez.

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By M.R. Martinez

THE RHYTHM

The Hard Rock Cafe in New York City recently became the recipient of a special bit of memorabilia from Robert "Kool" Bell of seminal R&B/popsters Kool & The Gang. The band has donated its famous Fender tool to the collection to help commemorate the recent release of the group's new Unite album on JRS Records/Mogull Entertainment. Pictured at the presentation are (l-r): Lou Tatulli, vp of marketing, JRS/Mogull; Pete Jones, president of BMG Distribution; Bell; and Rick Cohen, vp of sales for BMG.

MUSIC FROM THE MOTHERLAND: It's being billed as the "Lollapalooza of African Music," and if Island Records founder Chris Blackwell has his way, Africa Fete could grow into a comprehensive exhibition of modern music from the African diaspora. Set to debut July 25 on the Central Park Summer Stage, Africa Fete, it is hoped by Blackwell, will expand African and Caribbean pop music's popularity beyond the stalwart ranks of world beat aficionados.

Featuring during the day-long music dance buffet are Angelique Kidjo, a young woman from Benin who sings in Swahili and her native tongue Fon, Ismael Lo who, in his native Niger, is called the "African Bob Dylan" because of his bluesy rock approach to traditional sounds; Boukman Eksperyans, considered a premier "vodoujazz" or "voodoo jazz" band from Haiti; and Raaba Maal, the Senegalese artist who connects pre-Muslim African music ethic with the modern sounds of the continent, something evident on his current Mango Records album, Lam Toro.

"Since this kind of music is not accessible to American radio," says Blackwell, "I felt the best way to develop these artists was by trying to create an event that people will come to and get involved with. I hope that Africa Fete does for African music what Reggae Sunsplash has done for reggae music—that is, create more of an awareness of the music, and to provide an event that people can get excited about."

With dates also scheduled in San Diego, Los Angeles and during the "Reggae on the River" festival in Northern California, the Fete is also attempting to lock up dates in San Francisco, Miami, Philadelphia, Boston, and Washington D.C. NPR (National Public Radio) will be providing support for the tour through updates and artist's interviews, and there will also be an effort to target mainstream media to promote the event.

SAMPLES: Virgin Records act After 7 will be the featured artists during the Musicfest, the McDonald's salute to Black Music Month, slated for June 12 at the Bayfront Amphitheatre in Miami. In addition to the After 7 performance, there will be a competition stage among local musical talent.

CASH BOX • JUNE 5, 1993

TOP 75 R&B ALBUMS

1 Janet (Virgin 87825) Janet Jackson DEBUT
2 FEVER FOR DA FLAVOR (Luke 126) H-Town 2 3
3 IT'S ABOUT TIME (RCA 66072) The English Beat 15
4 THE CHRONIC (Priority 57128) Dr. Dre 3 20
5 FOR REAL THO' (EastWest) LeVon 6 7
6 LOVE DELERE (Epic 74734) Bounty 7 20
7 DOWN WITH THE KING (Profile 1440) Run-D.M.C. 1 2
8 THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18038) Various Artists 5 23
9 UNCUT DOPE (Priority 57143) Geto Boys 10 14
10 LOSE CONTROL (Elektra 61394) Silk 5 15
11 BREATHELESS (Arista 18045) Kenny G 8 23
12 MY BROTHERS KEEPER (Capitol 92958) Walter & Scotty 25 2
13 STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) 2PAC 14 11
14 BACDUCUPFLY (VCI/Capitol 52822) Onyx 15 5
15 14 SECONDS THE DANCE (Epic 65925) LL Cool J 11 5
16 PASSION (Columbia 48926) Regina Belle 16 11
17 INTRO (Atlantic 82465) Intro 19 3
18 WHO DUN U B (BMG) Michael Jackson 2 2
19 THE NEW BREED (Wrap/ishlan 8120) MC Breed 20 1
20 19 NAUGHTY III (Tommy Boy 1039) Naughty By Nature 18 11
21 AIN'T HAVING THE MAN (Warner/Reprise/Warner Records) Various Artists 13 2
22 BIZARRE RIDE II THE PHARCYDE (DeLine Vinyl 92222) Pharcyde 28 3
23 RANGIN' ON WAX (Dangerous/Prince/Quality 19138) Bloods & Crips 17 3
24 12 INCHES OF SNOW (EastWest 92007) Snow 31 13
25 CHANGES (MCA 10251) Christopher Williams 19 12
26 IF I EVER FALL IN LOVE (Gazelle 10762) Shai 23 19
27 THE PREDATOR (Priority 57146) Ice Cube 22 2
28 REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414) Tec Plant 24 12
29 WHAT'S THE 411 (Uptown 10681) MC Eiht 21 37
30 DANGEROUS (Epic 45600) Michael Jackson 29 75
31 PRECIOUS (MCA 10605) Chante' Moore 30 14
32 QUAD CITY KNOCK (Wrap/ishlan 8117) 95 South 40 2
33 SITTING' ON SOMETHIN' THAT (Live 41466) And Banks 42 3
34 THE BLISS ALBUM ( Gee Street 514517) PM Dawn 33 7
35 JADE TO THE MAX (G4G4nt 510-347) Jade 35 4
36 HERE COME THE LORDS (Pendulum/Elektra 61415) Lords Of The Underground 37 3
37 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21959) Arrested Development 31 54
38 TAKIN' MY TIME (Virgin 80349) After 7 34 33
39 DAZZLEY DUKS (NMR 71000) Dulce 42 14
40 FUNKY DIVAS (EastWest 92011) En Vogue 44 56
41 BASS: THE FINAL FRONTIER (Magic 54131) DJMagic 41 10
42 BOBBY (MCA 45217) Bobby Brown 34 12
43 THE AFTERMATH (Factory 92545) Da Youngsta' 39 3
44 SLAUGHTA' HOUSE (DeLine Vinyl 92429) Mata Ace 45 35
45 NINE YARDS (Next Planetary 1012) Paparboy 46 13
46 Gotta Getta Gotta Getta Ol' T.1000 46 13
47 GHETTO DOPE (Rap-A-Lot 59365) 5th Ward Boyz DEBUT
48 BLUE FUNK (MCA 10734) Heavy D & the Boyz 47 14
49 COMIN' AT CHA (Elastic 92185) Big Bub 55 3
50 MY WORLD (Warning Bros. 26735) Ray Charms 49 3
51 MEN AT LARGE (Atco/Stretch West 92159) Men At Large 48 45
52 PORTRAIT (Capitol 53946) Portrait 51 14
53 LOVE MAKES NO SENSE (Tabu/A&M 9001) Alexander O'Neal 46 12
54 THE HOUSE KEEPER (Live 41512) Marvin Sease 54 3
55 OOOOH ON THE TLC TIP (Laface 26300) TLC 56 5
56 SOUL CONFESSIONS/Compound (Columbia 48685) Prince Markie Dee & The Soul Convention 56 3
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58 CB4 (Original Motion Picture Soundtrack) (Laface 26300) Various Artists 59 8
59 NEVA AGAIN (Street Knowledge/Entwest 92206) Kam 52 3
60 HORN INTO THE 90s (Live 41469) R. Kelly & Public Announcement 57 66
61 INTO THE DOWNGOIZING DEMONS (Factory 8111) The Beatnuts 59 5
62 (symbol) (Elastic Park 45037) Prince 62 28
63 HARD OR SMOOTH (MCA 10666) Wreck-H-Inf 61 4
64 BLACK MAFIA LIFE (Ruthless 24477) Above the Law 60 12
65 COOLEYHIGHHARMONY (Motown 6320) Boys II Men 66 22
66 CHASE (Columbia 45493) Kim Wham! 67 3
67 WHUT?? THE album (Ruthless 50967) Bad Boys 68 24
68 IN GOD WE TRUST (Elektra 61381) Brand Nubian 64 13
69 X-TRA NAKED (Epic 52464) Shabba Ranks 69 29
70 AROUND THE HORN (ATI) Big Bub DEBUT
71 BAD BOYS (Big Beef/AG 92261) Inner Circle 73 2
72 WHERE DEY AT (Perspective 1009) Lo-Key 58 14
73 GET CLOSER (Reprise 26670) Shabba Ranks 70 21
74 MARTHA WASH (RCA 66057) Martha Wash 74 9
75 UNPLUGGED (Chrysalis 21959) Arrested Development 63 7
Queen Latifah's Flavor Unit Records, which is about to drop the phat debut album Roll Wit' Tha Flava (same title of the current Top 10 single), has just entered a worldwide pact with Famous Music Publishing. Pictured at New York's Giant Studios, where Latifah is recording her next solo album are (l-r): Shaka-Kim, COO for Flavor Unit Records; Irwin Z. Robinson, chairman and CEO of Famous Music Publishing; and Latifah, Flavor Unit CEO.

FAMOUS FLAVOR: An exclusive, long-term co-publishing deal has been signed by Queen Latifah's newly-born Flavor Unit Records and Famous Music Publishing, a division of Paramount Communications. Distributed by Epic Records, the new label is an outgrowth of Latifah's Flavor Unit Management, and will be headed by Shaka-Kim, chief operating officer, and Charm Warren-Celestine, president.

The agreement with Famous covers publishing for all the acts on the Flavor label roster, including Freddie Foxxx, Bigga Sistas, Latee and the Brooklyn Assault Team. The new Flavor Unit Music venture plans aggressive pursuit and signing of new artists, producers and writers to the company, a move which Famous' Robinson says, 'is exciting. We look forward to working closely with Latifah, Shaka-Kim and the rest of their staff in bringing the music of Flavor Unit Records to the widest possible audience both here and abroad.'

Latifah says of the deal: "The new energy at Famous seems to dovetail with the new energy we're generating at Flavor Unit Records. We're very pleased about this new partnership and look forward to developing and promoting new talent together."

SOUND NIBBLES: The Right Rev. Calvin Butts and his attack on "vulgar" lyrics in rap have galvanized the rap community. The Rap Coalition's Wendy Day says that on June 5, "the entire rap community should come out in peace to voice their opinion" about the Butts issue and to speak upon censorship. And so it continues to go...Hip-hop has come a long way when Doctor Dre and Ed Lover, hosts of Yo! MTV Raps and stars of the New Line Cinema release Who's The Man?, becomes good will ambassadors to Russia. That's right, Russia. The pair will be joining a roster of acts that will participate in the White Nights International Cultural Festival in St. Petersburg from June 17 to June 21...Dr. Bayyan's Corner will return to this spot next week. Peace.
Perpetual Rumble

By John Carmen

NEIL YOUNG ON Link Wray: "People call me the Godfather of Grunge. Well, all I ever did was try to imitate Link Wray. He was the first of the power-chord players." And Pete Townshend conurs. "He is the king. If it weren't for Link Wray and 'Rumble,' I'd have never even picked up the guitar."

Relatively obscure (there really isn't a way to gauge obscurity, but I'm working on it), Link Wray is generally considered the true inventor of metal guitar. Not that the lineage to Steve Vai or Eddie Van Halen is easily traced back to Wray, but when "Rumble," Wray's first and biggest hit (#18, Cash Box, 1958) was released, it was banned in New York City due to its menacing nature, and dangerously anarchic, buzzing chords. "Rumble" was also a legendary track in that its crackle was achieved through Wray poking holes in his speakers with a pencil to make them distort a little bit more. (The same technique, coincidentally, was utilized by Dave Davies six years later on "You Really Got Me." Perhaps new metal dudes should be shredding their speakers also.)

All this and more graces the Rhino re-issue, Rumble, The Best Of Link Wray, an excellent compilation of King Link's tracks. Although Wray was better known in the '70s as the gits behind neo-rockabilly crooner Robert Gordon (and none of those fine tracks appear, possibly because RCA desires a Gordon best-of later, if one doesn't already exist on compact disc), to the true esoteric, he was surfin' before Dick Dale, and picking harder 'n quicker than latter day heroes like Lonnie Mack.

Kicking off with "Rumble," and motivatin' through the theme song from John Waters' Pink Flamingos, "The Swag," here we have 20 pre-Britrock instrumental tracks in all of their pristine glory. Wray, a North Carolina native now living in Denmark (like so many American legends, all of the big money is on The Continent), roars through the gamut of his lesser-known titles, including a stab at the "Batman Theme," and a nearly psychotic version of Jimmy Reed's "Ain't That Lovin' You Baby," in which the one-armed Wray nearly tears out his remaining air sac. Plus "Rawhide" and "Deuces Wild" and the obvious follow-up "Rumble," this is a collection of gems and joy.

Hats off for the umpteenth time to the folks at Rhino for another winner that'll grace your player forever.
Van Shelton, Jones & Bogguss To Host...

**TNN:** The Nashville Network and **Music City News** will present the TNN Music City News Country Awards, hosted by Ricky Van Shelton, George Jones, and Suzy Bogguss, Monday, June 7 at 8 p.m. (all times Eastern) from the Grand Ole Opry House in Nashville. Among the country artists vying for the coveted fan-voted awards in 14 categories are Garth Brooks, Vince Gill and George Strait, who are each tied with five nominations. Country superstar Dolly Parton and country phenomenon Billy Ray Cyrus head the list of presenters on this year’s telecast. Other presenters include Doug Stone, Patty Loveless, Marty Stuart and Sweethearts of the Rodeo. This marks the 27th year that Music City News has been presenting the awards. The Nashville Network bestowed its first awards in 1988 and the two awards shows were merged in 1990. Lorrie Crook and Charlie Chase, co-hosts of Crook & Chase will host pre- and post-awards show specials (7:30-8:00 p.m. and 10:30-11:00 p.m.). These specials will feature live interviews with nominees and winners. Jim Owens & Associates, Inc. produces the TNN Music City News Country Awards, as well as the pre- and post-awards show specials.

**Film & Video**

**QUIET ON THE SET...** Taping of the new syndicated comedy series, **Heartland USA,** is underway at GCN Video Studios in Nashville. Hoyt Axton has signed on to star in the show. Axton plays the nephew of the owner of a hotel located in Heartland, a small town located somewhere between Branson and Nashville. Donna Douglas (aka Ellie May Clampett) is also on board to tape the pilot. Heartland USA is directed by veteran film producer/director Eric Stratton, and is one of the first sitcoms to be shot entirely in Nashville. A $250,000 set covering most of the soundstage at GCN Video Studios is the backdrop for the show. Jimmy Snow, the show’s producer, says this is one of the biggest undertakings his studio (GCN) has been involved in at this point.

**MTV OFFSPRING VH-1** has joined the ranks of the country music world with VH-1 Country Countdown, a weekly series highlighting the chartbreakers of country music video. The series airs Fridays at 4 p.m. and Saturdays at 9 p.m. (Eastern). Each week, the countdown will feature the top 10 videos of the week, counted down by a musical host. Other recurring segments will include “Hot Pick Of The Week” featuring new bands or established artists with new videos; “Country Classics” featuring classic country videos that are currently in rotation and “Nashville Notes,” a quick update on the Nashville scene. The series will be taped in New York City and is scheduled to feature today’s hottest country acts. MCA recording artist Marty Stuart will host the May 21 and 28 episodes, with forthcoming guests including Travis Tritt and The Kentucky HeadHunters, among others. VH-1 is a trademark of MTV Networks, a division of Viacom International, Inc.

**By The Seat Of His Pants**

**THE QUINCY JONES OF COUNTRY—**In the tradition of Ralph Emery’s bestselling autobiography, *Memories, Buddy Killen,* one of Nashville’s biggest starmakers, gives a rare, behind-the-scenes look at the country music industry in his rags-to-riches autobiography, (written with Tom Carter), *By The Seat Of My Pants* (Simon & Schuster; June 21, 1993; $22). Killen, one of country music’s pioneers, has written, published and produced more hit songs than anyone in Nashville. In 1989, Killen sold Tree International to Sony Music for $40 million and remained CEO for the company for several years. He is now president and owner of Buddy Killen Enterprises and is involved with numerous projects and companies from record production, to talent management, to owning the Stock-Yard restaurant that’s ranked in the nation’s Top 50, to co-owning a travel agency and raising Arabian horses on his larger-than-Dallas’ Southfork ranch outside Nashville.

**Country News Box**

**COUNTRY OVERSEAS—**The renowned Wembley Festival in England is to be revived under new promoters Ros Size and Paul Hesketh of B-Sharp Productions. Trisha Walker International Nashville has been appointed festival producer and coordinator. The traditional time-frame of the Easter Weekend has been moved to September 18, 1993 thereby coinciding with the giant Glasto festival in Switzerland one week later. The initial line-up for the festival includes Travis Tritt, Trisha Yearwood, Little Texas and Jim Lauderdale. Further names will be announced.

**COUNTRY GOLD—**Co-sponsored by Northwest Airlines and Justin Boot Company, the fifth annual Country Gold Festival slated for Sunday, October 24, 1993, will once again take place near Kumamoto, Japan, at scenic ASPECTA, an outdoor amphitheater that drew over 25,000 Japanese fans last year. Country star and virtuoso guitarist Steve Wariner will cap off a roster including Arista Records labelmates Pam Tillis. They will be joined by The Nashville Bluegrass Band, Highway 101, and Jett Williams & The Drifting Cowboys. Japanese country act Charlie Nagatani & The Cannon Balls will round out the bill. Nagatani co-produces the Country Gold Festival with Judy Seale, Cameron Randle and Stuart Dill of the Nashville-based Refugee Management.

**NETWORKING AT WORK—**The Grand Ladies of the Grand Ole Opry will host a special luncheon and fashion show on Monday, June 7, at 11 a.m., in the Presidential Ballroom at the Opryland Hotel to benefit the T.J. Martell Foundation. The event will be hosted by Grand Ole Opry performers including Skeeter Davis, Jan Howard, Carol Lee, Jeannie Pruitt, Jeannie Seely, Jean Shepperd and Connie Smith. This year’s honorary chairperson is Colleen Conway Welch, dean of the School of Nursing at Vanderbilt University. The show is provided by Castner Knott and will feature spring and summer fashions immediately following lunch. Tickets are $50 per person or $300 per table of 10. Tickets are available at all middle Tennessee Ticketmaster locations. To charge by phone, call 615-737-4849 or 1-800-333-4849.

**ASCAP/LIBERTY/TNN SPONSOR TOURNAMENT—**The sixth annual Music Row Ladies Golf Tournament and Tupperware Party is scheduled for Tuesday, June 15 at Woodmont Country Club. Sponsored by ASCAP, Liberty Records and TNN, the tournament is expected to draw more than 230 music industry professionals, along with some of country music’s brightest stars, raising money for United Cerebral Palsy of Middle Tennessee. Celebrity players and caddies scheduled to appear include Diamond Rio, Michelle Wright, Pam Tillis, Brooks & Dunn, Martina McBride, Steve Wariner, Larry Stewart, Lisa Stewart, Radney Foster, Hal Ketchum, Robert Ellis Orrall, Lee Roy Parnell, Deborah Allen, Sweethearts of the Rodeo, Palomino Road, Cactus Brothers, Skip Ewing, Cleve Francis, Ricky Lynn Gregg and Pearl River, among others.

Nashville impresario Buddy Killen has announced the completion of his much-anticipated autobiography. The book, entitled *By The Seat Of My Pants: My Life In Country Music,* was co-written by best-selling author Tom Carter and is being published by literary giant Simon & Schuster. It is scheduled to hit bookstores nationwide in early June.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>TELL ME WHY</td>
<td>Wynonna</td>
<td>MCA 54606(CD)</td>
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<td>2</td>
<td>SHOULD'VE BEEN A COWBOY</td>
<td>Toby Keith</td>
<td>RCA 62674(CD)</td>
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<td>3</td>
<td>ALRIGHT ALREADY</td>
<td>Larry Stewart</td>
<td>RCA 62049(CD)</td>
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<td>4</td>
<td>HOMETOWN HONEYMOON</td>
<td>Alabama</td>
<td>RCA 62049(CD)</td>
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<td>5</td>
<td>BLAME IT ON YOUR HEART</td>
<td>Patty Loveless</td>
<td>Epic 74906(CD)</td>
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<td>6</td>
<td>TROUBLE ON THE LINE</td>
<td>Sawyer Brown</td>
<td>424</td>
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<td>7</td>
<td>HONKY TONK ATTITUDE</td>
<td>Joe Diffie</td>
<td>Epic 74911(CD)</td>
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<td>8</td>
<td>NO FUTURE IN THE PAST</td>
<td>Vince Gill</td>
<td>RCA 54430(CD)</td>
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<td>T.R.O.U.B.L.E.</td>
<td>Travis Tritt</td>
<td>Warner Bros 18588(CD)</td>
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<td>10</td>
<td>ONE MORE SWEET BABY</td>
<td>Diamond Rio</td>
<td>Arista 2634(CD)</td>
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<td>11</td>
<td>THAT SUMMER</td>
<td>Garth Brooks</td>
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<td>SOMEBODY ELSE'S MOON</td>
<td>Collin Raye</td>
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<td>LOVE ON THE LOOSE, HEART ON THE RUN</td>
<td>Confederate Railroad</td>
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<td>HEARTACHE</td>
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<td>AN OLD PAIR OF SHOES</td>
<td>Randy Travis</td>
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<td>16</td>
<td>TELL ME ABOUT IT</td>
<td>Sonya Tucker</td>
<td>Debroths McIntdoll</td>
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<td>17</td>
<td>MONEY IN THE BANK</td>
<td>John Anderson</td>
<td>RCA (BNA 62057)</td>
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<td>18</td>
<td>A BAD GOODBYE</td>
<td>Clint Black</td>
<td>RCA CDX56(CD)</td>
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<td>I GUESS YOU HAD TO BE THERE</td>
<td>Lorrie Morgan</td>
<td>RCA (BNA 62015)</td>
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<td>I WANNA TAKE CARE OF YOU</td>
<td>Billy Dean</td>
<td>Sonya Tucker</td>
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<td>THE HARD WAY</td>
<td>Meryn Chapin</td>
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<td>WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK</td>
<td>Dwight Yoakam</td>
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<td>AIN'T THAT LONELY YET</td>
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<td>WHEN DID YOU STOP LOVING ME</td>
<td>George Strait</td>
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<td>25</td>
<td>IT'S YOUR CALL</td>
<td>Reba McEntire</td>
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<td>CLEOPATRA, QUEEN OF DENIAL</td>
<td>Pam Tillis</td>
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<td>27</td>
<td>WE'LL BURN THAT BRIDGE</td>
<td>Brooks &amp; Dunn</td>
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<td>HEBBY BABY</td>
<td>Marty Stuart</td>
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<td>Sammy Kershaw</td>
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<td>IF YOU'RE NOT GONNA LOVE ME</td>
<td>Grand/Warner Brothers</td>
<td>Columbia 74935(CD)</td>
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<td>31</td>
<td>I LOVE THE WAY YOU LOVE ME</td>
<td>Deborah Allen</td>
<td>Liberty CDX58(CD)</td>
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<td>32</td>
<td>I'T SURE IS MONDAY</td>
<td>John Michael Montgomery</td>
<td>MCA 54630(CD)</td>
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<td>33</td>
<td>WE GOT THE LOVE</td>
<td>Restless Heart</td>
<td>RCA CDX56(CD)</td>
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<td>JUST AS I AM</td>
<td>Ricky Van Shelton</td>
<td>Columbia 74883(CD)</td>
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<td>SEEDS</td>
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<td>Mercury CDX55(CD)</td>
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<td>36</td>
<td>LEAD ME NOT</td>
<td>Lari White</td>
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<td>MORE WHERE THAT CAME FROM</td>
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<td>RENO</td>
<td>Doug Supernaw</td>
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<td>TENDER MOMENT</td>
<td>Lee Roy Parrell</td>
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<td>HEARTS ARE GONNA ROLL</td>
<td>Hal Ketchum</td>
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<td>MADE FOR LOVIN' YOU</td>
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<td>EVERY LITTLE THING</td>
<td>Carlene Carter</td>
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<td>FOOL TO FALL</td>
<td>Pearl River</td>
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<td>IT MUST BE THE RAIN</td>
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<td>AIN'T BEEN A TRAIN THROUGH HERE IN YEARS</td>
<td>Rick Vincent</td>
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<td>48</td>
<td>HOT COUNTRY AND SINGLE</td>
<td>Dean Dillon</td>
<td>Atlantic CDX50(CD)</td>
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REVIEWs by Brad Hogue, Joseph Stanley

CHARLIE DANIELS "All Night Long" (Liberty CDX57)
Charlie Daniels still rocks—"All Night Long!" Co-written by Daniels, Tom Gregory, Charlie Hayward, Jack Gavin & Bruce Raywood, this song comes from Daniels' Liberty debut, America, I Believe In You. A rousing country killer, the tune brings back memories of the earlier CDB forays into the realm of southern-fried rock. Jimmy Bowen produces with Daniels.

LISA STEWART "Under The Light Of The Texaco" (BNA CDX57)
With a voice like hers, it's no wonder the labels fought a bid war over Lisa Stewart. From her self-titled BNA debut, Under The Light Of The Texaco" was written by Kye Fleming & Janis lan. Lisa's interpretation of the song is sweet, with some great instrumental arrangements providing a backdrop for the front-voiced Richland Landis produces.

TRACY BYRD "Holdin' Heaven" (MCA CDX57)
The second single from his self-titled MCA debut, "Holdin' Heaven" should put Tracy Byrd one step closer to fame. The song should fit well with today's radio formats. It follows the efforts of a good ol' boy attempting to find a little heaven on a Friday night. Tony Brown produces with Jeff Gordon.

NANCI GRIFFITH "Across The Great Divide" (EMI BMG CDX 37)
From her critically acclaimed Other Voices, Other Rooms disc, "Across The Great Divide" is Nanci Griffith at her best. Written by Kate Wolf, the tune fluidly describes a person's introspective look at passing time. With soothing instrumental arrangements complementing an authentic vocal interpretation country radio should embrace, this cut is a standout. Jim Rooney produces.

PICK OF THE WEEK

RADNEY FOSTER "Easier Said Than Done" (Arista CDX57)
From his Artista album, Del Rio, TX 1993, Radney Foster has written a hit with this one called "Easier Said Than Done." Steve Fishell & Radney Foster produce. Like the other songs on this collection, Foster tells a complete story of deceit and the way the "tangled web" can choke out love, eventually: "You can't make me love you/you can't make me love you/you can't make me love you/you can't make me love you/you can't make me love you."
## COUNTRY ALBUMS

### TOP 75 COUNTRY ALBUMS

**CASH BOX • JUNE 5, 1993**

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<thead>
<tr>
<th>#1 ALBUM</th>
<th>Brooks &amp; Dunn</th>
</tr>
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| **TO WATCH:** | Wynonna #4 |

**#2** HARD WORKIN' MAN (Atlantic 16740r)[P] | Brooks & Dunn 2 12 |
| **#3** BILLY TIME (Reprise/Warner Bros. 45441-3) | Dwight Yoakam 1 9 |
| **#4** ALABAMA (Atlantic 82480r)(G) | Tracy Lawrence 3 11 |
| **#5** TO ME WHY (Curb/MCA 10622) | Wynonna Judd DEBUT 8 2 |
| **#6** IT'S YOUR CALL (MCA 10073r)(P) | Reba McEntire 5 20 |
| **#7** LIFE'S A DANCE (Atlantic 84050r)(G) | John Michael Montgomery 8 14 |
| **#8** ONLY WHAT I FEEL (Epic 52096) | Patti Loveless 7 5 |
| **#9** PURE COUNTRY (Original Motion Picture Soundtrack) | George Strait 6 32 |
| **#10** SLOW DANCIN' WITH THE MOON (Columbia 53199r)(G) | Dolly Parton 4 12 |
| **#11** WINONA (Curb/MCA 10529r)(P) | Wynonna Judd 9 58 |
| **#12** COME CONQUER (Columbia 66691r)(P) | Brooks & Dunn 12 44 |
| **#13** READ BETWEEN THE LINES (RIAC 61209) | Aaron Tippin 10 60 |
| **#14** SOME CAVE ALL (Mercury 31459r)(P) | Billy Ray Cyrus 16 50 |
| **#15** TRACY BYRD (MCA 16649r) | Tracy Byrd 17 43 |
| **#16** HAUNTED HEART (Mercury 54135r) | Sammy Kershaw 13 9 |
| **#17** ACROSS THE BORDERLINE (Columbia 52752) | Willie Nelson 12 24 |
| **#18** THE CHASE (Liberty 68763r)(P) | Garth Brooks 14 33 |
| **#19** I STILL BELIEVE IN YOU (MCA 10630r)(P) | Vince Gill 15 34 |
| **#20** HONKY TONK ATTITUDE (Epic 55822) | Joe Diffie 9 9 |
| **#21** SONGS FROM AN AGING SEX BOMB (RCA 70869) | Travis Tritt 21 3 |
| **#22** AMERICAN PRIDE (RCA 60644r)(L) | Gibson/Alabama 22 29 |
| **#23** A LOT ABOUT LIVIN' (And A Little 'Bout Love) (Atlantic 16711r)(P) | Alan Jackson 23 29 |
| **#24** AMERICAN ROYALTY (RCA 60645r) | Lorie Morgan 18 20 |
| **#25** THE WHEEL (Columbia 52729) | Roseanne Cash 24 9 |
| **#26** BRAND NEW MAN (Atlantic 78702r)(P) | Brooks & Dunn 26 88 |
| **#27** TONY KEITH (Mercury 51431r) | Toby Keith 29 4 |
| **#28** OTHER VOICES, OTHER ROOMS (Arista 61646) | Nancy Griffith 27 10 |
| **#29** SEMINOLE WIND (BNA 61209r)(P) | John Anderson 25 65 |
| **#30** HONKY TONK LOOKING ANGEL (Atlantic 67458r) | Pam Tillis 29 30 |
| **#31** RICKY LYNN GREGG (Liberty 30336) | Ricky Lynn Gregg 36 4 |
| **#32** BIG TIME (Warner Bros. 45226) | Tracy Lawrence 67 63 |
| **#33** NO FENCES (Liberty 93669r)(P) | Garth Brooks 10 37 |
| **#34** CONFEDERATE RAILROAD (Atlantic 82355r) | Confederate Railroad 31 14 |
| **#35** DOWN THE ROAD (RCA 62610r) | Ray Stewart 32 3 |
| **#36** GREATEST HITS 1990-1993 (Epic 53806r)(P) | Tanya Tucker 37 4 |
| **#37** FROM THE HEART (Epic 45303r)(G) | Doug Stone 40 37 |
| **#38** HEARTS IN ARMOR (MCA 10641r)(P) | Trisha Yearwood 38 33 |
| **#39** BIG BONE HORSES (RCA 60648r) | Reba McEntire 39 21 |
| **#40** LEAD ME NOT (RCA 66117r) | Lari White 42 3 |
| **#41** THE HARD WAY (Epic 66035r)(P) | Clint Black 41 42 |
| **#42** VAIN GLORY IN THE TRASH CAN (RCA 60649r) | Kelly Lang 42 46 |
| **#43** LONESOME STANDARD TIME (Mercury 51596r) | Kathy Mattea 33 6 |
| **#44** HURRY SUNDOWN (MCA 10797r) | McBride & The Ride 58 5 |
| **#45** GREATEST HITS 1990-1996 (Curb/MCA 16649r) | Garth Brook 59 13 |
| **#46** GREATEST HITS II (Warner Bros. 45456) | Randy Travis 50 31 |
| **#47** OUT OF LEFT FIELD (Curb/Capricorn 45225r) | Hank Williams, Jr. 47 9 |
| **#48** FIRE IN THE TENDER (Liberty 30356r) | Billy Dean 48 13 |
| **#49** CAFE ON THE CORNER (Capitol/Continental 77574) | Sawyer Brown 52 33 |
| **#50** CAN'T RUN FROM YOURSELF (Liberty 99807r)(G) | Tanya Tucker 53 29 |
| **#51** GARTH BROOKS (Liberty 99809r)(P) | Garth Brooks 54 193 |
| **#52** LONGNECKS AND SHORT STORIES (MCA 26630r)(G) | Mark Chesnutt 51 53 |
| **#53** AMERICA I BELIEVE IN YOU (Liberty 80477) | Charlie Daniels Band 64 4 |
| **#54** DELTA DREAMLAND (RCA 60647r) | Darrell Allen 48 6 |
| **#55** MOODS AND MOMENTS (Curb 77556) | Wayne Newton 55 44 |
| **#56** WHEN I GONNA DO WITH A COWBOY (Liberty 99808r)(G) | Chris LeDoux 56 39 |
| **#57** DON'T ROCK THE JUKEBOX (Atlantic 8680r)(P) | Alan Jackson 57 102 |
| **#58** IN A DEEPER PLACE (RCA 60648r) | K.D. Lang 34 11 |
| **#59** RAVE ON (Mercury 51264r) | Kentucky Headhunters 43 11 |
| **#60** THIS ONE'S GONNA HURT YOU (MCA 10654r)(G) | Marty Stuart 61 42 |
| **#61** IN THIS LIFE (Epic 45003r)(L) | Collin Raye 70 70 |
| **#62** GREATEST HITS PLUS (Columbia 52750r)(G) | Ricky Van Shelton 49 37 |
| **#63** DEL RIO, TX 1959 (Atlantic 81713r) | Rodney Foster 46 29 |
| **#64** CLOSE TO THE EDGE (Atlantic 169033r) | Diamond Rio 72 27 |
| **#65** HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52091r) | Various Artists 65 33 |

**WHERE THERE'S SMOKE (Columbia 52980r) | Various Artists 66 13 |
| **67** FOR MY BROKEN HEART (MCA 54218r)(P) | Reba McEntire 63 80 |
| **68** GREATEST HITS VOLUME 1 (Warner Bros. 45441r)(G) | Randy Travis 68 33 |
| **69** SURE LOVE (Curb 77591r) | Hal Ketchum 73 73 |
| **70** DIAMOND RIO (Arista 67375r)(P) | Diamond Rio 60 99 |
| **71** FLYING COLORS (RCA 66090r) | Robert Ellis Orrall 71 9 |
| **72** MARY COLLY (RCA 66091r) | Mark Collie 72 13 |
| **73** POCKET FULL OF GOLD (MCA 10140r)(P) | Vince Gill 75 110 |
| **74** WILD KENTUCKY SKIES (MCA 10672) | Marty Brown 69 5 |
| **75** NICKELS & DIMES (Columbia 52994) | Vass Bedgg 59 5 |

**SCHENANDOAH'S 2ND: A new producer and a new sound sets the tone for Schenandoah's second RCA album, Under The Kudzu, to be released August 10. Don Cook takes the production helm this time around. Pictured (l-r) are: Ralph Ezzell, Mike McGuire of Schenandoah; Cook; Marty Raybon, Stan Thom and Jim Seales of Schenandoah.**

**ALL HEART: Surviving country star Doug Stone is shown here after receiving two Ampex Golden Reel Awards commemorating the sales of two recordings, Doug Stone and I Thought It Was You, both which were recorded and mixed exclusively on Ampex audio mastering tape. Also pictured are manager Phyllis Bennett (center) and producer Doug Johnson. Two $1,000 donations were made by Ampex Recording Media Corporation in the name of Doug Stone to the Have A Heart Foundation.**

**HARRIS SIGNS: Critically acclaimed singer/songwriter Emmylou Harris has signed to Asylum Records, Arkansas president Kyle Lehning recently announced. For the past two decades, Harris has been one of the most influential artists in country music, garnering six Grammy awards, one platinum and eight gold albums awards. Pictured (l-r) are: Kyle Lehning, Harris, and manager Monty Hitchcock.**
CABIN Fever Entertainment has announced that Lonesome Dove has sold over 1,000,000 videos since its release in August 1991. “It’s by far the most successful telefilm on video in history,” said Cabin Fever president Tom Molito. “Lonesome Dove’s success shows the video industry that consumers don’t care about the ‘made-for-TV’ stigma. If a product generates awareness, features high-quality acting and has a high production value, the video is going to move off the shelves. Every time Lonesome Dove airs on television, our sales go up.” Other Cabin Fever videos scheduled for release in 1993 include Kenny Rogers’ Rio Diablo and The Gambler Returns: The Luck Of The Draw, The Fine Next Time with Craig T. Nelson and Bonnie Bedelia, and Call Of The Wild with Rick Schroder.

INDIE FILM: Thom Oliphant, who directed the current videos “Crazy Heart” by the Cactus Brothers and “Guacamole” by the Texas Tornadoes, has taken his talent to the big screen with his independent movie Tut’s Small Ballad. Oliphant serves as writer, director and producer for Tut’s Small Ballad, a film in the same genre as The Big Chill, Grand Canyon, and The Breakfast Club. It is the story of a man in search of his purpose. In his quest for identity he spends some time at Spraddele, a once-grand artists’ colony that has been home to famous painters, poets, musicians and others seeking artistic understanding. Oliphant has also directed videos by Donna Ulisse, Jason Ringenberg, Chris LeDoux, Phil Keaggy, Geoff Moore, Jeff Knight and Crystal Gayle.
ON FRIDAY, MAY 15, MARGARET BECKER rolled into Houston's Sam Houston Coliseum, playing to a record-breaking crowd of 3,000 plus who was waiting anxiously for two years for an all new album from Becker. The concert was the first look, for the public, at Soul, Becker's latest project on Sparrow Records. The majority of the crowd then trooped over to the Theophilus Bible Store in nearby Belaire, where an estimated 2,000 people attended a debut party and autograph session that kept Becker busy with her pen until 2 a.m. The turnout at the concert and party bode well for the new album and the upcoming "The World I See In You" tour which is scheduled to begin this fall. Right after her return from Houston, we got a chance to talk with Margaret about herself, the new album, and the new personal and musical direction she seems to have found.

Cash Box: Describe yourself as you see yourself. Who is Margaret Becker?
Margaret Becker: I believe I'm a very easy-going, personable individual. I think that my music reflects that, that there's a peace about me, combined with a sense of purpose, but there's not a lot of undue constraints.

Cash Box: What has been going on in the two years since Simple House?
Margaret Becker: For two whole years we toured, doing 300-odd dates in two years. Doing the whole catalog that many times sort of showed me that I was ready to move on. I really wanted to try something different. So the last year I've spent writing and working on the new album, experimenting with new textures, with a new approach to the whole thing, from songwriting to production.

Cash Box: What do you think about the album? How is it different from your previous work?
Margaret Becker: This album has more of a pop feel to it than my other albums. Also, I did most of the songwriting on my own, totally stripped down, then I got up into the studio with a guitarist. So that difference gives the music a more jazzy sound, but also a bit more technical feel to it. I like the change.

Cash Box: Does the title of the album reflect the musical content—there is a strong Aretha/Whitney/Paula Abdul urban/soul/funk feel to the album—or is the title meant to reflect more about the content, the lyrical thrust of the work?
Margaret Becker: I definitely titled it for the lyrical content. All of the songs have to do with issues of the soul, about things that have their origin in the soul, so it was definitely more lyrical than musical.

Cash Box: In what way does this collection of songs reflect your own development spiritually? Where are you coming from spiritually with Soul?
Margaret Becker: History. My own history as a Christian. I was born and raised as a Catholic, and then, when I went to college I discovered a deeper relationship with God than I had previously been exposed to. My faith took another leap to a greater level of intimacy. I know that history as a Christian helped me to see God's hand in my life both in the very obedient times and my free-spirited, spontaneous times. What I learned, what is reflected in my album, is that God is there, His love is unchanging, regardless of where I am. This is a "vertical" album, about my relationship with God, the up-and-down connection I have with Him, the personal and spiritual relationships with other people.

Cash Box: What are your feelings about crossing over into the AC charts or even the pop charts? This album definitely possesses the quality and style to do well on those formats. Was that maybe in the back of your mind when you went into the studio? Is that something you see as good or bad or do you care one way or the other?
Margaret Becker: Well, first of all, it was not my intent going into this to make a record that would cross over. On the other hand, I would be thrilled by anything that would widen the listening audience for the message that I'm trying to convey. I'm not really making any efforts directly related to crossing over, though. I'd really like, right now, to broaden my base in the Christian market. Then, if something like that happens as a result of the music, great. If not, that's okay, too.

Cash Box: Why, when it is obvious that you could have "made it" successfully in the pop market, did you choose to write and sing about spiritual matters? Your writing, your vocal abilities and so forth, rival anything being done by artists in the secular market, so, why Contemporary Christian?
Margaret Becker: I see myself as a singer/songwriter, I view those two facets of myself as being equal. The songs I write are of a spiritual nature as a direct result of my relationship with God. I mean, there's something about the secular market is comfortable with from a new artist. I knew that the Contemporary Christian market would be open to the message, and that I would have a bit more freedom to experiment musically and that, most importantly, I could share, without compromising with an A&R director about the lyrical content, the songs that were in my heart.

Cash Box: Finally, if you were writing my column, what would you say to the people that will be reading this?
Margaret Becker: Well, I know that a lot of the people reading won't be familiar with the CCM industry, so, if I could just tell them that God loves them, "Listen to the album," I'd say. "You can find all the love you need through God, if you'll just let him work in your life."
The Awakening: A Different Sort Of TV Ministry

By Joseph Stanley

GANGS, DRUGS, PROSTITUTION, teenage pregnancy, abortion and domestic violence are not pretty. They are not nice. They are not topics that most Christians like to even think about, much less take a stand against. They are, however, real. They are facts of life in just about every city in America. Chicago’s Liberty Temple Full Gospel Church, though, has come up with a unique way of addressing these issues.

Their message: A Change Must Come. The vehicle: The Awakening, a half-hour soap opera airing twice weekly, at 11:30 Saturday nights and then repeated on a different channel at 7:30 a.m. on Sundays.

Clearly this is no second-rate production. Though the cast is made up of volunteers from the 5,000-member church, the acting is not sloppy. In fact, David Oseland, program director at WCFC-TV, where the show airs on Saturdays, says that the The Awakening is one of his station’s most watched programs. As a testament to the high quality of the show, The Awakening was presented last month with a local Emmy Award for Outstanding Achievement for an Entertainment Series.

The ultimate purpose of the show is summed up by the man who came up with the show’s concept, Liberty Temple’s pastor, Clifford E. Turner. He says that he decided to reach young people by “... having television programs that would prophetically show them what direction they are heading in.”

Storylines have dealt with issues ranging from teen pregnancy, death due to botched abortions and drug abuse, often told from the perspective of Marquita, a single mother living in public housing. Upcoming shows will tackle gang violence, violence that is realistically portrayed on the show. Since 1991 the show has been carrying its message of the hopelessness of street life and the hope to be found in Christ.

StarSong artist Andy Landis is no “stranger” in Music City. Here she works with Dolly Parton, recording background vocals for Landis’ "Corner of the World," a song from her album, Stranger, due out in August.

Take Six gathers backstage after a performance at the Coach House in San Juan Capistrano, CA, which debuted their new six-piece backing band. The group was prior to the encore by Siniee Wonder and Sheila E. Pictured are (l-r): Claude V. McKnight III; Alvin Chea; Mark Kibble; Wonder; Sheila E.; Cedric Dent; David Thomas; and Joey Kibble.
AMOA To Host ‘Income Forecasting’ Seminar

CHICAGO—On Wednesday, June 23, between the hours of 1 p.m. and 5 p.m., AMOA will hold a comprehensive seminar on “Income Forecasting,” dealing with all of the elements that pertain to the operator community. Those attending will learn how to maintain their profit structure by cutting their video game buying budget without reducing their purchasing power. The session promises to be all inclusive and most productive.

Registration is limited to 150 participants. The cost is $125 per person.

The seminar will be held at the O’Hare Hilton Hotel in Chicago. Room rates are $110 (plus tax) per day for single or double occupancy accommodations.

Further information may be obtained by contacting Amy Smith at AMOA headquarters—312-644-6610, extension 3426.

U Of C Study Details Video Gaming’s Economic Impact

CHICAGO—A June, 1991 study by Dr. George T. McCandless, Jr., Department of Economics, University of Chicago, reveals the wide-ranging economic impact of video gaming in Illinois.

According to the study, the total benefits to the private economy from production, financing and installation of 44,000 video gaming terminals is estimated to be $340.3 million. Tax revenue would be an additional $220 million to $419 million. On the basis of statistical data from states with approved systems, the main factor in tax revenues is the payout rate of the games. Higher factory settings of payout rates results in higher tax revenues. If games are programmed with a 90% payout rate, the state receipts (based on 20% tax on net) would be between $221.7 and $320 million. Games programmed at 91.6% payout rate, (based on 20% of net) would return tax revenues of between $229.1 and $419 million.

These tax revenues could provide a new funding source for social, educational and governmental needs. Private industry is, reportedly, ready and able to implement this system when approved. This system will not require an increase in governmental employees. License fees would cover all technological costs of purchase/lease and running of a controlling central system. These fees would also cover all inspection and enforcement costs by a regulatory agency. In addition, license fees would provide $2 million for treatment of compulsive gamblers. The state has virtually no treatment program at the present time. However, Illinois does sanction horse racing, OTB, lottery, riverboat gambling, pull tabs, Las Vegas Nights, and Bingo, providing ample opportunities for these compulsive individuals.

The benefits to private industry, likewise, are considerable; ranging from $44.3 million resulting from construction and remodeling of locations to accommodate separate telephone lines and placement of games to increased equipment sales volume along with the resultant increase in employment opportunities. The Illinois commercial banking system could realize interest earnings of between $239 and $26.6 million.

Illinois is fortunate to have three amusement game manufacturers who began producing video game terminals in recent years; namely Arachnid, Inc., (Rockford), Premier Technology (Bensenville) and Williams Electronics (Chicago).

Among the other beneficiaries would be the nearly 100 Illinois firms who would supply cabinets, ticket chutes, printer metal parts, shielding, cables, monitors, touch screens and the countless other necessary provisions.

Senator Walter Dudycz, assistant majority leader (Chicago-R) and Representative Larry Hicks downstate Democratic caucus leader (Mt. Vernon-D) are leading the effort in the Illinois Assembly to gain approval of video gaming during the current session.

Arachnid’s ‘BullShooter’ World Championships Are Coming Up May 28 - 31 In Chicago

CHICAGO—Often referred to as the “darting event of the year,” the 1993 edition of the BullShooter World Challenge Of Champions, sponsored by Arachnid, Inc. and the BullShooter Magazine, will be staged at the Hyatt Regency O’Hare (ballroom) in Chicago over Memorial Day weekend (May 28-31). The new World Champion will emerge from this noted match.

Last year’s event saw 5,405 entries; tournament officials expect a new record to be set this year. At this point in time, there are over 1,300 players who have qualified for the Top Gun Challenge on Friday night.

This match is a $10,000 warm-up for the eight main events that will begin on Saturday.

The Friday night schedule will include an International Competition featuring two-person teams competing in 301 Women’s and Men’s Doubles matches, representing such countries as Japan, Spain, Canada, Germany, Holland, Australia, Austria and Belgium. Another highlight on Friday will be the Miss BullShooter Competition—where beauties in swimsuits will shoot in a 301 competition for the title of Miss BullShooter.

Among the main events will be the Newport High Noon Shoot ($2,000 in cash prizes for high scores Saturday through Monday, with challengers shooting opposite handed, blindfolded, underhanded and in the sitting position); and Quick Draw (a Saturday through Monday contest with players shooting for the same number on a double target, the prizes being English Mark Darts Shark Darts games to the top three winners, daily, and $300 to the top winner). Also, Chuck-A-Luck Darts, where everything is spinning—even the dart board—and players try to score over 100 points to win a stuffed toy; along with Touchdown Darts where you score a touchdown by shooting your dart over the goal post on Friday through Monday. English Mark Darts Cricket Master dart games will be awarded to each day’s high scorer, and a play-off prize of $500 for daily top players.

The Main Events are billed as the $60,000 finals. Cash prizes, trophies, gifts will be awarded—and there is no entry fee. All players in the BullShooter World Challenge have pre-qualified in one of two ways: by winning first, second, or third place in regionals, or through the player’s local dart league.

There will be 182 English Mark Darts games lined up for players to compete on in Men’s doubles, Women’s Doubles, Cricket Mixed Doubles, Women’s Singles, Men’s Singles, Pro Singles, Mixed Triples and Open Doubles Cricket.

This big event would not be complete without an entertainment program. Saturday night will feature a “50s Flashback,” focusing on music from the ‘50s and ‘60s and on Sunday there will be a video show which will include the latest music and classic videos for all to enjoy.
Open House At Hanson Distributing!

CHICAGO—This was first and foremost an open-house celebration to show off Hanson Distributing's newly remodeled facility at 9201 Penn Ave. So. in Bloomington, Minnesota. However, attending operators and guests, who represented about 20 companies, also took full advantage of the opportunity to sit in on an NSM service school, conducted by NSM's Keith White and a presentation on Valley's new League Machine, presided over by Valley consultant Bill Nemgar and software designer Ab Tymeson.

Among factory people who came out for the occasion were NSM-America president Rus Strahan, along with Keith White and Paul Harmon (Harmon and Associates); Pete Gustafson of Data East; Bill Nemgar and Ab Tymeson of Valley and Nancy Spark of Valley Cues.

The day's activities also included a barbecue which saw the charcoal/culinary wizardry of Chef TJ (Hanson's parts manager Tim Daly) come alive to satisfy everyone's appetite!

The accompanying photos further depict the happenings on this special day!

An aerial view of NSM's Keith White explaining the service aspects of the Performer Grand II to an attentive op audience.

Pete Gustafson of Data East (back to camera) gives a little hands-on demonstration of Rocky & Bullwinkle to this group of ops.

The subject matter is Valley's League Machine Automated League Maintenance System; the conductor is Valley's Bill Nemgar, who kept "students" interested.

At the NSM Performer Grand II with (l-r) Hanson's general manager Scott Nelson, sales manager Dave Gabrielli, account manager Tammy Watson and NSM-America proxy Rus Strahan.

Is this a fish story or an exaggerated dart story Hanson's parts manager TJ Daly is passing along to "dart babe" Dawn Orlott of Dahico Music & Vending (St. Paul)?

Let's take a break with (l-r) Hanson's TJ Daly (minus chef's cap), bookkeeper Jane Senne, controller Gordon White and general manager Scott Nelson as they discuss what a successful event this was!
AND THE ASCAPS WENT TO: At ASCAP’s recent Pop Awards, Burt Bacharach and Hal David were in the spotlight receiving the prestigious ASCAP Founders Award from president Morton Gould. A highlight was the surprise performance of the most recognizable Bacharach-David voice, Dionne Warwick, doing several of the team’s tunes which she made famous.

Other highlights of the gala, black-tie affair held at the Beverly Hilton Hotel in L.A., included Diane Warren being named ASCAP Songwriter of the Year for the third time. She took home the award in 1990 and 1991 also. Chaka Khan made the presentation. Most Performed Song of the Year went to “Save The Best For Last,” co-written by ASCAPPer Phil Galdston and published by Kazzoom Music Inc. and Polygram International Publishing Inc. Mercury Records president Ed Eckstine made the presentation.

Publisher of the Year honors went to EMI Music Publishing, the company with the greatest number of award-winning songs for the evening, 12.

NMS ‘93 TO HOST IMF: In an exciting development for the industry this year, New Music Seminar ‘93 will be hosting the first International Managers’ Forum to take place here in America. Originated in the UK last year, the IMF acts as a forum for managers to exchange views on controversial topics, educate new and experienced managers, and consult for labels and other industry parties. NMS registrant or not, if you are a manager with adequate credentials, you are welcome to attend the meeting at the Sheraton New York Hotel and Towers, Tuesday, July 20, 1993.

USED CDs AT WHEREHOUSE: Wherehouse Entertainment is kicking off a campaign to buy and sell used compact discs. According to Wherehouse, it will benefit the consumer. Used compact discs offer an alternative to rising CD prices and will provide an after-market for people looking to “trade in” unwanted, older discs and receive credit toward the purchase of new discs.

NARM’S FALL CONFERENCE: The National Association of Recording Merchandisers (NARM) has announced Atlanta, GA’s Peachtree Executive Conference Center as the site for its annual fall Retailers and Wholesalers Conferences, September 19 through 21. In making the announcement executive vice president Pamela Horovitz noted, “Even though last year’s event at the Cheyenne Mountain Conference Center in Colorado Springs was extremely well-received, we are boycotting Colorado due to the anti-Gay rights legislation and climate there.” The Wholesalers Conference, which is made up of three sub-conferences for Independent Distributors & Manufacturers, Rack Jobbers and One Stops, is returning to the Arizona Biltmore in Phoenix October 15 - 19. “Our members have wanted to go back to the Biltmore since we held a very successful Wholesalers Conference there in 1989,” added Horovitz. “However, the Association’s position was to wait until Arizona passed a holiday celebrating the birth of Dr. Martin Luther King. That referendum passed last November.”

MARIACHI USA FEST BACK: Mariachi USA kicked off at the Hollywood Bowl first in 1990 and has become an L.A. legend since. Again at the Bowl the multicultural musical mosaic is set for June 26 this year and will feature the finest Mariachis in the world along with dancers and fireworks spectacular. The Festival is a Rodri Entertainment Group Production and is sponsored by AT&T, Los Angeles Times, KVEA TV 52, POWER 106 and KNX 1070 Newsradio. For information on tickets call the Mariachi USA Hotline at 310-451-5044 or 800-USA-2999.

The New York Supper Club was the site of a recent party celebrating the release of Diana Ross’ new motown album, Diana Ross...The Lady Sings. The CD and home video were inspired by Ross’ pay-per-view event of the same name. Pictured (l-r) are: Cheryl Busby, president and CEO, Motown Records; John Scher, president of PolyGram Diversified Entertainment; Ross; Eric Kronfield, president and COO, PolyGram Holding, Inc.; and Katie Kronfield.

MCA artist Donna De Lory recently visited Cash Box’s L.A. office to chat with staffers and president/publisher George Albert (seen here with the singer), Ms. De Lory’s debut eponymous lp has just been released.

Mike Sikkas, director of A&R for Mercury Records, kept his promise to the band, Greta. Sikkas wooed the group by promising to wear a dress in a trade photo if they signed with the label. Pictured (l-r) are: Standing—Bob Skoro, Sr. vp A&R, Mercury; Josh Gordon and Scott Carnegie of Greta; Sikkas; Kyle Baer and Paul Plagens, Greta; and Ed Eckstine, president, Mercury, Kneeling—Greta’s managers David Crowley and Steve Levesque.
Classified Ads Close TUESDAY

Coin Machines

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! AM. SAMMY: Task Force Harrier. ATARI: Batman W/R; Cyberball 2072; Tetris. BALLY: Tri Sport. CAPCOM: Captain Commando 25”; Knights of the Round; Street Fighter II. DATA EAST: Tumble Pop. FABTEK: Legionnaire. IREM: R-Type II; Atomic Punch 25”; I-VIC: Super Pool III. KONAMI: Simpsons 25”; Sunset Riders 25”; Turtle In Time 25”; Vendetta 25”. LELAND: Dragon Lair II 25”; Indy Heat. LEPRECHAUN: Mutant Fighter 25”. MIDWAY: High Impact; Strike Force 25”; Total Carnage 25”. NINTENDO: Super System 25”–Practically new Nintendo system cabinets with three late games. This game is perfect for any arcade or game room where youngsters go who are familiar with the Nintendo “Home Game” system. SEGA: Spiderman 25”; Clutch Hitter; G.P. Rider R/O. SNK: Beat Buster. STRATA: Rim Rockin Basketball 25”; Rim Rockin Basketball 19”. TAITO: Space Guns. TECHNO6: Wrestle Fest. PINBALLS: BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Dr. Who; The Getaway; Terminator 2; The Addams Family; Slug Fest. USED KITS: Atomic Punk $295; Arabian Fight $495; B Rap Boys $595; Capt. Am. $450; G.I. Joe $595; Knights of the Round $495; Main Event $25; Pac Mania $15; Pig Out $25; Punk Shot $95; Pig Skin $95; Rampart $95; Wrestle Fest $195. Spiderman $495. Sunset Rider $495. Turkeys In Time $495. NEO GEO PAKS Slightly used (cartridges): $5 each: Magician Lord; Nam 1975; $50 each: Crossed Swords; Ninja Combat; Sengokui; King of Monster I&II; $75 each: Alpha Mission II. $100 each: Super Baseball 2020. $200 each: Art of Fighting; World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.


Production

Visit my ‘NEW ARTIST NIGHTS’ and ‘SONGWRITERS NIGHTS’ every Thursday, BUDGET HOST, I-65 and James Robertson Parkway and Sunday-Monday, HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve ‘Bulldog’ Bivins, (615) 298-4366.

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